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Śrī Gopāla Rāja stotram

"Prayer to the king of cowherders"

VERSE 1:

VAPUR ATULA TAMĀLA SPHĪTA BĀHŪRU ŚĀKHO
PARIDHṚTA GIRIVARYA SVARṆA VARṆAIKA GUCCHAḤ
KAṬI KṚTA PARA HASTĀ RAKTA ŚĀKHĀGRA HRDYAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ

vapuḤ - body; *atula* - matchless; *tamāla* - Tamāla-tree; *sphīta* - long; *bāhu* - arm; *uru* - great; *śākhā* - branch; *paridhṛta* - carrying; *giri varya* - the best of mountains; *svarṇa* - golden; *varṇa* - colored; *eka* - one; *gucchaḥ* - cluster; *kaṭi* - hips; *kṛta* - placing; *para* - other; *hastā* - hand; *rakta* - red; *śākhā* - branch; *agra* - before; *hr̥dyah* - pleasant; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

The powerful Gopāla Rāja, whose body resembles a Tamāla-tree, whose long arm held Girirāja Govardhana just like a bunch of golden flowers, and who held the soft reddish fingers of His other arm on His hip, beautifully shines on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: In this *stotra* Śrī Raghunātha dāsa glorifies the sweetness of Śrī Gopāla (or Nāthajī), the deity who is manifest on top of Govardhana Hill. After hearing from his mother Uṣā-devī what Śrī Kṛṣṇa actually looked like, Kṛṣṇa's great-grandson Vajranābha had the deities of Śrī Govinda, Śrī Madana Mohana, Śrī Gopinātha, Śrī Keśava-deva, Śrī Harideva, Sākṣi Gopāla and Gopāla-deva (or Nāthajī) made. All these deities are self-manifest transcendental forms of Śrī Kṛṣṇa. In connection with the deity of Śrī Govinda (in Vṛndāvana) Śrī Kṛṣṇa dāsa Kavirāja has written:

*sākṣāt vrajendra suta ithe nāhi āna; yebā ajña kore tāre pratimā heno jñāna
sei aparādhe tāra nāhiko nistāra; ghora narakete poḍe ki bolibo āra*

"The ignorant fool who does not accept that the deity is Vrajendra-suta (Kṛṣṇa) Himself cannot be redeemed. His offense will drag him to a horrible hell; what more can I say?" The deity of Śrī Gopāla was worshipped in a temple on top of Govardhana Hill, but when Islamic iconoclasts came to destroy the deities in the area, the *pujārīs* hid the deity in a dense forest and ran for their lives. Later, when Śrīpāda Mādhavendra Puri came to the village of Anyor, near Govinda kuṇḍa, Gopāla deva came to him in the dress of a cowherder,

gave him milk to drink while he took rest and told him in a dream that He was hidden under the mud nearby and that he should dig Him up. About this it is written in Śrī Caitanya Caritāmṛta:

*śaila parikramā kori govinda kuṇḍe āsi; snāna kori vṛkṣa tale āche sandhyāya bosī
gopāla bālaka eka dugdha bhāṇḍa loiyā; āsi āge dhari kichu bolilo hāsiyā
puri! ei dugdha loiyā koro tumi pāna; māgi keno nāhi khāo kibā kora dhyāna?
bālakera saundarya purīra hoilo santoṣa; tāhāra madhura vākye gelo bhok śoṣa*

"When Mādhavendra Puri performed the Govardhana-*parikramā*, he came to Govinda kuṇḍa, where he took a bath and sat at the foot of a tree to practise his *mantras*. Just then a cowherdboy came by with a jug of milk. The boy smiled and said: "O Puri! Take this milk and drink it! Why don't you ask for something to eat (in the village), what are you meditating on?" Mādhavendra Purī was very happy when he saw the beauty of the boy and when he heard the boy's sweet words his hunger and thirst disappeared.

*svapne dekhe - sei bālaka sammukhe āsiyā; eka kuñje loiyā gelā hātete dhariyā
kuñja dekhāiyā kohe - āmi ei kuñje roi; śīta vṛṣṭi dāvāgnite duḥka boḍo hoy
grāmera loka āni āmā kāḍho kuñja hoite; parvata upore loiyā rākho bhālo mate*

"In a dream he saw the same boy coming to him, taking him by the hand to an arbour, and showing him: "You see, I'm staying in this *kuñja*, and I'm greatly suffering from the cold, the rain and the heat! Get some villagers, have Me dug out of here and have Me nicely placed on top of the hill!"

*tomāra premavaśe kori sevā aṅgikāra; darśana diyā nistāribo sakala saṁsāra
śrī gopāla nāma mora govardhana-dhārī; vajrera sthāpita āmi - ihā adhikārī
śaila upara hoite āmā kuñje lukāiyā; mleccha bhaye sevaka āmāra gelo palāiyā
sei hoite rohi āmi ei kuñja sthāne; bhālo hoilo āilā kāḍho sābdhāne*

"Because I am subdued by your love I accept your devotional service, and by revealing Myself I will deliver the whole world. My name is Śrī Gopāla, the lifter of Govardhana Hill, and I was installed here by Vajra. The *pujārīs*, being afraid of the Muslims, took me from the hill, hid Me in a grove, and fled. From that moment I reside in this *kuñja*. It's good that you came. Now please unearth Me carefully!" Śrī Mādhavendra Purī then brought some villagers and had the Gopāla-deity unearthed from that grove and installed on the Govardhana Hill with a great installation-festival. Śrī Gopāla is as merciful as He is incomparably sweet. He gave His *darśana* also to those who, out of respect, did not want to climb the Govardhana Hill, but who were still very eager to see Him, therefore He sometimes descended from the Hill. In this way Śrī Caitanya Mahāprabhu, Śrī Rūpa-Sanātana-Raghunātha dāsa and others could also have His blessed *darśana*. The night before Mahāprabhu began His Govardhana-*parikramā* He stayed at the Harideva-temple and thought to Himself: *govardhana upare āmi kabhu nā coḍibo; gopāla rāyera darśana kemone pāibo?* (C.C.) "I will never climb the Govardhana Hill, how will I then attain the *darśana* of Gopāla Rāya?" Śrī Gopāla-deva knew Mahāprabhu's feelings, so He decided to descend to

the village of Gānthulī (3 km west of Govardhana, Ed.), being taken from the hill by the priests after arranging for rumours to be spread about another iconoclast invasion. In this way Mahāprabhu could see Śrī Gopāla-deva for three days and be absorbed in feelings of great ecstatic love.

*eimata gopālera karuṇa svabhāva; yei bhakta janera dekhite hoy bhāva
dekhite utkaṅṭhā hoy, nā coḍe govardhane; sei bhakta tāhā āsi dekhaye tāhāre
kabhu kuñje rahe, kabhu rahe grāmāntare; sei bhakta tāhān āsi dekhaye tāhāre
parvate nā coḍe dui - rūpa sanātana; ei rūpe tā sabhāre diyāchen darśana*

"Gopāla is very merciful by nature. When He saw that the devotees were eager to see him, but did not want to climb Govardhana Hill, He personally came to see them. Sometimes He would stay in a *kuñja*, and sometimes in another village, so that this devotee could come there and see Him. Rūpa and Sanātana did not want to climb the hill, but Gopāla still revealed Himself to them. In the same way Śrī Raghunātha dāsa Gosvāmī also attained the *darśana* of Gopāla-deva." (Caitanya Caritāmṛta Madhya 4) When Rūpa Gosvāmī became old he was unable to walk so far to see the deity, so Gopāla arranged for a Muslim-invasion (or rumours about one), so that the priests would keep Him in the house of Śrī Viṭṭhaleśvara in Mathurā for one month. All the devotees, like Śrī Rūpa and Raghunātha dāsa Gosvāmī, then relished the sweet *darśana* of Śrī Gopāla for one month in the city of Mathurā. This is also described in Śrī Caitanya Caritāmṛta:

*vṛddha kāle rūpa gosāi nā pāre yāite; vāñchā hoilo gopālera saundarya dekhite
mleccha bhoie āilo gopāla mathurā nagare; eka māsa rohilo viṭṭhaleśvarera ghare
tabe rūpa gosāi sab nija gaṇa loiyā; eka māsa darśana koilo mathurā rohiyā
saṅge gopāla bhāṭṭa, **dāsa raghunātha**; raghunātha bhāṭṭa gosāi āra lokanātha*

"In his old age Rūpa Gosvāmī could not go to admire Gopāla's beauty anymore, although he desired it. Gopāla then came to Mathurā City out of so-called fear of the Muslims and stayed for one month in Viṭṭhaleśvara's house. Rūpa Gosvāmī then took his devotees along and stayed for one month in Mathurā. He was accompanied by Gopāla Bhāṭṭa, **Raghunātha dāsa**, Raghunātha Bhāṭṭa and Lokanātha."

This *stotra* is therefore Śrī Raghunātha dāsa's personal recollection of Śrī Gopāla-deva's beauty, for he has personally been able to see the deity to his heart's content. This *stotra* is named **Śrī-Śrī Gopāla rāja stotram**. Kṛṣṇa is the incomparably beautiful, sweet and qualified prince of Vraja. A king only has power over His own kingdom, but with His extraordinary form, qualities and sweet pastimes Kṛṣṇa establishes His kingdom in the hearts, minds and bodies of all the people of the world, stealing the hearts of especially of the cows and cowherdpeople of Vraja with His beauty and sweetness. This is why He is Gopāla rāja. It was He who made an end to the ancient family-tradition of Nanda and the cowherders to worship Lord Indra and incited them to worship Govardhana Hill instead. When the Vrajavāsī heard His sweet enchanting words they blissfully performed a great festival in honour of Govardhana Hill. This made Indra very angry, so that he engaged his Sāmvartaka-clouds in destroying Vrajabhūmi with showers of hail and rain that were unusual for the time of the year. The distressed cowherders then fearfully took shelter of the lotus

feet of the powerful Gopālarāja, who then effortlessly lifted the entire Govardhana Hill for seven days and nights with His left little finger to provide them a shelter, as if it was an umbrella. Each and every pastime of Kṛṣṇa is eternal, therefore Śrī Giridhārī eternally holds up the Govardhana Hill as Śrī Gopāla rāja. In this Gopāla-rāja-stotra Śrī Raghunātha dāsa Gosvāmī glorifies Gopāla's sweet form.

vapur atula tamāla sphīta bāhūru śākho paridhṛta girivarya svarṇa varṇaika gucchaḥ: "His body is like a matchless Tamālatree, and His long branch-like arm held Govardhana Hill as if it was a bunch of golden flowers". Kṛṣṇa's transcendental form is the essence of all beauty, filled with eternal bliss, and enchants everyone in the world, including Himself! Can this luster and this beauty be compared to a worldly object like a Tamāla-tree? No, but the poets compare Kṛṣṇa's form with a Tamāla-tree, a sapphire, a fresh monsooncloud, or a blue lotus flower just to make it slightly conceivable for the people of the world. Hence Śrīman Mahāprabhu spoke like mad:

*jiniyā tamāla dyuti, indranīla sama kānti,
yei kānti jagata mātāya
śṛṅgāra rasa sāra chāni, tāte candra jyotsnā sāni,
jāni vidhi niramilo tāy*

(Caitanya Caritāmṛta Antya 19,41)

"Kṛṣṇa's luster defeats that of a Tamāla-tree and equals that of a sapphire, and it maddens the whole world. I know the Creator has made it by filtering the essence of erotic *rasa* and mixing it with moonshine". The long branch of this Tamāla-tree is Kṛṣṇa's left arm, that held Girirāja as if it was a beautiful bunch of golden flowers. One may ask: "It must be difficult for Śrī Gopāla to hold this vast mountain up for eternity. Doesn't His left arm hurt of it?" The answer to this will be: "The branch of a tree never finds difficulty in holding a bunch of golden flowers, it rather feels great pleasure in doing that! In the same way the most merciful Śrī Giridhārī has held Girirāja just like a fluff of cottonwool and by performing this sweet pastime, in which He shows His love for His devotees, He has become nectar for the eyes and minds of everyone in the world".

Again, Śrī Gopāla has found a place suitable for a king close to Govardhana Hill, and He places the red petal-like fingers of His branch-like right arm on His enchanting waist, standing in His threefold bending form to steal the minds of all the people of the world with His beauty.

*taruṇa tamāla rūpa, yāra aṅga aparūpa,
tāra dīrgha bāhu śākhopari
girirāja govardhana, daraśane loy mone,
svarṇa guccha yeno śobhā kori*

"His wonderful body like a young Tamāla tree, holding Girirāja Govardhana on His long, branch- like arm like a beautiful bunch of golden flowers...."

*yāhāra dakṣiṇa hasta, kaṭi-taṭe kori nyasta,
dāḍāiyā śyāmala sundara*

*rakta varṇa karāṅguli, yeno javā puṣpa kali
agrabhāge śobhā manohara*

"...holding the fingers of His right hand, that are as beautiful as the buds of bright red Javā-flowers, on His waist, He stands there like the most enchanting Śyāmasundara...."

*sei gopāla rāja prabhu, sarvaga ananta vibhu,
prakṛta paramānanda dhāma
mahārāja cakravartī, giripaṭṭe yāra sthiti,
śrīpāda mādhavendra prāṇa*

"...that Lord Gopāla Rāja, the all-pervading endless abode of manifest transcendental bliss, who is the very life of Śrīpāda Mādhavendra Purī, sits on a throne on Govardhana Hill like a great king."

VERSE 2:

**RUCIRA DR̥G ABHIDHĀNE PAṆKAJE PHULLAYANTAM̐
SUBHAGA VADANA GĀTRAM̐ CITRA CANDRAM̐ DADHĀNAḤ
VILASAD ADHARA BIMBA GHRĀYI NĀSĀ ŚUKAUṢṬHAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

rucira - beautiful; *dr̥k* - eyes; *abhidhāne* - named; *pañkaje* - lotus; *phullayantam̐* - causing to blossom; *subhaga* - beautiful; *vadana* - face; *gātram̐* - body; *citra* - wonderful; *candram̐* - moon; *dadhānaḥ* - manifesting; *vilasat* - shining; *adhara* - lips; *bimba* - world; *ghrāyi* - smelling; *nāsā* - nose; *śuka* - of a parrot; *oṣṭhaḤ* - lips; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

His wonderful moon-like face on His beautiful body causes the lotus flowers of His charming eyes to blossom and His nose, that resembles the beak of a parrot, is smelling the Bimba-fruits of His own lips. In this way powerful Gopāla Rāja is beautifully manifest on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa describes the sweetness of the face, eyes, nose and lips of Śrī Gopāla Rāja. In the Gopāla-deity Śrī Raghunātha dāsa experienced the endless sweetness of Śrī Kṛṣṇa Himself. He is an eternal associate of Śrī Caitanya Mahāprabhu, and the greatest devotees see absolutely no difference between the deity and the Lord Himself. Śrī Jīva Gosvāmī has written in *Bhakti Sandarbha* (286): *paramopāsakās ca sākṣāt parameśvaratvenaiva tām paśyanti; bheda sphūrter bhakti vicchedakatvāt tathaiva hy anucitam* "The greatest worshippers see the deity as the Supreme Lord Himself. If they would see any difference between the Two, their devotion would be

broken. Therefore it is not proper (to see difference)." This is not just some self-imposed vision of non-difference of the devotees; it is a real vision. Out of His great mercy the Lord descends to earth to manifest Himself in His deity-form and thus bless all the conditioned souls by giving them an opportunity to serve Him and thus become forever happy. The liberated souls can already serve the Lord directly, but this is not possible for conditioned souls and neophyte devotees. Out of His great mercy the Lord thus enables everyone to serve Him as the *arcā avatāra* and relish His endless sweetness at the same time.

Śrī Raghunātha dāsa Gosvāmī says here: "Śrī Gopāla-deva's face shines like the moon". In the explanation of the *kāma gāyatrī-mantra* it is said that Kṛṣṇa's transcendental form consists of 24½ moons that form the different syllables of the *mantra*, and that His moon-like face is the best, or the king of all these moons. In Caitanya Caritāmṛta Śrī Caitanya Mahāprabhu told Śrī Sanātana Gosvāmī:

*kāma gāyatrī mantra rūpa, hoy kṛṣṇera svarūpa,
sārdha caubiśa akṣara tāra hoy
sei akṣara candra hoy, kṛṣṇe korilo uday,
trijagat koilo kāmamoy*

"The *kāma gāyatrī-mantra* is Kṛṣṇa's own form, consisting of 24½ syllables. These syllables are moons that rise on Kṛṣṇa's body, filling the entire world with desire."

*sakhi he! Kṛṣṇa mukha dvija rāja rāja
Kṛṣṇa vapu simhāsane, bosī rājya simhāsane,
kore saṅge candrera samāja*

"My dear girlfriend! Kṛṣṇa's face is the king of moons, and His body is like the throne on which it sits to rule and keep the kingdom of moons together." Śrī Gopāla's moonlike face is most wonderful. Śrīmat Rūpa Gosvāmīpāda has written in Govinda Virudāvali (53):

*udañcad ati mañjula smita sudhormi līlāspadañ
taraṅgita varāṅganā sphurad anaṅga raṅgāmbudhiḥ
dṛg indu mañi maṅḍalī salila nirjhara syandano
mukunda mukha-candramās tava tanotu śarmāni naḥ*

"O Mukunda! May Your moonlike face, whose very lovely smile is the playful abode of waves of nectar that cause the ocean of the *gopīs'* lusty desires to swell and that cause tears to trickle from the moonstone-like eyes of Your devotees, increase our delight!" Śrī Raghunātha dāsa says that Gopāla's moonlike face is very wonderful, because it is like the moon that causes the lotus flowers of His eyes to blossom, whereas normally the lotus flowers close their petals as soon as the moon rises! Śrī Caitanya Mahāprabhu has called Gopāla's eyes: "The ministers of the king of moons, His face":

*vipulāyatārūna, madana mada ghūrṇana,
mantrī yāra ei dui nayana
lāvanya keli sadana, jana netra rasāyana,
sukhamoy govinda vadana*

(C.C. Madhya Chapter 21)

"Kṛṣṇa's wide, red eyes are rolling of erotic intoxication and they are the ministers of His moonlike face. Indeed, Govinda's blissful face is the abode of playful elegance and is the elixer for everyone's eyes!"

Again, Śrī Gopāla's beautiful raised nose resembles the beak of a parrot that smells the Bimba-fruits of His own lips. This powerful Gopāla Rāja has found a suitable throne on top of Girirāja Govardhana.

*jaya jaya śrī gopāla rāja!
prati aṅga śobhā yāra, divya candra alaṅkāra,
mukha khāni dvija rāja rāja*

"All glories to Śrī Gopāla Rāja! Each of His limbs are as beautiful as spotless divine moon-ornaments, and His face is the king of these moons!"

*sulāvaṅya jyotsnāmṛte, vikaṣita hoy tāte,
aparūpa nayana kamala
śukauṣṭha nāsikā śobhā, āghrāṇete matta sadā,
bimbādhare yei parimala*

"His wonderful lotuslike eyes blossom in the nectarean moonshine of His elegant face, and His beautiful nose, that resembles the beak of a parrot, is always intoxicated by smelling the fragrance of His Bimbafruit-like lips."

*sei gopāla rāja yini, rasikendra cūdāmaṇi,
giripaṭṭe mahā pratāpete,
sarvadā virāja kore, manohara rūpa dhare,
atula lalita mādthurīte*

"That Gopāla Rāja, the crownjewel of relishers, always very powerfully resides on a throne on Girirāja Govardhana in His incomparibly lovely, sweet and enchanting form."

VERSE 3-4:

**CALA KUṬILATARA BHRŪ KĀRMUKĀNTAR DR̥G ANTA
KRAMAṆA NISITA BĀṆAṂ ŚĪGHRA YĀNAṂ DADHĀNAḤ
DARAYITUM IVA RĀDHĀ DHAIRYA PĀRĪNDRA VARYAṂ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

**ASULABHAM IHA RĀDHĀ VAKTRA CUMBAṂ VIJĀNANN
IVA VILASITUM ETAC CHĀYAYĀPI PRADŪRĀT
MUKURA YUGALAM ACCHAṂ GAṆḌA DAMBHENA VIBHRAT
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

cala - moving; *kuṭilatara* - more crooked; *bhrū* - eyebrows; *kārmuka* - bow; *antaḥ* - inside; *dṛg* - eyes; *antaḥ* - within; *kramaṇa* - motions; *niśita* - sharp; *bāṇam* - arrows; *śighra* - quickly; *yānam* - going; *dadhānam* - manifesting; *darayitum* - piercing; *iva* - just like; *rādhā* - Rādhā; *dhairya* - patience; *pārindra* - lion; *varyam* - the best; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājāḥ* - Gopāla Rāja.

asulabham - rarely attained; *iha* - here; *rādhā* - Rādhā; *vaktra* - face; *cumbam* - kiss; *vijānan* - knowing; *iva* - as if; *vilasitum* - shining; *etat* - that; *chāyayā* - with a shadow; *api* - even; *pradūrāt* - from afar; *mukura* - mirror; *yugalam* - couple; *accham* - clear; *gaṇḍa* - cheeks; *dambhena* - with pride; *vibhrat* - holding; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājāḥ* - Gopāla Rāja.

The powerful Gopāla Rāja, who fixes the sharp and swift arrows of His sidelong glances on the bow of His restless and crooked eyebrows to pierce the lion of Rādhā's patience, is beautifully shining on a throne on Govardhana Hill.

The powerful Gopāla Rāja, who knows that a kiss of Rādhā's lips is difficult to attain here, and who therefore proudly holds His clear cheeks like mirrors so that He can (at least) play with Her reflection from a distance, is beautifully shining on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: In this third verse Śrī Raghunātha dāsa describes the extraordinary power of Gopāla-deva's bow-like eyebrows and arrow-like glances. Describing the arrow-like glances that come from Śrī Giridhārī's bow-like eyebrows Śrīmat Rūpa Gosvāmīpāda writes in his Govinda Virudāvali (13):

*ajarjara prativratā hṛdaya vajra bhedoddhurāḥ
kaṭhora vara varṇinī nikara māna varma cchidaḥ
anaṅga dhanu ruddhata pracala cilli cāpa cyutāḥ
kriyāsura aghavidviṣas tava mudam kaṭākṣeṣavaḥ*

"May Hari's arrow-like glances, that emanate from His eyebrows, that defeat the pride of Cupid's bow and that are able to pierce the otherwise unbreakable diamond-like hard hearts of the chaste girls, that are devoted to their husbands and that can smash the hard shields of all the fair-complexioned girls' proud anger, delight you!" In Govinda Lilāmṛta (16,103) it is written:

*yā viśva yawata vilola manaḥ kurangān āvidhya ghūrṇayati nartana mārgaṇaiḥ svaiḥ
sā bhrū-latā muraripoḥ kuṭilāpi kirtyā kandarpa puṣpa tuṇatām tṛṇatām nināya*

"Muraripu's dancing vine-like eyebrows are the arrows that pierce the restless deer-like minds of all the girls of the world, making them spin around. Although they are crooked they make Cupid's flower-quiver look like a mere blade of grass!" Śrī Rādhikā's patience is

not just a deer (*mṛga*), it is a lion (*mṛga-rāja*), because the lion is the vessel of complete patience. But that lion is still pierced and killed by Gopāla-deva's arrow-like glances:

*dekhīyā o mukha cānd, kānde pūṇamika cānda,
lāja ghare bhejāiyā āguni
nayāna koṇera bāṇe, hiyāra mājhāre hāne,
kibā duṭi bhurūra nācāni*

(Pada Kalpataru)

"Seeing that moonlike face, the full moon cries and fire is sent to the abode of shame. Are that the arrows from the corners of His eyes piercing My heart, or are that His two dancing eyebrows?"

*rasabhare manthara, lahu lahu cāhani,
ki diṭhi dhulāoni bhānti
garala mākhī hiye, śela ki hānalo
jara jara karu dina rāti*

"When He looks at Me with these slight, wavering *rasa*-laden eyes it is as if I'm pierced by a poison-smearred lance that burns Me day and night." These, according to the Mahājanas, are the very words of Śrī Rādhā. In the fourth verse Śrī Raghunātha dāsa describes the sweetness of Gopāla-deva's cheeks. Although the kisses from *premamayī* Śrī Rādhārāṇī's mouth are most desirable for Śrī Gopāla-deva, they are very rarely attained in Vraja, for only in this divine realm the Lord sports with His eternal consort in a so-called extra-marital relationship, in which the kisses of the beloved are not always readily available. All this has been arranged by goddess Yogamāyā (mystic illusion, personified by Paurṇamāsī-devī), who can accomplish the impossible (*aghaṭana ghaṭana paṭiyasī*), so that the Lord can relish the greatest love of His pleasure-potency, the *gopīs*. Śrīmat Jīva Gosvāmīpāda has written in his Gopāla CampūḤ (Pūrva 18.199):

*yadā girivaram dadhe muraharas tadā locanam
nijārthita vinākṛtām api dīśam sa ninye muhuḤ
kadācid iha cet prathām bhajati rādhikāyā mukham
tadāphalamayam mama śramatamaḤ prasajjed iti*

"When Śrī Murāri lifted mount Govardhana His eyes constantly wandered here and there without any apparent reason. He thought: "If I can ever see Śrī Rādhikā's moon-like face, then all My labour will have become a success." Knowing that a direct kiss of Rādhā's lips is difficult to attain, Śrī Gopāla-deva proudly holds His brilliant cheeks just like sapphire mirrors, in such a way that Śrī Rādhikā's face, that shines more brightly than molten gold, will become reflected on them. In this way the touch of His face with Rādhā's face will be automatically accomplished. In this way Śrī Giridhārī Gopāla stands beautifully on the summit of Govardhana Hill.

*jaya jaya śrī gopāla rāja cakravartī
vṛndāvana purandara, gopaveśa veṇu kara,*

govardhane pratāpe vasati

"All glories to Śrī Gopāla Rāja, the great king of Vṛndāvana, who dresses like a cowherder, who holds a flute in His hand and who powerfully resides on Govardhana Hill!"

*tāra joḍā bhuru janu, madana mahendra dhanu,
cañcala kuṭila vakra tāya.
dhanura guṇa dui kāna, kaṭākṣa śāṇita bāṇa,
yojanā koriyā sarvadāya*

*śrī rādhāra dhairaye, balavān simharāje,
vidīrṇa korite bujhi cāy
gopālera mukha padma, daraśane duṭi netra,
manohara rūpe śobhā pāya*

"His restless, crooked eyebrows are like the bow of the great king Cupid, His two ears are the bow-strings on which He constantly fixes sharp arrows of His glances, with which He wants to tear up the great powerful lion of Śrī Rādhā's patience. My two eyes become beautiful by beholding the charming form of Gopāla's lotusface." (3)

*śrī rādhāra mukha cumbana, atīva durlabha dhana,
eto bhāvi nāgarendra rāya
dambha kori sucikkaṇa, gaṇḍa-sthala darapaṇa,
dhāraṇa korilā lālasāya*

Thinking: "The kiss of Śrī Rādhā's mouth is an extremely rarely attained treasure!", Nāgarendra Rāya (Kṛṣṇa, the king of amorous heroes) proudly held up His glossy mirror-like cheeks, full of desire (for Rādhā)."

*hemāṅgiṇī cole yete, pratibimba dūra hote,
gaṇḍa sthale poḍiche yokhon
vilāsinīra aṅga saṅga, anubhave rasikendra,
sukhābdhi taraṅge nimagana*

"When Hemāṅgiṇī (golden limbed Rādhā) goes away, Rasikendra Kṛṣṇa can carry Her reflection on His cheeks. Thus He experiences Vilasini's direct bodily contact and drowns in an ocean of bliss."

*sei prabhu gopāla rāja, govardhane rasarāja,
pratāpete korena vasati
śrīpāda śrī mādhavendra, bhaje caraṇāravinda,
candana tulasī dale niti*

"This powerful Gopāla Rāja resides on Govardhana Hill as the king of relishers, His lotus feet being worshiped with Tulasī-leaves and sandalwoodpulp by Śrīpāda Śrī Mādhavendra Puri." (4)

**RUCI NIKARA VIRĀJAD DĀḌIMĪ PAKKA BĪJA
PRAKARA VIJAYI DANTA ŚREṆI SAURABHYA VĀTAIḤ
RACITA YUVATI CETAḤ KĪRA JIHVĀTI LAULYAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

ruci - splendor; *nikara* - abundance; *virājad* - shining; *dāḍimī* - pomegranate; *pakka* - ripe; *bīja* - seed; *prakara* - multitudes; *vijayi* - defeating; *danta* - teeth; *śreṇi* - row; *saurabhya* - fragrance; *vātaiḤ* - with winds; *racita* - made; *yuvati* - young girls; *cetaḤ* - hearts; *kīra* - parrot; *jihvā* - tongue; *ati* - very; *lulyaḤ* - desirous; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḤ* - Gopāla Rāja.

Powerful Śrī Gopāla Rāja, the fragrant breeze from whose teeth, that are victorious over the splendor of ripe pomegranate seeds, causes the hearts of the young girls, that are like the tongues of parrots, to become restless, beautifully shines on a throne on Govardhana Hill.

Stavāmrta Kaṇā Vyākhyā: In the next three verses of this *stava* Śrīpāda Raghunātha gradually describes the sweetness of Śrī Gopāla-deva's teeth, His nectar-like words and His *tilaka*. His row of teeth is more charming than even ripe and blazing pomegranate seeds. Śrī Kṛṣṇa dāsa Kavirāja has perfectly described the beauty of Kṛṣṇa's teeth in Govinda Līlāmṛta (16.91-92):

*svākāra sauṣṭhava vinindita kunda vṛnda sat korakān śikhara hīraka mauktikānām
sobhābhīmāna bhara khaṇḍana kānti leśān vāma-bhruvām adhara bimba śukāyamānān
jātyaiva paktrima su dāḍima bīja mañjūn śaśvat priyādhara rasāsvādanena soṇān
kāntauṣṭha soṇa maṇi bhedana kāma ṭaṅkān śrīman mukunda daśanān subhagāḤ smaranti*

"With a mere drop of their luster Mukunda's teeth defeat the elegant form of the Kundaflower-buds, diamonds, ripe pomegranate-seeds and pearls and they are the parrots that relish the Bimbafruits of the fairbrowed *gopīs*' lips! Fortunate souls remember Śrīman Mukunda's teeth, that are as beautiful as ripe pomegranate-seeds simply by birth. They always relish the nectar of Priyāji's lips, that makes them turn red and they are Cupid's chisels that split Rādhikā's ruby-like lips!"

Śrī Raghunātha dāsa says: "Śrī Gopāla Rāja's teeth are more beautiful than brilliant ripe pomegranate-seeds. What to speak of directly seeing or touching His teeth, when the hearts of the young *gopīs*, that are like the tongues of parrots, even smell the fragrance of His teeth, carried to them from a distance by a breeze, they already become restless." In other words, as soon as Śrī Gopāla-deva smiles, the hearts of the *gopīs* become greedy after the sweet relish of these teeth, that are like ripe pomegranates, when they simply remember the moonlight that emanates from them. That is why Śrī Rūpa Gosvāmī describes the power of Kṛṣṇa's mild smile as follows:

*prapanna janatā tamaḤ kṣapaṇa sārāndu prabhā
vrajāmbuja vilocanā smara samṛddhi siddhauṣadhiḤ
viḍambita sudhāmbudhi prabala mādhuri ḍambarā
vibhartu tava mādhave smita kadamba kāntir mudam*

(Govinda Virudāvali - 19)

"O Mādhava! May the luster of Your smile, that shines like the autumnal moon that destroys the darkness in the hearts of Your surrendered devotees, that is like a perfect herb that increases the lusty desires of the lotus-eyed Vraja-gopīs, and that defeats even the sweetness of an entire nectar-ocean, increase my ecstasy!"

*jaya śrī mohana gopāla rāja
rasamaya rasarāje, bhuvana mohana sāje,
giripatte koriche virāja*

"All glories to Śrī Mohana Gopāla Rāja, the *rasika* king of relishers who enchants the whole world and resides on Mount Govardhana!"

*dāḍima pakka bijete, ye suṣamā āche tāte,
sarva bhāve koriyā vijaya
danta śreṇī śobhā pāya, tāhāra sugandhi vāya
kibā jāni madhurimā hoy*

"His row of teeth defeats the beauty of ripe pomegranate seeds in all respects, and how do I know how sweet is the fragrant breeze that emanates from them?"

*yuvatira citta yeno, śukera rasanā heno,
se rasāla dantera saurabhe.
sadāi cañcala ati, nāhi jāne divā rāti
unamata āsvādana lobhe*

"The hearts of the young girls are like the tongues of parrots that are always eager to taste the sweet fragrance of these luscious teeth. Indeed, they are so mad after this taste that they forget whether it is day or night!"

VERSE 6:

**VACANA MADHU RASĀNĀM PĀYANĀIR GOPA RĀMĀ
KULAM URU DHṚTA DHĀMĀPY UNMADĪKṚTYA KĀMAM
ABHIMATA RATI RATNĀNY ĀDADĀNAS TATO DRĀK
PRATAPATI GIRIPATTE SUṢṬHU GOPĀLA RĀJAḤ**

vacana - words; *madhu* - honey; *rasānām* - of flavours; *pāyanaiḥ* - by drinking; *gopa-rāmā* - *gopīs*; *kulam* - group; *uru* - great; *dhṛta* - holding; *dhāma* - abode; *api* - even; *unmadikṛtya* - maddening; *kāmam* - desire; *abhimata* - dear; *rati* - erotic; *ratnāni* - jewels; *ādadānas* - taking; *tataḥ* - then; *drāk* - at once; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *susṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

Powerful Śrī Gopāla Rāja, who makes the splendid *gopīs* inebriated by making them drink His honey-like words, and then immediately steals the jewels of youth from them, is beautifully shining on a throne on Govardhana Hill!

Stavāmṛta Kaṇā Vyākhyā: In this verse, which describes the sweetness of Śrī Gopāla-deva's nectarean words, Śrī Raghunātha dāsa says: "He makes all the *gopīs*, that shine with the splendour of *mahā-bhāva*, drunk with the honey-wine of His words." In Govinda Lilāmṛta (16.96) Śrī Kṛṣṇa dāsa Kavirāja says that Kṛṣṇa's words are a wonderful combination of some delicious ingredients - that's why they are so powerful!

antaḥ prema ghṛta smitottama madhu narmaikṣavaiḥ saṁyutā
śabdarthobhaya śakti sūcita rasādīndullasat saurabhā
ābhīri madanārka tāpa śamanī viśvaika santarpanī
sā jīyād amṛtābdhi darpa damanī vāṇī rasālā hareḥ

"All glories to Śrī Hari's delicious speech, that is inwardly flavored with the *ghī* (clarified butter) of love, His fine honey-like smile and the candy of His jokes, and that is scented with the camphor of His ambiguous words that extinguish the *gopīs*' affliction caused by the blazing sun of lust and that is the only bestower of satisfaction to the world, defeating the pride of an ocean of nectar." Śrī Raghunātha dāsa Gosvāmī says that Śrī Gopāla-deva makes the *gopīs* drunk with His honey-sweet words and then, as soon as they are intoxicated, steals the love-jewels from them that He wants. They become so drunk, that they even offer Him these jewels with great eagerness, just like madwomen. Hence they said when Kṛṣṇa disappeared from the Rāsa-dance (in Śrīmad Bhāgavata 10.31.8):

madhurayā girā valgu vākyayā budha manojñayā puṣkarekṣaṇa
vidhi karīrīmā vīra muhyatīr adhara sīdhunāpy āyayasva naḥ

"O hero, please revive us with the nectar of Your lips! We are ready to do what You want and we are being enchanted, O lotus-eyed One, by Your sweet voice and Your beautiful words, that please the minds of even the wise men!" In Śrīmatī Rādhārāṇī's mood, Śrī Caitanya Mahāprabhu sang:

sei śrī mukha bhāṣita, amṛta hoite parāmṛta,
smita karpūra tāhāte mīśrita
śabda artha dui śakti, nānā rasa kore vyakti,
pratyakṣare narma vibhūṣita

**DADHAD IVA GHANA ṢAṆḌE NIŚCALAC CAÑCALĀGRAM
RACAYITUM IVA SĀDHVĪ KĪRTI MUGDHĀLI BHĪTĪM
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

kuvalaya - blue lotus flower; *nibha* - resembling; *bhāle* - on the forehead; *kauṅkuma* - of vermilion; *drāva* - paste; *puṅḍraṁ* - *tilaka*; *dadhad* - manifesting; *iva* - as if; *ghana* - cloud; *ṣaṅḍe* - host; *niścalat* - motionless; *cañcala* - restless; *agram* - tip; *racayitum* - to create; *iva* - as if; *sādhvī* - chaste girl; *kīrti* - fame; *mugdha* - intoxicated; *ali* - bumblebees; *bhītim* - fear; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

The powerful Gopāla Rāja, who wears vermilion *tilaka* on His blue lotus-like forehead like a steady lightningstreak on a host of monsoon clouds to frighten the reputation of chastity of the innocent *gopīs*, that is like a swarm of bumblebees, is beautifully shining on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa describes the sweetness of Śrī Gopāla-deva's vertical *tilaka*-mark, that is made of vermilion and that shines on His blue lotus-like forehead like a lightningstreak on a host of monsoonclouds. The *gopīs*' reputation of chastity is like a swarm of bumblebees that gets frightened by seeing this *tilaka*. The Mahājanas sing:

*rase tanu dhara dhara, tāhe nava kaiśora,
āra tāhe naṭavara veśa
cūḍāra ṭālani vāme, mayūra candrikā ṭhāme,
lalita lāvanya rūpa śeṣa*

"Rasa drips from His body, furthermore He is of fresh adolescent age and He also dresses like the greatest dancer. His crown of peacockfeathers slightly tilts to the left, and His form is the limit of loveliness and elegance."

*lalāṭe candana pāṅti, nava gorocanā bhāti,
tāra mājhe puṅamika cānd
alakā valita mukha, tribhaṅga bhaṅgima rūpa,
kāminī janera mana phānd*

"He wears a row of sandalwood-spots and freshly shining *gorocanā* on His forehead, with in the middle a full moon, and His face, flanked by curly locks, and His threefold bending form is like a noose to trap the minds of all the women." When the *gopīs*' hearts fall into that noose laid by Gopāla-deva, they give up their firm vows of chastity and become agitated with amorous desires. In Śrī Govinda Līlāmṛta (15.104) it is said:

*yat kauṅkumaṁ lalitayā tilakaṁ lalāṭe sṛṣṭaṁ hareḤ śaśi nibhaṁ mada bindu madhyam
śrī khaṇḍa bindu nicitaṁ bahir etad āsāṁ hṛt khaṇḍane madana hāṭaka cakram āsit*

"Lalitā made nice moonlike vermilion *tilaka* on Hari's forehead with spots of sandal and musk around it, making it look just like Cupid's golden disc that slices the *gopīs'* hearts". Śrī Raghunātha dāsa Gosvāmī says: "In this way Śrī Gopāla-deva extends His extraordinary power, stealing everyone's hearts as He shines brightly on top of Mount Govardhana."

*śrī gopāla parama īśvara
gīrīrāja govardhane, virājiche ratnāsane,
abhinava śyāmala sundara*

"Śrī Gopāla, the Supreme Controller, shines beautifully on His lion-throne on top of Girirāja Govardhana with His youthful bluish form."

*kadācit nilotpale, madhukara bhāgye mile,
se nilotpala agrabhāge
pītavarṇa vastu dhārī, sthira saudāminī heri,
bhīta hoy dekhīyā madhupe*

"If a blackbee would ever be so lucky to see a yellow thing, resembling a steady lightningstrike, in front of this blue lotus flower, he would become afraid."

*taiche indranīla maṇi, nāgarendra cūḍāmaṇi,
sādhvī kīrti mugdha alikule.
bhaye bhīta koribāre, kunkuma tilaka dhare,
mahojjvala nilotpala bhāle.*

"In the same way the crownjewel of heroes, who shines like a sapphire, wears vermilion *tilaka* on His brightly shining blue lotus-like forehead, just to frighten the innocent bee-like *gopīs'* reputation of chastity."

VERSE 8:

**ŚRAVAṆA MADANA RAJJŪ SAJJAYAḤ LAJJI RĀDHĀ
NAYANA CALA CAKORAU BANDHUM UTKAḤ KĪSORAU
KṚTA MAKARA VATAMSA SNIGDHA CANDRĀMŚU CĀRAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

śravaṇa - ears; *madana* - Cupid; *rajjū* - two ropes; *sajjayat* - tying; *lajji* - shy; *rādhā* - Rādhā; *nayana* - eyes; *cala* - moving; *cakorau* - two Cakora-birds; *bandhum* - binding; *utkaḥ* - eager; *kīsorau* - two teenagers; *kṛta* - done; *makara* - great fish; *vataṃsa* - earrings; *snigdha* - splendid; *candrāmśu*

cāraḥ - moonlight; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

The powerful Gopāla Rāja, who extends the soothing moonlight of His Makara-earrings from His ears, that are like Cupid's ropes that are eager to bind up the two adolescent Cakora-birds of bashful Rādhikā's restless eyes, is beautifully shining on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: In the following two verses Śrīpāda Raghunātha describes the beauty of Śrī-Śrī Gopāla-deva's earrings, His glances and His chest. Śrīpāda Kavirāja Gosvāmī has described the sweetness of Kṛṣṇa's ears in the following two verses (16/84-85) of Govinda Lilāmṛta:

*śrī karṇa bhūṣaṇa bharād dara dīrgha randhraṁ viśvāṅganā nayana mīna manoja jālam
gopī mano hariṇa bandhana bāgurā yat śrī rādhikā nayana khañjana bandha pāśaḥ
gāndharvikā saparihāsa sa garva nindā khañjad vaco'mṛta rasāyana pāna lolam
śoṇāntaraṁ suruciraṁ sama sanniveśaṁ tan me hṛdi sphuratu mādharma karṇa yugmam*

"The small holes in Kṛṣṇa's ears, that became slightly elongated by carrying His earrings, are like nets that catch the eyes of all the ladies of the world, a trap that the hunter Cupid spread out to catch the *gopīs'* doe-like minds, or ropes that bind the wagtailbirds of Śrī Rādhikā's eyes. May Mādhava's ears, that are always eager to hear Gāndharvikā's proud jokes and criticisms and the nectarean elixir of Her crooked words, that are beautifully reddish inside and that are at equal height, be manifest in my heart!" Śrī Raghunātha dāsa Gosvāmī says: "Śrī Rādhā is very greedy to relish the savour of Kṛṣṇa's sweetness, but She's very shy also. Her eyes always desire the relish of His sweetness, but out of shyness She cannot gaze at Him. In this way Her eyes are like restless Cakora-birds that want to drink the soothing moonlight emanating from Kṛṣṇa's Makara-fish-like earrings. Cupid has placed these earrings at Kṛṣṇa's ears as ropes to tightly bind the eyes and mind of Śrī Rādhikā, totally enchanting Her with their beauty.

*jaya re jaya re jaya, ananta mahimāmaya,
mahā maheśvara śrī gopāla.
mahārāja cakravartī, govardhane yāra sthiti,
aparūpa mūrati rasāla.*

"All glories, all glories to Śrī Gopāla, whose glories are endless and who is the great Controller, standing on top of Govardhana Hill like a great king in His wonderfully luscious *mūrti*-form!"

*lajjāvati śrī rādhāra, nayana yugala tāra,
yeno duṭi kiśora cakora.
sadāi cañcala vara, abhinava sundara,
heri mugdha naola kiśora.*

"Shy Śrī Rādhā's eyes are like two adolescent Cakora-birds that always restlessly look at the freshly adolescent and innocent Gopāla."

*śravaṇa madana rajju, susajjita kori cāru,
āṅkhi pākhi bandhana mānase.
duṭi karṇe kuṇḍala, candra koṭi jhālamala,
makara ākṛti avatāṁsa.*

"Cupid has placed two lovely Makara-shaped earrings on Kṛṣṇa's ears that shine like millions of moons and that are able to bind up the bird of Śrī Rādhikā's mind."

VERSE 9:

**YUVATI KARANA RATNA VRĀTAM ĀCCHIDYA NETRA
BHRAMAṆA PAṬU BHATAIS TAṀ NYASYA HṚT SAUDHA MADHYE
GARUḌA MAṆI KABĀTENORASAGHUṢYA HṚṢṬAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAH**

yuvati - young girls; *karaṇa* - senses; *ratna vrātam* - jewels; *ācchidya* - snatching away; *netra* - eyes; *bhramaṇa* - wandering; *paṭu* - powerful; *bhataiḤ* - by soldiers; *taṁ* - Him; *nyasya* - placing; *hṛt* - heart; *saudha* - palace; *madhye* - in; *garuḍa maṇi* - sapphire; *kabātena* - with a door; *urasā* - by the chest; *āghuṣya* - proclaiming; *hṛṣṭaḤ* - blissfully; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājah* - Gopāla Rāja.

The powerful Gopāla Rāja, who plunders the jewellike senses of the young *gopīs* with the powerful soldiers of His glances, and who blissfully locks these jewels in the palace of His heart behind the sapphire gate of His chest, is beautifully shining on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: Śrī Gopāla-deva plunders the jewels of the Vraja-yuvatīs' senses with the powerful soldiers of His glances. Actually Gopāla-deva is Self-satisfied and Self-delighted and the *rasa svarūpa* Himself. Even the devotees of Gopāla-deva are free from lust and greed, what to speak of Śrī Gopāla-deva Himself? Still He always carries the desire to relish His devotees' love in His heart. The senses of the *gopīs* are filled with the great glistening jewels of love of God, *mahā-bhāva-rasa*, and that's why Gopāla is always eager to plunder them by force through the agency of His powerful soldiers, His glances. When the Vrajadevīs are defeated by these powerful soldiers they must surrender the jewels of their love to them. Kṛṣṇa's glances are very cruel to the Vrajadevīs:

joḍā bhurū yeno kāmera kāmāna ke nā koilo niramāṇa

*tarala nayāne teracho cāhani viṣama kusuma bāṇa
nayana kaṭākṣa viṣama viśikhe parāṇa vindhite dhāya*

"Who has made these eyebrows, that are like the cannon of Cupid? His restless eyes cast terrible flower-arrows, and when the heart is pierced by these terrible arrow-like glances the life-air will flee (you will die)!" The Vraja-devīs have experienced the power of Kṛṣṇa's eye-arrows. These glances are most munificent to the conditioned souls, but they are most cruel to the Vraja-devīs. They consider this to be their bad luck. In Govinda Līlāmṛta (16,102) it is said:

*sādhvī sva dharma dṛḍha varma vibheda dakṣa kāmēṣu tīkṣṇa kaṭhinā vilasantyaghāreḥ
svapne'pi durlabha samasta daridra goṣṭhī vāñchābhi pūraṇa vadānya varā kaṭākṣāḥ*

"Kṛṣṇa's glances, that are harder and sharper than Cupid's arrows and that are expert in breaking the shields of the ladies' firm vows of chastity, that are hard to obtain even in dreams and that fulfill all the desires of the poor, are most generous!" Śrī Raghunātha dāsa Gosvāmī says: "After Gopāla-deva has plundered the jewels of love from the *gopīs'* hearts with the soldiers of His glances, He carefully stores them in the treasury of His heart and blissfully locks them behind the sapphire door of His chest. The speciality of the descriptions the greatly experienced souls make of Śrī Kṛṣṇa's sweetness is that their versatile language and their expert use of poetic embellishments cause such a deep stir in the heart of the *sāmājika (rasika)* that they materialise all these sweet feelings and pastimes there. Śrīpāda Kavirāja Gosvāmī glorifies the sweetness of Kṛṣṇa's chest as follows (Govinda Līlāmṛta 16.56):

*śrī ballabī hṛdaya dohada bhājanam śrī rādhā mano nṛpa harinmani simhapītham
trailokya yawata manohara mādhurīkam vakṣaḥ sthalaṁ suvipulam vilasaty aghāreḥ*

"Kṛṣṇa's broad chest is the object of the beautiful *gopīs'* hearts' desires and the emerald lion-throne for the queen of Rādhā's mind, and its sweetness enchants all the young girls of the three worlds." When the Vraja-devīs see Gopāla's beautiful chest they say: *vistāri pāṣāṇe kevā ratana bosāilo re, emati lāgaye bukerā śobhā* "Who has seated this jewel on this large tile? This is how we like the beauty of His chest!" Śrī Raghunātha dāsa says: "In this way the powerful Gopāla Rāja shines on a throne on Govardhana Hill, stealing the hearts of His devotees!"

*jaya śrī gopāla deva cūḍāmani!
ei dekho govardhane, divya ratna simhāsane,
vraja rāja indranīla maṇi*

"All glories to the crownjewel of cowherdboys! Look how He's sitting on a jewel lion-throne on the summit of Mount Govardhana, like the sapphire king of Vraja!"

*nayana bhramaṇa paṭu, du'ṭi sainya dvārā śudhu,
rasikendra cūḍāmani hari.
varaja yuvatigaṇa, sarvendriya ye ratana,
haraṇa koriyā garva kori.*

"Hari, the crownjewel of relishers, expertly and proudly robs the young girls of Vraja from the jewels of all their senses with the soldiers of His two wandering eyes."

*āpana hr̥daya saudhe, divya hemāgāra madhye,
vinyasta koriyā se ratana.
garuḍa maṇi nirmita, vicitra kabāṭa rūpa,
nija vakṣe dilā āchādana.*

"He stores these jewels in the divine golden palace of His heart and locks them behind the wonderful sapphire gate of His chest".

VERSE 10:

**TRIVALI LALITA TUNDA SYANDI NĀBHĪ HRADODYAT
TANU-RUHA-TATI SARPĪM ATRA VIBHRĀṆA UGRĀM
YUVATI PATI BHAYĀKHU GRĀSANĀYEVA SADYAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

trivali - three lines; *lalita* - lovely; *tunda* - belly; *syandi* - streaming; *nābhī* - navel; *hrada* - lake; *udyat* - rising; *tanuruha-tati* - hairs; *sarpīm* - fem. snake; *atra* - here; *vibhrāṇa* - carrying; *ugrām* - terrible; *yuvati* - young girls; *pati* - husband; *bhaya* - fear; *akhu* - mouse; *grāsanāya* - for swallowing; *iva* - as if; *sadyaḥ* - suddenly; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

The powerful Gopāla Rāja, who swallows the mouse of the young *gopīs*' fear of their husbands with the snake-like hairs that rise from the nectar-lake of His navel and that stream down from His most beautiful three-lined belly, is beautifully shining on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: In this 10th verse Śrīla Raghunātha dāsa Gosvāmī describes the sweetness of the hairs on Sundara Śekhara Gopāla-deva's belly. Gopāla's belly is often compared to a Banyan-leaf and it is beautified by three lines and a nectarlake-like navel from which terrifying snake-like hairs grow up. These snakes are there especially to grasp and swallow the mice of the young *gopīs*' fear of their husbands. In other words, when the *gopīs* see these sweet hairs they at once abandon their fear of their husbands and offer everything they have to Kṛṣṇa. Śrī Kṛṣṇa dāsa Kavirāja has described the beauty of Kṛṣṇa's belly and the hairs that grow on it as follows in his Govinda Līlāmṛta (16.53 and 52):

rādhā citta marāla dr̥k śapharikā śaśvad vilāsāpadam

*kāñcī sārasa pāli nisvani taṭaṁ lomāli saibālakam
lāvaṇyāmṛta pūrītaṁ trivalikā sūkṣmormi vibhrājitaṁ
śrī nābhī nalināṁ lasaty agharipoḥ śrī tunda sat palvalam*

"Kṛṣṇa's lotusnavel, that shines on His beautiful pond-like belly, is always the playground for Rādhā's swan-like mind and fish-like eyes. Kṛṣṇa's crane-like waistbells jingle at its shore and it is covered by moss-like hairs and three thin wave-like lines full of the nectar of shining elegance." Śrīpāda has also described the belly-hairs as streams of *śṛṅgāra rasa*:

*hṛdy ucchalat tanuruha cchala niḤṣṛta śrī nābhī hradānupatitādi rasa pravāham
alpocca pārśva yugalaṁ dara nimna madhyaṁ madhye mano mama harer udaraṁ cakāstu*

"The stream of *śṛṅgāra rasa* (erotic flavour) that flows down from Hari's heart in the form of the hairs on His chest that enter into the lake-like navel on His belly, is slightly raised at both sides and slightly lowered in the middle. May that belly illuminate my mind."

*jaya jaya śrī gopāla rāja!
navīna kiśorākṛti, tamāla śyāmala dyuti,
madana mohana rasarāja*

"All glories to Śrī Gopāla Rāja! He is named Madana Mohana (the enchanter of Cupid) and *rasa rāja* (the king of relishers) and His youthful adolescent form shines with the blackish luster of a Tamāla-tree."

*udare trivalī śobhā, jagajana mana lobhā,
se lalīta udara hoite.
galita vastura mata, sei dhārā pravāhita,
mone hoy prasarpinī tāte.*

"His beautiful three-lined belly captivates the minds of everyone in the world and the hairs that grow out of this lovely belly are like streams of fluid that resemble female snakes."

*kim vā nābhī hrada hoite, udīta hoiyā yāte,
romāvalī yeno bhujāṅginī.
yuvatīra pati bhaya, muṣikera suniścoya,
yeno grāsa koribe sarpinī.*

"Or can the same be said about the hairs that grow out of His lake-like navel? Surely these female snakes are able to swallow the mice of the young *gopīs*' fear of their husbands!"

VERSE 11:

**MARAKATA KṚTA RAMBHĀ GARVA SARVAŅKAṢORU
DVAYAM URU RASADHĀMA PREYASĪNĀM DADHĀNAḤ
SPHURAD AVIRALA PUṢṬA ŚROṆĪ BHĀRĀTI RAMYAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

marakata - emerald; *kṛta* - made of; *rambhā* - banana; *garva* - pride; *sarvaṅkaṣoru* - completely destroying; *dvayam* - couple; *uru* - greatly; *rasa* - flavour; *dhāma* - abode; *preyasīnām* - of the beloveds; *dadhānaḥ* - placing; *sphurad* - manifesting; *avirala* - dense; *puṣṭa* - nourished; *śroṇī* - hips; *bhāra* - weight; *ati* - very; *ramya* - enchanting; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājah* - Gopāla Rāja.

The powerful Gopala Rāja, whose thighs, that are the great reservoirs of *rasa* of His sweethearts, completely destroy the pride of emerald banana-trees, and whose broad and heavy hips are clearly very enchanting, is beautifully shining on a throne on Govardhana Hill.

Stavāmrta Kaṇā Vyākhyā: In this 11th verse Śrī Raghunātha dāsa Gosvāmī glorifies the beauty of Gopāla-deva's thighs and hips. Gopāla's thighs destroy the pride of emerald banana-trees and are the great reservoir of *prema rasa* of the Gopa-sundarīs, headed by Śrī Rādhikā:

*uru-dvayam subalitam lalitam bakāreḤ pīnam sucikkaṇam adhaḤ krama kārṣya yuktam
kandarpa vṛnda vara nartaka lāsya raṅgam lāvanya keli sadanam hr̥di naś cakāstu*

(Govinda Līlāmṛta 16,31)

"Kṛṣṇa's strong, glossy, big, charming thighs border His buttocks, gradually tapering towards the knees, and are the stage for Cupid's best dancers. May that abode of playful elegance dwell in our hearts!" Śrī Gopāla's hips are charming and broad. Śrī Kṛṣṇa dāsa Kavirāja has written in Govinda Līlāmṛta (16,35):

*vistīrṇa pīnam ati sundara sanniveśam rāsa sthalam sa rati kāma naṭārbudānām
ābhīra dhīra ramaṇī kamanīya śobham śrī śroṇī maṇḍalam alam vilasaty aghāreḤ*

"Kṛṣṇa's beautiful thighs are the broad, thick and very beautiful place where billions of Cupids and Ratis dance the Rāsa-dance; therefore they are the beautiful objects of the grave cowherdwives' desires".

*jaya śrī gopāla rāja, vṛaja nava yuvarāja,
abhinava jalada varaṇa
gīrirāja govardhana, bosī ratna simhāsane,
rasarāja madana mohana*

"All glories to Śrī Gopāla rāja, the young prince of Vraja whose complexion resembles a fresh monsooncloud! He is the king of relishers, who enchants even Cupid as He sits on His jewel lion-throne on Girirāja Govardhana."

*marakata maṇi varṇa, kadalīra garva cūrṇa,
tāra yei subalanī thāma.
jini uru manohara, śroṇī bhāra ki sundara,
preyasī-gaṇera rasa-dhāma.*

"His beautiful tapering thighs crush the pride of emerald banana-trees and His beautiful heavy hips are the abode of *rasa* for His sweethearts!"

VERSE 12:

**MADANA MAṆI VARĀLĪ SAMPUṬA KṢULLA JĀNU
DVAYA SULALITA JAṄGHĀ MAṆJU PĀDĀBJA YUGMAḤ
VIVIDHA VASANA BHŪṢA BHŪṢITĀṄGAḤ SUKAṆṬHAḤ
PRATAPATI GIRIPATṬE SUṢṬHU GOPĀLA RĀJAḤ**

madana - Cupid; *maṇi* - jewel; *varālī* - the best; *sampuṭa* - box; *kṣulla* - small; *jānu* - knees; *dvaya* - two; *sulalita* - very lovely; *jaṅgha* - shanks; *maṅju* - lovely; *pādābja* - lotus feet; *yugmaḤ* - pair; *vividha* - different kinds; *vasana* - cloths; *bhūṣa* - ornaments; *bhūṣita* - ornamented; *aṅgaḤ* - body; *sukaṅṭhaḤ* - nice neck; *pratapati* - powerfully; *giri* - on Govardhana Hill; *patṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

The powerful Gopala Rāja, whose beautiful knees resemble the best small jewel-boxes of Cupid, who has lovely shanks and lotus feet, who is beautifully adorned with different garments and ornaments and who has a very sweet voice (or beautiful neck) is beautifully shining on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: In this twelfth verse Śrī Raghunātha dāsa Gosvāmī glorifies the sweetness of Śrī Gopāla-deva's knees, shanks, lotus feet, dresses, ornaments and throat. In Govinda Līlāmṛta (16.28) Śrīla Kavirāja Gosvāmīpāda has written that Śrī Kṛṣṇa's knees are compared to Cupid's best jewelboxes:

*mādhurya lakṣmyā rucirāsana dvayaṁ lāvaṇya vallyā guru parva yugmakam
śobhā śrīyo'laṅkṛti peṭikā yugam jānu-dvayaṁ bhāti manoharam hareḤ*

"Hari's knees shine beautifully like two seats of the goddess of sweetness, two high stakes that support the vine of elegance or two boxes that contain ornaments of beauty and opulence." Śrī Kṛṣṇa's shanks are also very lovely:

*marakata maṇi rambhā stambha sambhedi dhātrā bhuvana bhavana mūla stambhatāṁ lambhitam
yat
yuvati nicaya cetaḥ pīlu nīlāśma kilāṁ praṇayatu hari jaṅghā yugmam aṁho vighātam*

(Govinda Lilāmṛta 16,25)

"Hari's shanks are like the emerald columns of the banana-trees, that the Creator placed to support the abode of the universe, or sapphire goads that subdue the elephant-like minds of the young girls. May these shanks destroy all sins!" Śrī Kṛṣṇa's lotus feet are very lovely. They are extraordinary lotus flowers:

*śoṇa snigdhanṅuli dala kulam jāta rāgam parāgaiḥ
śrī rādhāyāḥ stana mukulayoḥ kuṅkuma kṣoda rūpaiḥ
bhakta śraddhā madhu nakha mahaḥ puñja kiñjalka jālam
jaṅghānālam caraṇa kamalam pātu naḥ pūtanāreḥ*

(Ananda Vṛndāvana Campūḥ 1,2)

"How wonderful is the sweetness of Kṛṣṇa's lotus feet! His soft red toes are like the petals of these lotuses, the vermilion from Śrī Rādhikā's breasts are their pollen, the faith of His devotees are their honey, the splendour of their nails are their stamen and Kṛṣṇa's shanks are their stems!" How sweet are Gopāla's neck and His voice! In Govinda Lilāmṛta (16.75) it is said:

*pika tata śuśirālī nāda nindi svarormi tribhuvana jana netrānandī rekhā traya śrīḥ
nava nava nija kāntyā bhūṣita śrī maṇīndro vilasati bakaśatroḥ kaṅṭha nīlāśma kambuḥ*

"Bakaśatru Śrī Kṛṣṇa's neck appears like a sapphire conch, that adorns the Kaustubha-gem with ever-fresh lustre, and has three lines that please the eyes of everyone in the three worlds. In this neck is Hari's voice whose soundwaves mock the singing of the Pika-birds, the Vīṇā, the flute (and other wind-instruments) and the bees." In this way Śrī Gopāla Rāja shines very beautifully on Govardhana Hill, His every limb nicely dressed and decorated with wonderful garments and ornaments.

*jaya jaya gopāla rāja!
koṭi manamatha rūpa, rasamaya rasa-kūpa,
giripatṭe korena virāja*

"All glories to Gopāla Rāja, who shines on a throne on Govardhana Hill as a well filled with nectar, His form enchanting millions of Cupids!"

*ye maṇi sampuṭa dhāma, daraśane mugdha kāma,
yei hare tāra sarva māna.
heno jānu-dvaya śobhā, jaṅghā jagamana lobhā,
sulalita pādapadma thāma*

"When Cupid sees Gopāla's knees, that are like jewelboxes, His shanks, that captivate everyone's mind, and His lovely lotus feet, that destroy all his pride, he becomes totally bewildered."

*vasana bhūṣaṇa yoto, sarva aṅge vibhūṣita,
candra koṭi kore jhālamala.
sukaṅṭha gopāla-deva, sadā ati anurāge,
bhaja nitya caraṇa kamala.*

"Always worship the lotus feet of fair-necked Gopāla-deva, whose garments and ornaments, that shine like millions of moons, adorn all His limbs, with intense love!"

VERSE 13:

**KALITA VAPUR IVA ŚRĪ VIṬṬHALA PREMA PUÑJAḤ
PARIJANA PARICARYĀ VARYA PĪYŪṢA PUṢṬAḤ
DYUTIBHARA JITA MĀDYAN MANMATHODYAT SAMĀJAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

kalita - manifested; *vapuḤ* - body; *iva* - as if; *śrī viṭṭhala* - Śrī Viṭṭhalanātha; *prema* - love; *puñjaḤ* - abundance; *parijana* - devotees; *paricaryā* - worship; *varya* - excellent; *pīyūṣa* - nectar; *puṣṭaḤ* - nourished; *dyutibhara* - effulgence; *jita* - defeated; *mādyat* - delighted; *manmatha* - Cupid; *udyat* - arising; *samājaḤ* - assembly; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

The powerful Gopala Rāja, who is like the embodiment of Śrī Viṭṭhalanātha's great love, who is nourished by the nectar of His devotees' excellent worship, and who defeats the entire community of Cupids with His own luster, is shining beautifully on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: In this verse and the next Śrī Raghunātha dāsa describes the great love with which the loyal devotee Śrī Viṭṭhalanātha used to serve (worship) the deity of Śrī Gopāla, and the great mercy that Śrī Gopāla-deva showered on Viṭṭhalanātha, being satisfied with his devotional service. Śrī Viṭṭhalanātha is known as the second son of Śrī Vallabha Bhaṭṭa. He used to live at Govardhana (at the time that this *stotra* was composed) and serve the deity of Śrī Gopāla. Śrī Gopāla was revealed by Śrīpāda Mādhavendra Purīpāda. At first Śrī Mādhavendra Purī served Śrī Gopāla-deva with the greatest love, always arranging for Gopāla's Annakūṭa-offering (the Govardhana-*pūjā* he offered as described in Caitanya Caritāmṛta, Madhya līlā chapter 5). In great ecstasy Mādhavendra Purī saw that Gopāla ate the entire offering, but by the magic touch of Gopāla's hand the whole offering also remained

there the way it was offered! Then, on Gopāla's order, Mādhavendra Purī went to get sandalwoodpulp for the deity in Jagannātha Purī, and left the deity's service to two Gauḍīya Vaiṣṇavas. In Remuṇā *bhakta vatsala* Śrī Gopīnātha stole sweet rice for Mādhava Purī and thus became famous as Kṣīra-corā Gopīnātha. When Mādhavendra Purī returned from Purī to Remuṇā with camphor and sandalpaste, *bhakta vatsala* Śrī Gopāla-deva, understanding how much trouble Mādhavendra was going through, ordered him to smear the sandalpaste and camphor on Gopīnātha's body. For this reason Mādhavendra Purījī was not able to return to Vraja. From Bhakti Ratnākara we learn that when the two devotees to whom Mādhavendra Puri had given the deity-service of Śrī Gopāla had passed away, Śrīla Raghunātha dāsa Gosvāmī and others, after due consideration, gave the deity's service to Śrī Viṭṭhalanātha. *śrī dāsa gosvāmī ādi parāmarṣa kori; śrī viṭṭhale koilā sevā adhikārī* (Bhakti Ratnākara). Once Śrī Raghunātha dāsa had physically gotten indigestion from mentally eating to many foods cooked in *ghī* by Śrīmatī Rādhārāṇī, and Śrī Viṭṭhalnātha had asked for two doctors to come and cure him. *śrī vallabha putra viṭṭhalnātha śuni; dui cikitsaka loiyā ailā āpani* (ibid.). From this statement we learn that Śrī Viṭṭhalnāthajī was also engaged in the personal service of Śrīla Raghunātha dāsa Gosvāmī. We have already written that Gopāla-deva once stayed in the house of Viṭṭhala in Mathurā for one month, on the pretext of a Muslim-threat, to enable Śrī Rūpa and Raghunātha dāsa Gosvāmī to have His blessed *darśana*. It is known that Gopāla-deva is now being served in the town of Nāthadvāra (in Rājastān), and nothing can compare to the opulence with which Gopāla is served there, but still the Vaiṣṇavas in Vṛndāvana feel that Gopālajī is with them even now, standing on top of Govardhana Hill in His original form, while another manifestation of Him has gone to Nāthadvāra to deliver the conditioned souls. When Gopāla revealed Himself to Mādhavendra Purī, He told him: *tomāra prema vaśe kori sevā aṅgikāra; darśana diyā nistāribo sakala saṁsāra* (Caitanya Caritāmṛta) "I accept your devotional service because I am controlled by your love, and by granting My audience I will redeem the whole world."

Anyway, in this verse Śrī Raghunātha dāsa says that Śrī Gopāla-deva is the embodiment of Śrī Viṭṭhalnātha's great love. This means that the Lord mercifully descends in His *vigraha*-form to accept the eager loving devotional service of His devotees, and this service becomes a success when one considers the *vigraha* to be directly the Lord Himself. This is why here Śrī Nāthadeva is called the personification of Śrī Viṭṭhalnātha's great devotional love. When the Lord personally descends His mother, father and friends must descend with Him to join Him in playing His pastimes, and similarly the *vigraha* also needs His *pujāris* to join Him in His pastimes of eating, sleeping, etc. Hence Śrī Raghunātha dāsa says: *parijana paricaryā varya pūyūṣa puṣṭaḥ*: "Śrī Gopāla-deva was nourished by the excellent nectar of the service of His *parijanas* (relatives or *pūjāris*)" With His lustrous form, that defeats millions of Cupids, Śrī Gopāla thus resides on Girirāja Govardhana, enchanting the minds of His devotees.

jaya jaya śrī gopāla-deva!
anādi ādi tumi, sarva guṇa ratna-khani,
bhakta koṭi jīvana vallabha

"All glories to Śrī Gopāla-deva! You are the beginningless beginning of everything, You are the mine of all jewellike attributes, and You are the lover of all Your devotees' hearts!"

*parama bhakta pravara, śrī viṭṭhala nāma yāra,
tāra mūrtimān prema puñja
parijanera utkr̥ṣṭa, paricaryāya paripuṣṭa,
amṛta bhogete sarva aṅga*

"You are the embodiment of the great love of Your foremost devotee, named Śrī Viṭṭhala, You are enjoying the superexcellent nectarean worship of Your greatest devotees (or relatives) and all Your limbs are nourished in this way."

*tribhuvana ujālā, yāra aṅge kāntimālā,
parājita kandarpa samāja.
sei prabhu govardhane, virājiche ratnāsane,
pratāpete śrī gopāla rāja.*

"The powerful Lord Śrī Gopāla Rāja thus shines on His throne on Govardhana Hill, defeating the entire assembly of Cupids with the aura of His bodily luster, that illuminates all the three worlds."

VERSE 14:

**VIVIDHA BHAJANA PUṢPAIḤ IṢṬA NĀMĀNI GRĤNAN
PULAKITA TANUR IHA ŚRĪ VIṬṬHALASYORU SAKHYAIḤ
PRAṆAYA MAṆISARAMĪ SVAMĪ HANTA TASMAI DADĀNAḤ
PRATAPATI GIRIPAṬṬE SUṢṬHU GOPĀLA RĀJAḤ**

vividha - different kinds; *bhajana* - worship; *puṣpaiḤ* - with flowers; *iṣṭa* - beloved; *nāmāni* - names; *gr̥hnan* - taking; *pulakita* - goosebumps; *tanuḤ* - body; *iha* - here; *śrī viṭṭhalasya* - of Śrī Viṭṭhala; *uru* - great; *sakhyaiḤ* - friendship; *praṇaya* - love; *maṇisara* - jewel string; *svamī* - own; *hanta* - alas!; *tasmai* - unto him; *dadānaḤ* - giving; *pratapati* - powerfully; *giri* - on Govardhana Hill; *paṭṭe* - on a throne; *suṣṭhu* - beautifully; *gopāla rājaḥ* - Gopāla Rāja.

Aho! The powerful Gopāla Rāja, who is worshipped with the flowers of *bhajana* of His devotees, who chant their beloved holy name, who gets goosebumps of ecstasy on His skin because of the great fraternal love of His great devotee Śrī Viṭṭhalnātha and who gives this devotee a jewel string of love, is shining beautifully on a throne on Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: Śrī Gopāla-deva is always worshipped with the flowers of His devotees' *bhajana*; these flowers are like the spotless lily-white paraphernalia of their devotional service. Gopāla becomes most happy when His devotees worship Him, especially with Śrī *nāma saṅkīrtana*. *Nāma saṅkīrtana* is the most glorious item of *bhajana*, because the Lord is non-different from His holy name:

*bhajanera madhye śreṣṭha - nava vidhā bhakti; Kṛṣṇa prema Kṛṣṇa dite dhare mahā śakti
tāra madhye sarva śreṣṭha nāma saṅkīrtana; niraparādha nāma hoite hoy premadhana (C.C.)*

"Of all types of *bhajana*, the nine types of devotion (that are mentioned by Prahlāda in Śrīmad Bhāgavata 7.5.23) are the best. They are so powerful that they can give Kṛṣṇa and love of Kṛṣṇa to the devotee. And again, of these nine types of devotion the *nāma saṅkīrtana* is the best of all, for offenseless chanting bestows the treasure of *prema*." The holy name is often considered identical with *prema* itself, for offenseless chanting is such an unadulterated practice that it causes *prema* to awaken while the chanting goes on. That's why chanting and *prema* are sometimes considered non-different. Therefore the devotee's chanting of the holy name is mentioned here separately with the flowers of *bhajana*. Gopāla Rāja is worshipped with the flowers of His devotee's *bhajana* and He gets goosepimples of ecstasy on His skin because of Śrī Viṭṭhalnātha's great fraternal love for Him. Being greatly subdued and controlled by Viṭṭhalnātha's fraternal love, He gives him a jewel-string of love. That is the sign of His matchless love for Śrī Viṭṭhalnātha. In this way Śrī Gopāla Rāja enchants the devotees by sitting on His throne on Govardhana Hill.

*jaya jaya śrī gopāla deva!
jaya vṛndāvana candra, parama ānanda kanda,
jaya jaya śrī rādhā vallabha!*

"All glories to Śrī Gopāla deva! All glories to the moon of Vṛndāvana, the reservoir of the greatest ecstasy and the lover of Śrī Rādhā!"

*śrī viṭṭhalera sakhya bole, vividha bhajana phule,
yo pahu pulakita bhare.
praṇaya ratana mālā, yini upahāra dilā,
iṣṭa mantrē śrī viṭṭhaleśvare*

"On the strength of Śrī Viṭṭhala's fraternal love and the different flowers of his *bhajana*, the Lord is studded with goosebumps of ecstasy, and therefore He gives a jewel-string of love along with His beloved *mantra* to Śrī Viṭṭhaleśvara".

VERSE 15:

GIRIKULA PATI PAṬṬOLĀSI GOPĀLA RĀJA

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Śrī-Śrī Madana Gopāla Stotram

"PRAYERS TO THE COWHERD BOY
THAT ENCHANTS CUPID"

By Śrīla Raghunātha dāsa Gosvāmī

VERSE 1:

VANA-BHUVI RAVI-KANYĀ SVACCHA KACCHĀLI PĀLI
DHVANI YUTA VARA TĪRTHA DVĀDAŚĀDITYA KUÑJE
SAKANAKA MAṆI VEDI MADHYA MADHYĀDHIRŪDHAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ

vanabhūvi - in the forest; *ravi* - sun; *kanyā* - daughter; *svaccha* - clear; *kaccha* - on the shore; *ali* - bees; *pāli* - swarms; *dhvani* - sounds; *yuta* - endowed with; *vara* - best; *tīrtha* - holy place; *dvādaśa* - twelve; *aditya* - suns; *kuñje* - in a grove; *sakanaka* - with gold; *maṇi* - jewel; *vedi* - platform; *madhya* - in the middle; *madhya* - in the middle; *adhirūḍha* - lifted; *sphurati* - is manifest; *madana* - Cupid; *pūrvah* - known as; *ka* - who; *api* - even; *gopāla* - cowherdboy; *eṣaḥ* - He.

In the forest on the bank of the Yamunā, in a grove filled with swarms of humming bees, on the most holy hill called Dvādaśāditya-tilā, Śrī Madana Gopāla is splendidly manifest as He sits on a gold-studded jewelled platform.

Stavāmṛta Kaṇā Vyākhyā: In this hymn Śrī Raghunātha dāsa describes the sweetness of the wonderful form, qualities, beauty and pastimes of Śrīman Madana Gopāla-deva, the deity which was served by Śrīla Sanātana Gosvāmī. In Mathurā there lived a *brāhmaṇa*-couple named Śrī Dāmodara Caube and Śrīmatī Vallabhā-devī, who were serving the Madana-Gopāla-deity which was made by Śrī Vajra, the great-grandson of Śrī Kṛṣṇa. Śrī

Dāmodara and Śrīmatī Vallabhā served Madana Gopāla with parental love, and they had called their own son, who was also a great devotee, also Madana Mohana. Madana Gopāla was great friends with Madana Mohana! In the book Prema Vilāsa it is described:

*dāmodara caube tāra patnī śrī vallabhā; bhakti bhāve kore madana mohanera sevā
madana gopāle ḍāke madana mohana; putra-vātsalyete kore lālana pālana
caube putra saha ṭhākurerā mahā-sakhya hoy; kabhu mārāmāri kori nālīśa koroy
ekatra khāoyā dāoyā ekatra śayana; duhe mili ekatra koroye bhramaṇa*

"Dāmodara Caube and his wife Śrī Vallabhā served Madana Mohana with great devotion. They called Him Madana Mohana and cuddled Him like their own son. The deity was great friends with Caube's son. Sometimes they were fighting with each other and complained about each other to the parents. They ate and slept together and wandered all over the place together." Śrīla Sanātana Gosvāmī used to come to Caube's house for *mādhukarī* (alms), and Śrī Madana Gopāla stole Sanātana Gosvāmī's mind with his sweetness. Caube's wife didn't caring about rules of cleanliness while serving the deity and that hurt Sanātana Gosvāmī. One day he came for *mādhukarī* and he saw that Madana Mohana was eating together with Caube's son and was very happy to get the son's food-remnants (whereas it's supposed to be the other way around). That night Sanātana Gosvāmī dreamt that Śrī Madana Mohana ordered him to take him from the house of Caube's wife and to serve Him personally. Śrī Madana Mohana simultaneously appeared in a dream to Caube's wife and told her to go to the forest-dwelling saint Śrī Sanātana (and give him the deity). Sanātana Gosvāmī ecstatically began to serve Madana Mohana in the thickets near the Dvādaśāditya-hill, in a highly renounced fashion. By Śrī Madana Mohana's wish one day the boat of a merchant named Kṛṣṇa dāsa Kapura got stranded there and the helpless merchant humbly came before the deity and prayed:

*e bāra vānijye yoto upasvatva hobo; samudaya śrī caraṇa-padme samarpibo
mandira nirmāṇa kori sevāra śṛṅkhalā; kori diyā paścāta koribo grhe melā*

"Whatever profit I make on my merchandise I will offer to Your lotus feet this time. Before I go home I will donate all my profit to the construction of a temple here." By Śrī Madana Mohana's wish the boat was loosened from the coast of the hill, the merchant cashed a lot of profit from his business and he donated everything to the construction of the present temple of Madana Mohana. Śrīpāda Kavirāja Gosvāmī describes the sweetness of Śrīman Madana Gopāla as follows:

*vṛndāvana purandara madana gopāla; rāsa vilāsī sāksāt vrajendra kumāra
śrī rādhā lalitā saṅge rāsa vilāsa; manmatha manmatha rūpe yāhāra prakāśa
dui pāśe rādhā lalitā korena sevana; sva mādhurye kore mana ākarṣaṇa*

"Madana Gopāla is the Lord of Vṛndāvana, the enjoyer of the Rāsa-dance and the prince of Vraja Himself. With Śrī Rādhā and Lalitā He enjoys the Rāsa-dance, revealing Himself as the enchanter of Cupid. Flanked by Rādhā and Lalitā, who are serving Him, He attracts the mind with His own sweetness." Although Śrīman Madana Gopāla attracts

everyone's minds with His sweetness, this sweetness is relished by the devotee according to his amount of love. The Gosvāmīs are eternal associates of the Lord, Śrī Rādhā's eternally perfect maidservants, dwelling in the realm of *mahābhāva*, the quintessence of love of God, so their savour of the Lord's sweetness is unrivalled. In this hymn it is shown in an incomparably poetic way how the wonderful sweetness of Śrīman Madana Gopāla is reflected in the mirror of Śrīla Raghunātha dāsa Gosvāmī's heart, which is brightened by the *rasa* of *mahābhāva*. The greatest holy place on the bank of the Yamunā-river in lovely Vṛndāvana is Dvādaśāditya. After Kṛṣṇa playfully defeated the Kāliya-snake He felt cold from staying in the water of the Kāliya-hrada so long, so the twelve expansions of the sun rose to warm Him up there. A very high place is called a *ṭilā*, and on this Dvādaśāditya-ṭilā, in a *kuñja* filled with swarms of humming bees, the world-enchanting **Śrīman Madana Gopāla-deva** is sitting on a gold-studded jewelled platform. His sweetness will be described in the following verses.

tapana tanayā tīre, mahā tīrtha nāma dhare,
dvādaśāditya kuñja dhāma
rātri-dina puñje puñje, bhramara bhramarī guñje,
yathā śārī śuka pika tāna

"On the bank of the sun's daughter (Yamunā) there is a great holy place named Dvādaśāditya Kuñja. Day and night swarms of male and female bees, parrots and cuckoos are warbling there."

sei kuñja abhyantare, ratana vedīra pare,
virājaye madana gopāla
navīna kiśorākṛti, suśṛṅgāra kārūṛti,
aparūpa mūrati rasāla

"On a jewelled platform in the *kuñja* sits Madana Gopāla like a wonderful luscious work of art, His form endowed with fresh adolescence."

VERSE 2:

**SUBHAGA NAVA ŚIKHAṆḌA BHRĀJAD UṢṆĪṢA HĀRĀN-
 GADA BALAYA SAMUDRĀDHVĀNA MAÑJĪRA RAMYAḤ
 VASANA GHUṢṚṆA CARCĀ MĀLIKOLLĀSITĀṄGAḤ
 SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

subhaga - beautiful; *nava* - new; *śikhaṇḍa* - peacockfeather; *bhrājad* - shines; *uṣṇīṣa* - turban; *hāra* - necklace; *aṅgada* - armlets worn on the upper arm; *balaya* - bracelets; *sa* - with; *mudrā* - rings; *dhvāna* - sounds; *mañjīra* - anklets; *ramyaḤ* - lovely; *vasana* - garment; *ghuṣṚṇa* - vermilion; *carcā* - anointed; *mālikā* - garland; *ullāsita* - beautified; *aṅgaḥ* - body; *sphurati* - is manifest; *madana* - Cupid; *pūrvah* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḤ* - He.

Some indescribable Madana Gopāla, who wears a turban adorned with fresh peacock-feathers, who wears necklaces, armlets on the upper arms and on the wrists, rings and lovely jingling anklebells, and whose body is anointed with vermilion and beautified by a golden garment and a flower-garland, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In this second verse Śrī Raghunātha describes Śrī Madana Mohana's ornamentation and in the third verse His pastime of playing His flute in His threefold bending form. A wonderful crown of fresh peacockfeathers and strings of jewels adorn His turban. Śrīla Bilvamaṅgala Ṭhākura has said: *mada śikhipiṅcha lāñchita manojña kaca pracayam* (Kṛṣṇa Karnāmṛta 5) "His enchanting hair is adorned with the feathers of amorously intoxicated dancing peacocks, that are very proud of seeing their own grown feathers in His hair, that is even more glossy than fresh monsoonclouds".

Śrīman Madana Gopāladeva's beautiful body is also adorned with necklaces, armlets, bracelets, rings, anklebells and other ornaments. Śrīmad Bhāgavata (3.2.12) says that Śrī Kṛṣṇa's body is itself the ornament of its ornaments. *bhūṣaṇa bhūṣaṇāṅgam*. In fact (*svarūpataḥ*) He is self-delighted, self-satisfied and devoid of hunger and thirst, but for His devotees He always remains hungry and thirsty. Therefore, although His ornaments are ornamented by His body, He always awakens desires within His devotees' hearts to ornament Him. In Madhya-līlā of Śrī Caitanya Caritāmṛta (Chapter 5) it is described that the Queen of Orissa developed a desire to place a valuable nose-pearl in Sākṣī Gopāla's nose as soon as she saw that there was a suitable hole in the deity's nostril. That strong devotional desire within the Queen's heart was generated by *bhaktādhīna* Sākṣī Gopāla Himself. He told the Queen in a dream:

*bālya-kāle mātā mora nāsā chidra kori; muktā parāīāchilā cāhiyācho dite
sei chidra adyāpi mora āchaye nāsāte; sei muktā parāho - yāhā cāhiyācho dite
svapna dekhi sei rāṇī rājāre kohilo; rājā saṅge muktā loiyā mandire āilo
parāilo muktā - nāsāya chidra dekhīyā; mahā mahotsava koilo ānandita hoiyā*

"When I was a child My mother made a hole in My nostril where You want to place a pearl now. This hole is still there; put the pearl in there if you like!" After having this dream the Queen went to the King and told him everything. Together with the King she went to the temple and took the pearl with her. Seeing the hole in the deity's nostril she put the pearl in it and after that a great, ecstatic religious festival was held." In this way the Lord, who is very affectionate to His devotees (*bhakta vatsala*), is very happy to be adorned with ornaments by His devotees. His garments flashe like lightningstrikes on the fresh monsooncloud of His body, that is further beautified by an unguent of vermilion and sandalwoodpulp and a flowergarland. In this way Śrīman Madana Gopāladeva is enchanting even millions of Cupids.

dvādaśa āditya vane, divya ratna simhāsane,

*aparūpa madana gopāla
abhinava jaladhara, rasamaya kalevara,
vilambita vani vanamālā*

"On a divine jewelled throne in the forest of the twelve suns, wonderful Madana Gopāla dwells. His body is as delicious as a fresh monsooncloud and from His neck hangs a garland of forestflowers."

*mayūra candrikā śire, ujvala uṣṇīṣa ghire,
bāhu yuge aṅgada kaṅkaṇa
manohara hāra gole, ratnāṅguri karāṅgule,
prati aṅge maṇi ābharaṇa*

"A crest of peacockfeathers stands on the brilliant turban on His head and He wears armlets on His upper arms and wrists. An enchanting necklace hangs from His neck and jewelled rings shine on His fingers. Each one of His limbs is adorned with jewelled ornaments."

*saudāminī dyuti hara, paridhāne pītāmbara,
rūpe murachita koṭi kāma
kuṅkume carcita aṅga, caraṇe caraṇa bhaṅga,
ramaṇīya sutribhaṅga thāma*

"His yellow cloth steals the luster of the lightning and His form makes millions of Cupids faint. His body is powdered with vermilion and His feet are standing in a lovely, three-bended way."

VERSE 3:

**KAṬI-KṚTA VARA BHAṄGA NYASTA JAṄGHĀNYA JAṄGHAḤ
KĀRA-YUGA DHṚTA VAṂŚĪM NYASYA BIMBĀDHARĀGRE
SUMADHURAM ATI TIRYAG GRĪVAYĀ VĀDAYAṂS TĀM
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

kaṭi - waist; *kṛta* - doing; *vara* - best; *bhaṅga* - bend; *nyasta* - placed; *jaṅgha* - thigh; *anya* - other; *jaṅghaḥ* - thigh; *kāra* - hand; *yuga* - pair; *dhṛta* - holding; *vaṁśīm* - flute; *nyasya* - placing; *bimbādhara* - cherry-lips; *agre* - on the tips; *sumadhuram* - very sweet; *ati* - very; *tiryak* - tilted; *grīvayā* - with the neck; *vādayaṁ* - playing; *tām* - the flute; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḥ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

An indescribable Madana Gopāla, who nicely tilts His waist while placing His right thigh on His left thigh, who keeps a flute to His cherry-like lips with His hands and who keeps His neck sweetly bent while He plays the flute, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In Govinda Lilāmṛta (16.36) Śrīla Kavirāja Gosvāmī gave the following beautiful description of Madana Gopāla's enchanting waist:

*katīra bimbam lasad ūrdhva-kāya tamāla nīlāsma kṛtālabālam
Kṛṣṇasya lāvanya jalāli khelat kāñcī marāli balitaṁ vibhāti*

"Kṛṣṇa's beautiful upper body stands on His waist like a steady new Tamala-tree. His hips are a sapphire belt from which very sweet water of elegance drips to water this tree, and His swan-like anklebells play in this waterfall." He nicely tilts His waist while placing His right thigh on His left thigh, keeps a flute to His cherry-like lips with His hands and keeps His neck sweetly bent while He plays the flute. Surely Śrīla Rūpa Gosvāmī's *rasika* poetic descriptions of Govinda's form and qualities in his 'Govinda Virudāvali' are incomparable:

*jaya jaya vaṁśivādya viśārada śārada sarasīruha paribhāvaka
bhāva kalita locana sañcāraṇa cāraṇa siddha vadhū dhṛti hāraka
hāra kalāpa rucāñcita kuṇḍala kuṇḍa lasad govardhana bhūṣita
bhūṣita bhūṣaṇa cid ghana vighraha vighraha khaṇḍita khala vṛṣabhāsura
bhāsura kuṭila kacārpita candraka candra kalāpa rucābhyadhikānana
kānana kuñja grha smara saṅgara saṅgarasoddhura bāhu bhujāṅgama
jaṅgama nava tāpiñchanagopama gopamañṣita siddhiṣu dakṣiṇa
dakṣiṇa pāṇigadaṇḍasabhājita bhājita koṭi śasāṅka virocana
rocanayā kṛta cāru viśeṣaka śeṣakamala bhava sanaka sanandana
nandana guṇa māṁ nandaya sundara (vīra)*

"O expert fluteplayer! You destroy the patience of the wives of the celestial Siddhas and Cāraṇas with the movements of Your loving eyes, that defeat the beauty of autumnal lotus flowers, Your earrings are reflected in Your pearl- and jewel-studded necklaces in a very beautiful way, You reside on the table-land of Govardhana Hill, which is adorned by Śrī Rādhākuṇḍa, Your ornaments are themselves ornamented by Your transcendental body, You combated and killed the wicked Vṛṣabhāsura (Ariṣṭāsura), Your glistening earrings are adorned with peacockfeathers, Your face is even more enchanting than millions of moons, You are very expert in fighting erotic battles in Vṛndāvana's *kuñja*-abodes, Your snake-like arms are expert in the arts of eros, such as embracing, You move around like a young mobile Tamāla-tree, You very generously fulfill all the desires of the cowherders, You keep a stick for steering the cattle in Your right hand, Your bodily lustre defeats millions of suns and moons, You wear beautiful Gorocanā-tilaka on Your forehead, You delight even Brahmā, Ananta, Sanaka and Sanandana with Your attributes like compassion and submissiveness. O beautiful hero! Please delight me by revealing Yourself to me!"

*jaya jaya madana gopāla!
mahā marakata maṇi, tāra varṇa kise gaṇi,
mahojjala mūrati rasāla*

"All glories to Madana Gopāla! Who can describe His greatly effulgent, luscious body that shines like emeralds?"

*kaṭi deśe śreṣṭha bhaṅgī, korite nāgara raṅgī,
jaṅghāya jaṅghā koriyā arpaṇa
bhaṅgī kori du'ti kare, mohana muralī dhare,
bimbādhare koriyā sthāpana*

"Our playful amorous hero nicely tilts His waist and places one thigh over the other, making nice gestures with His hands as He holds His enchanting flute to His cherry-lips."

*lalita tribhaṅga thāme, vakra kori grīvā vāme,
sumadhura muralī bājāya
madana mohana rūpa, heri sanātana rūpa,
premānande caraṇe luṭāya*

"Standing in His lovely threefold bending form, He slightly tilts His neck to the left and sweetly plays His flute. Śrīla Sanātana and Rūpa Gosvāmī roll at Madana Mohana's lotus feet in great loving ecstasy when they behold His beautiful form."

VERSE 4:

**VIDHI KṚTA VIDHU-SRṢṬI VYARTHATĀKĀRI VAKTRA
DYUTI LAVA HṚTA RĀDHĀ STHŪLA MĀNĀNDHAKĀRAḤ
SMITA LAPITA MADHŪLYONMĀDITAITAD DHRṢĪKAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

vidhi - Creator; *kṛta* - doing; *vidhu* - moon; *srṣṭi* - creation; *vyarthatākāri* - useless-maker; *vaktra* - face; *dyuti* - splendor; *lava* - a small portion; *hṛta* - taking away; *rādhā* - Rādhā; *sthūla* - dense; *māna* - proud anger; *andhakāra* - darkness; *smita* - smile; *lapita* - and words; *madhūlya* - by the sweetness; *unmādita* - maddened; *etaḥ* - Her; *hrṣīka* - senses; *sphurati* - is manifest; *madana* - Cupid; *pūrvah* - known as; *ka'pi* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

An indescribable Madana Gopāla, who destroys the dense darkness of Rādhā's proud anger with even a small fraction of the splendor of His face, that makes Lord Brahmā's creation of the radiant moon in the sky completely futile, and who maddens all of Her senses with His honey-sweet smile and talks, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In the fourth and the fifth verse of this *stava* Śrīpāda Raghunātha describes how even a fraction of the luster of Śrīman Madana Gopāla-deva's

face, with His sweet smiles, words and glances can attract and madden Śrī Rādhārāṇī in a wonderful way. Śrī Raghunātha dāsa first says: "Even a fraction of Śrīman Madana Gopāla-deva's moon-like face makes the ordinary moon created by Lord Brahmā seem completely futile". In Śrī Govinda Lilāmṛta (16.79) it is said:

*bandhūke mukurau sukunda kalikāpālyo naṭat khañjanāv
ardhendum̐ tila puṣpakam̐ smara dhanur lolāli mālām̐ api
pūrṇendau yadi tat kalāṅkam̐ udapāsyaitānyadhāsyad vidhiḥ
śrī Kṛṣṇasya kavīśvarā mukham̐ upāmāsyam̐s tadaivāmunā*

"If the Creator would remove the spots from the moon, kept Bandhulī-flowers (lips), two mirrors (cheeks), beautiful Kunda-flowerbuds (teeth), two dancing wagtail-birds (the two eyes), a half moon (forehead) a sesame flower (nose), Cupid's bow (eyebrows) and bumblebees (hairlocks) would sit on it, it could be somewhat compared with Śrī Kṛṣṇa's face by the best of poets!" The moon that Lord Brahmā created has none of these features and on top of that it is speckled as well! Therefore Ṭhākura Bilvamaṅgala said:

*vadanendu vinirjita śaśī daśadhā deva padam̐ prapadyate
adhikāṁ śriyam̐ aśnutetarām̐ tava kāruṇyam̐ vijṛmbhitam̐ kiyat*

(Kṛṣṇa Karṇāmṛta - 96)

"O Lord! When Your moonlike face rises it seems that the ordinary moon is defeated. The moon is ashamed and afraid to commit offenses to You when the poets compare Your face to him, therefore he divides himself into ten parts and takes shelter of Your feet to serve the lustre of Your nails there, and even then his beauty is enhanced. There is no comparison to Your pastimes of compassion!" Therefore it is needless to say that even a drop of the endless sweetness of Śrīman Madana Gopāla's face has such a great power that it easily destroys the dense darkness of Śrī Rādhā's proud anger. In other words, when Śrī Rādhā catches even a glimpse of Śrī Madana Mohana's face Her turbulent anger is pacified, for the ocean of the fawn-eyed *gopīs'* erotic feelings swells when they see this moon-like face. In Śrī Jagannātha Vallabha Nāṭaka (1,3) Śrīla Rāmānanda Rāya writes:

*kāmaṁ kāma-payonidhiṁ mṛga-dṛśām̐ udbhāvayan̐ nirbharam̐
cetaḥ̐ kairava kānanāni yaminām̐ atyantam̐ ullāsayan̐
rakṣaḥ̐ koka-kulāni śoka vikalāny ekāntam̐ ākalpayann̐
ānandaṁ vitanotu vo madhuripor vaktrāpadeśaḥ̐ śaśī*

"May the moon-like face of Kṛṣṇa, that makes great tidal waves in the ocean of the fawn-eyed *gopīs'* lusty desires, that delights the lily-like hearts of the *yogīs* and fills the Cakravāka- (birds that thrive on sunlight) like demons with sorrow and lamentation, delight you!" With His honey-sweet words and smiles Śrīman Madana Gopāla maddens Śrī Rādhā's senses. Seeing this beautiful smile Śrīmatī told Her *sakhīs*: *hāsira hilole mora parāṇa putalī dole dite cāi yauvana nichani* "The waves of His smile make the puppet of My heart billow along and makes Me want to give Him My youthful beauty." *iṣat hāsira taraṅga hilole*

madana muruchā pāya (Pada Kalpataru) "The waves of His slight smile make even Cupid faint!" This smile is again sweetly blended with the nectar of His words: *hāsi hāsi kothā koy, parāṇa kāḍiyā loy, bhulāite koto raṅga jāne* "He laughs while He speaks, and so He steals My heart, making Me forget about everything else!" *koto ye amiyā prati vacane ugārai kulavati mohana manta; so hiya lāgi rajanī dina jārai uhu uhu jūu koru anta* "How much nectar emanates from each of His words, like *mantras* enchanting the hearts of the housewives, tormenting them day and night until they die."

*sukhamaya vṛndāvane, dvādaśa āditya vane,
ratana mandira manohara
tāra madhye ratnāsana, tribhaṅga bhaṅgima ṭhāme,
madana gopāla purandara*

"In the forest of the twelve suns in blissful Vṛndāvana is an enchanting jewel temple. On a jewelled throne in this temple Madana Gopāla stands in His threefold bending form."

*vidhi kṛta sṛṣṭa vidhu, vyartha tāra garva śudhu,
vidhuvara govinda vadana
māninī śrī rādhikāra, māna-rūpa andhakāra,
dyuti lave koroye haraṇa*

"Govinda's brilliant moon-like face makes the dignity of the moon created by Lord Brahmā seem totally wasted, and even a fraction of its beams destroys the darkness of Śrī Rādhikā's proud anger."

*madhu hoite sumadhura, tāhā hoite sumadhura,
hāsi mākhā vacana amṛta
se amṛte śrī rādhāra, sarvendriye sarvadāya
madhupāne kore unmādita*

"His nectarean words, that are anointed with His smile, are even sweeter than honey, and Śrī Rādhikā's senses are always intoxicated from drinking that nectarean beverage!"

VERSE 5:

**ŚARAD UDITA SAROJA VRĀTA VITRĀSI NETRĀÑ-
CALA KUṬILA KAṬĀKṢAIR MANDARODDAṆḌA CĀLAIḤ
JHAṬITI MATHITA RĀDHĀ SVĀNTA DUGDHĀRṆAVĀNTAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

śarad - autumn; *udita* - arising; *saroja* - lotus; *vṛāta* - multitude; *vitrāsi* - frightening; *netra* - eyes; *añcala* - corners; *kuṭila* - crooked; *kaṭākṣaiḤ* - with glances; *mandara* - Mandara-mountain; *uddaṇḍa* - great; *cālaiḤ* - moving; *jhaṭiti* - at once; *mathita* - churned; *rādhā* - Rādhā; *svānta* - heart;

dugdha - milk; *aṅṅava* - ocean; *antaḥ* - the depths; *sphurati* - is manifest; *madana* - Cupid; *pūrvah* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

Some indescribable Madana Gopāla, whose crooked sidelong glances frighten a host of blooming autumn-lotuses and immediately churn the depths of the milk-ocean of Rādhā's heart as if it is the giant churning-rod of Mount Mandara, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha describes the sweetness of Madana Gopāla's eyes and His crooked side-long glances, saying: "His crooked sidelong glances frighten a host of blooming-autumn lotuses and immediately churn the depths of the milk-ocean of Rādhā's heart as if it is the giant churning-rod of Mount Mandara." Of all the limbs of the endlessly sweet and beautiful Madana Mohana His eyes are the most beautiful:

*atyāyate suvipule maṅṅe suṣoṅe susnigdha pīna ghana cañcala pakṣma ramye
tāruṅya sāra mada ghūrṅana manthare ca netre harer mama hṛdi sphuratām sadā te*

(Govinda Lilāmṛta 16, 101)

"May Hari's eyes, that are very wide, big, glossy and reddish and that have big, pleasant, thick and restless eyelids that roll slowly, intoxicated by the nectar of youth, always be manifest in your hearts!" And then He casts such world-enchanting glances! In *pūrvā rāga* Śrīmatī experienced: *nayāna - koṅera bāne, hiyāra mājhāre hāne, kibā duṭi bhurūra nācani* "The corners of His eyes are arrows that hit Me straight in the heart; what to speak of His dancing eyebrows?" *nayāna kaṭākṣe viṣama viśikhe parāṅa vindhite dhāya* "His sharp arrow-like glances fly out to pierce My heart!" (Pada Kalpataru)

According to one's level of devotional love one can relish Kṛṣṇa's sweetness. Rādhārāṅī's love is the greatest of all, therefore the Mandara-mountain of Madana Mohana's glances serve like a churning-rod that churn the depths of Her milk-ocean-like heart. Śrīmatī cannot stay calm in such a turbulence and Her body, mind and heart reach an indescribable state when She even slightly sees Madana Gopāla. That's why in the *pūrvā-rāga*-stage a *dūti* explained Śrīmatī's condition as follows to Śyāmasundara:

*kāncana gorī, bhorī vṛndāvane, khelai sahacarī meli
tuyā dīṭhi miṭhi, garale tanu jārālo, toikhone śyāmarī bheli
mādhava! so avicala kula rāmā!*

*maramahi goi, roi dina yāminī, guṅi guṅi tuyā guṅa gāmā
gurujana abudha, mugadha mati parijana, alakhita viṣama veyādhi
ki korobo dhanī, maṅi mantra mahauṣadhi, locane lāgalo samādhi
khene khene aṅga, bhaṅga tanu modai, kohoto bharama-maya vāṅi
śyāmara nāme, camaki tanu jhāmpai, govinda dāsa kiye jāni*

(Pada Kalpataru)

"Golden beauty (*kāñcana gorī*) Rādhikā was absorbed in playing with Her girlfriends in Vṛndāvana when Your **sweet glances** scorched Her body and made Her Śyāmarī (scorched black, or absorbed in Kṛṣṇa-consciousness). Mādhava! This housewife is immovable! She cries with all Her heart day and night and sings Your glories! Her foolish superiors and friends don't notice Her terrible anguish. What could She do? She tried different herbs, *mantras* and jewels to cure Her eyes! She weeps, tilts Her body and speaks so many incoherent words". Govinda dāsa knows: "Her whole body is startled when She hears Śyāma's name!"

aparūpa madana gopāla!

aṅga hi aṅga, anaṅga vilāsa koto, tanu ruci taruṇa tamāla
śarada saroja prabhā, nindi du'nayana śobhā, bhaṅgi kori nayana aṅcale
kaṭākṣa mandāra giri, uddaṅḍa cālanā kori, girivaradhārī kutuhole
rāi hṛdi antaḥ pura, dugdha sindhu rasapūra, āloḍita kore nirantara
mohinīyāra duṭi ānkhi, sanātana gosvāmī dekhi, pulake pūrita kalevara

"How wonderful is Madana Gopāla! How many Cupids are manifest in His limbs! His body is as luscious as a young Tamāla-tree! Girivaradhārī's eyes defeat the beauty of autumn-lotus flowers and His sidelong glances are like the Mandāra-mountain that forcefully churn the depths of Rāi's heart, that is like a milk-ocean of *rasa*. When Śrī Sanātana Gosvāmī sees these two enchanting eyes, his body becomes studded with goosepimples of ecstatic love!"

VERSE 6:

**KUṬILA CAṬULA CILLĪ VALLI LĀSYENA LABDHA
PRATHITA SAKALA SĀDHVĪ DHARMA RATNA PRASĀDAḤ
TILAKAVAD ALIKENA DHVASTA KĀMEṢU CĀPAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

kuṭila - crooked; *caṭula* - restless; *cillī* - eyebrows; *valli* - vine; *lāsyena* - with dancing; *labdha* - attaining; *prathita* - famous; *sakala* - all; *sādhvī* - chaste woman; *dharma* - religion; *ratna* - jewel; *prasāda* - mercy; *tilakavad* - marked with *tilaka*; *alikena* - with the forehead; *dhvasta* - destroyed; *kāmeṣu* - in Cupids; *cāpaḥ* - bow; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḥ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

Some indescribable Madana Gopāla, who obtains the jewel-prasāda of the chastity of all the pious girls by making His crooked vine-like eyebrows restlessly dance, and whose tilaka-marked forehead destroys Cupid's bow, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In the sixth verse Śrī Raghunātha describes the sweetness of Śrī Madana Mohana's crooked and restless vine-like eyebrows as well as His *tilaka*-marked forehead. The self manifest natural sweetness of Śrī Madana Mohana, who attracts the hearts of innumerable Cupids and who is the embodiment of an ocean of nectarean elegance and sweetness, spontaneously appears in the heart of Śrīla Raghunātha, which is purified by *visuddha sattva*, and is therefore not imaginary or false in any way. This Madana Gopāla-deva obtains the jewel-*prasāda* of the chastity of all the pious girls' devotion to their husbands by making His crooked vine-like eyebrows restlessly dance. *kibā se bhurūra bhaṅga, bhūṣaṇera bhūṣaṇa aṅga, kāma mohe nayānera koṇe* "Look at the movements of His eyebrows! His body ornaments its own ornaments and the corners of His eyes enchant even Cupid!" *joḍā bhurū yeno kāmera kāmāna ke nā koilo niramāna; tarala nayāne teracho cāhani viśama kusuma-bāṇa* "It is as if even Cupid desires His knitted eyebrows. Who has made them? His restless eyes fire Cupid's sharp flower-arrows!" *dekhiyā vidare buka duṭi bhurū-bhaṅgī; āi āi kothā chilo se nāgara raṅgī* (Pada Kalpataru) "When I see the movements of His eyebrows My heart breaks. Ai Ai! Where has this playful amorous hero been?" These songs of the Mahājanas show what Madana Mohana's vine-like eyebrows can do to the Vraja-*gopīs*. By making His most enchanting vine-like eyebrows dance Śrī Madana Mohana has obtained the jewel-*prasāda* of Śrī Rādhā and the *gopīs*, of whom it is said: *yāra pativrata dharma vāñche arundhatī* "Even the most chaste woman, Arundhatī, covets Her loyalty to Her husband." "He attained the jewel-*prasāda* of their chastity from them". In other words, they cast their devotion to their husbands far away and took the lotus feet of Śrī Madana Mohana to be everything. In this way, by giving up their fidelity to their husbands, they became worshipable by the most chaste ladies! It's the jewels of their chastity that Madana Mohana has obtained, and He didn't have to do much endeavour for it either. He simply had to make His crooked and restless vine-like eyebrows dance! Therefore the *gopīs* told Him in the Rāsa-night (Śrīmad Bhāgavata 10.29.38):

*tan naḥ prasāda vṛjinārdana te'ṅghri-mūlam prāptā viśṛjya vasatī tvad upāsanāśāḥ
tvat sundara smita nirīkṣaṇa tīvra kāma tāptātmanām puruṣa-bhūṣaṇa dehi dāsyam*

"O destroyer of all miseries! Desiring the service of Your lotus feet we gave up our homes and came to You! Be pleased with us! O jewel among men! Your all-enchanting crooked, smiling glances have scorched our bodies, minds and hearts with the fire of lust! Please bless us with Your devotional service!" The beauty of His *tilaka*-adorned forehead defeats the bow of Cupid. Cupid's bow accepts defeat by Madana Mohana's forehead and Cupid's arrows accept defeat by His *tilaka*.

*cillī latālaka varūthaka ramya pārśva kṛṣṇāṣṭamī śaśi-nibham giridhātu citram
rādhā mano hariṇa bandhana kāma yantra kāśmīra cāru tilakam hari bhālam ṛde*

(Govinda Līlāmṛta 16, 105)

"I praise Hari's forehead, that is bordered by His curly locks above and His eyebrow-vines under. It is shaped like a half moon it is adorned with pictures of mountain pigments, beautified by vermilion-*tilaka* and it is Cupid's instrument to trap the deer of Rādhā's mind."

*arvāṅ mukhendra maṇi sṛṣṭa tīla prasūna kāntiḥ smarāśuga viśeṣa ivendranīlaḥ
nīlāśma kṛpta śuka cañcu vinindi rociḥ śrī nāsikocca śikharā vilasatyaghāreh*

(Govinda Lilāmṛta 16, 97)

"The tip of Kṛṣṇa's raised nose is as beautiful as a downward turned sapphire sesame-flower or Cupid's sapphire arrow, and defeats the lustre of the sapphire bill of a parrot." The fish-like eyes of the Vraja-gopīs very blissfully swim around in the ocean of beauty of this nose.

Śrī Madana Mohana, whose heart is maddened after hearing the soft words of slightly smiling Śrī Rādhārāṇī, is flanked by Śrī Rādhā and Lalitā. *dui pāṣe rādhā lalitā korena sevana; sva mādhurye kore sarva mana ākarṣaṇa* (C.C.) "He is flanked by Rādhā and Lalitā, who are serving Him. His sweetness attracts everyone's minds." Śrīla Sanātana Gosvāmī handed the service of Madana Mohana to his intimate disciple Śrī Kṛṣṇadāsa Brahmācārī. At this time Śrī Rādhārāṇī stood on the left side (of the deity). It is said that Mahārāja Pratāparudra's son Puruṣottama Jānā sent two Rādhā-deities to Śrī Vṛndāvana to be served alongside the Śrī Govinda and Śrī Madana Mohana-deities. In a dream Śrī Madana Mohana ordered the *pūjārī* to place the big deity on His right as Lalitā and the small deity on His left side as Śrī Rādhā. This left the Govinda-deity without a consort, since Madana Mohana had accepted both deities as His consorts. Puruṣottama Jānā was very happy when he heard this and had another deity of Śrīmatī carved, especially for Śrī Govinda. But that night Śrī Govinda appeared to him in a dream and said: "The deity who is worshipped as Lakṣmī Ṭhākūrāṇī alongside Lord Jagannātha at Puri in the Cakrabeḍa-section of the temple, is not Lakṣmī - She is My beloved Rādhā! Send Her to Me (in Vṛndāvana)!" About this deity it is written in the 'Sādhana Dīpikā' that She was previously in Vṛndāvana but that some devotee had taken Her to Orissa. Later a South Indian *brāhmaṇa* named Bṛhad-Bhānu, who lived in the Orissan village of Rādhānagara, took the deity to his home and served Her there. After this *brāhmaṇa* had passed away, some devoted king had the deity taken to Purī and carefully kept in the Cakrabeḍa-section of the Jagannātha-temple. The priests there served Her in the assumption that She was Lakṣmī-devī. Having been ordered to do so by Madana Mohana in a dream Puruṣottama Jānā had this deity carefully sent to Vṛndāvana.

Anyway, Śrī Madana Mohana-deva's heart is maddened after hearing the soft words of slightly smiling Śrī Rādhārāṇī. A conversation or debate is called *jalpanā*. Śrīla Kavirāja Gosvāmīpāda has described the sweetness of Śrī Rādhārāṇī's *jalpanā* and slight smiling as follows in Govinda Lilāmṛta (11.85,86 and 88):

*pīyūṣābdhi-taraṅga varṇa madhuraṅ narma prahelīmayam
śabdārthobhaya śakti sūcita rasālaṅkāra vastu dhvani
bhṛṅgī bhṛṅga pīkī pīka dhvani kalāsvadyāpakam rājate
śrī Kṛṣṇa śravaṣo rasāyanam idaṅ śrī rādhikā bhāṣitam (85)
premāyja narmālī sitā rasāvalā mādhvika manda smita candra saṅyutā
asyā mṛṣersyā maricānvitādbhutā vāṇī rasālollasatīśa tṛptidā (86)
harer guṇāli vara kalpavallyo rādhā hṛd ārāmam anu praphullāḤ
lasanti yā yāḤ kusumāni tāsāṅ smita cchalāt kintu bahiḤ skhalanti (88)*

"Śrī Rādhikā's words, whose syllables are as beautiful as waves in an ocean of nectar, that are full of clever jokes and speech, sounds, ambiguities, analogies and substances, and that teach the male and female bees and Pika-birds how to sing, are like nectar for Śrī Kṛṣṇa's ears!"

"Śrī Rādhā delights and satisfies Her Lord with Her amazing words that are flavoured with the *ghī* of love, the sugar of humour, the honey and camphor of Her mild smile and the black pepper of Her feigned envy."

"The nice desire-vine of Hari's qualities blooms up in the garden of Rādhā's heart. Do its flowers now come out in the form of Her smile?" This is why Śrī Madana Gopāla-deva, who is the embodiment of *rasa* and bliss, is so intoxicated by Her words.

*jaya jaya śyāmala sundara!
jaya nandakula cānda, bhuvana mohana phānda,
prati aṅge cāndera vāsara*

"All glories to Śyāmala-sundara! All glories to the moon of Nanda's clan, the noose that enchants the whole world! Each of His limbs is like a digit of this moon!"

*nāsā śuka cañcu-tula, manohara jhālamala,
se kiraṇa samudra taraṅge
kulavadhūra dṛṣṭi mīna, khelā kore rātri dina,
lāvaṇya taraṅge koto raṅge*

"His nose resembles the bill of a parrot, whose enchanting shimmering rays make waves on the ocean of elegance in which the fish-like eyes of the housewives of Vraja are playing day and night".

*śrī rādhāra hāsya yukta, jalpanā mantrete mugdha,
unamata madana gopāla
heno prabhura śrī caraṇa, bhaje nitya 'sanātana',
aparūpa mūrati rasāla*

"Madana Gopāla becomes intoxicated and enchanted by the *mantra*-like smiles and talks of Śrī Rādhā. Sanātana Gosvāmī always worships the lotus feet of this Lord, whose form is wonderfully luscious."

VERSE 8:

**VIKASAD ADHARA BANDHŪKĀNTAR UDDĪYA GANDHAIḤ
PATITAM UPAVIDHARTUM RĀDHIKĀ CITTA BHRŅGAM
DAŚĀNA RUCI GUṆĀGRE DATTA TAT SĪDHU CĀRAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

vikasad - blooming; *adhara* - lips; *bandhūka* - Bandhūka-flower; *antaḥ* - within; *uḍḍīya* - flying; *gandhaiḥ* - with scents; *patitam* - falling; *upavidhartum* - to trap; *rādhikā* - Rādhikā; *citta* - heart; *bhṛṅgam* - bee; *daśana* - teeth; *ruci* - splendor; *guṇa* - ropes; *agre* - the tips; *datta* - placed; *tat* - that; *sīdhu* - nectar; *cāraḥ* - bait; *sphurati* - is manifest; *madana* - Cupid; *pūrvah* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

Some indescribable Madana Gopāla, who traps the Rādhikā-bee by making Her land on the blossoming Bandhūka-flowers of His lips with their fragrance, who binds Her with the strings of the splendor of His teeth and keeps the bait of the nectar of His lips before Her, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa describes the great power the sweetness of Śrī Madana Gopāla's lips, teeth and lip-nectar have over Śrī Rādhārāṇī's mind. Śrīpāda Kavi Karṇapūra has written: *sindūra sundaratarādharam indu kunda mandāra manda hasita dyuti dīpitāṁśam* "Śrī Madana Mohana's lips are more beautiful than *sindūra* (vermilion), and the splendor of His slight, but brightly white smile, that defeats the splendor of the full moon, Kunda-flowers and Mandāra-flowers, illuminates these lips!" The mere fragrance of these flower-like lips makes the bee of Śrī Rādhā's mind land on them. Not only that, but to keep Her trapped there Śrī Madana Mohana has spread out the net of the splendor of His teeth along with the most desirable bait of the nectar of His lips! This bait has such an enchanting power that Bhānu-nandinī can find no means to escape from the temptation. Śrīla Kavirāja Gosvāmī has written in Govinda Līlāmṛta (16.90):

*sarvasva ratna piṭako vraja sundarīṇāṁ jīvātu sīdhu caśakaṁ vṛṣabhānu jāyāḥ
tac chrī lasad daśana lakṣmaṇa lakṣitaṁ śrī kṛṣṇādharauṣṭham anisaṁ hr̥di me cakāstu*

"May Kṛṣṇa's lips, that are jewelry chests that contain everything for the beautiful girls of Vraja, that are giving life to the daughter of Vṛṣabhānu like a cup with nectar and that are beautified by Her toothmarks, shine in my heart!" Such an ocean of great beauty is manifest within Śrīman Madana Gopāladeva in an indescribable way.

*jaya jaya vrajendra kumāra!
kāminī manahī, mūratimaya manasiḥ,
prati tanu pīriti pasāra*

"All glories to the prince of Vraja! He is Cupid personified for the women and each of His limbs is a marketplace of love!"

*vikasita bandhujīva, nindī śobhā se saurabha,
śrī govinda adhara pallave
pāyī tāhāra gandha, śrī rādhāra citta bhṛṅga,*

uđi pore parimala lobhe

"The fragrance and beauty of Śrī Govinda's sprout-like lips defeat that of the blooming Bandhujīva-flowers, and when Śrī Rādhā's bee-like heart catches their fragrance it flies up and greedily lands on them."

*rasika nāgara vara, nijādhara madhupura,
bhaṅgi kori koriya daṁśana
daśana kaumudī sūtre, madhu cāra diyā tāte,
vilāsinīra hare prāṇa mana*

"The best of amorous heroes playfully steals Vilāsinī Rādhikā's mind and life-airs by catching them with the honey-bait of the rope-like moonrays of His teeth."

VERSE 9:

**ŚRAVAṆA MADANA KANDA PREKṢAṆODDĪNA RĀDHĀ
DHṚTI VIBHAVA VIHANĜE NYASTA NETRĀNTA BĀṆAḤ
ALAKA MADHUPA DATTA DYOTA MĀDHVĪKA SATRAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

śravaṇa - ear; *madana* - Cupid; *kanda* - source; *prekṣaṇa* - the sight; *uddīna* - flying; *rādhā* - Rādhā; *dhṛti* - patience; *vibhava* - opulence; *vihaṅge* - in the bird; *nyasta* - placed; *netra* - eye; *antaḥ* - corner; *bāṇaḥ* - arrow; *alaka* - locks; *madhupa* - bumblebee; *datta* - placed; *dyota* - of splendor; *mādhvika* - honey; *satraḥ* - sacrifice; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḥ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

Some indescribable Madana Gopāla, who pierces the bird of Rādhā's wealth of patience with the arrows of His eyes after She had flown up to see His ears, that are the roots of Cupid, and who offers the honey of His splendor in sacrifice to His bee-like locks, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: Śrī-Śrī Rādhā-Madana Mohana-deva are revealing Their confidential endless sweetness and beauty to Their dearmost devotee Śrī Raghunātha dāsa and it appears to him as the reviving elixir of his eyes and mind. The most merciful Śrī Raghunātha then distributes his own experiences to the people of this world in the form of these *rasika* descriptions, attracting their minds to the universal centre of Śrī-Śrī Rādhā-Madana Mohana's lotus feet.

In this ninth verse Śrī Raghunātha describes how the beauty of Śrīla Madana Mohana-deva's ears and glances attract and agitate Śrī Rādhā and how sweet Madana

Mohana's locks and lustre are. Seeing the beauty of Śrīman Madana Gopāla's ears¹ the bird of Śrī Rādhā's patience becomes greedy and flies up to them. The words **dhṛti vibhava** mean that Madana Mohana's beautiful ears destroy the wealth of Śrī Rādhā's patience. Śrī Rādhā is most patient, as is elucidated by Śrīla Rūpa Gosvāmī in Śrī Ujjvala Nīlamanī:

*tivras tarjati bhinna dhīr grha-patis chadma-jñayā padmayā
hāraṁ hārayate hari praṇihitaṁ kīśena bhartuḥ svasā
mallīm lumpati Kṛṣṇa kāmya kusumām śaibyā priyā barkarī
rādhā paśya tathāpy atīva sahanā tūṣṇīm asau tiṣṭhati*

Śrī Paurṇamāsī-devī told Nāndīmukhī: "No one is as patient as Śrī Rādhā! Her husband Abhimanyu rebuked Her after Her rival Padmā had made him angry with some gossip about Her, Her sister-in-law Kuṭilā had taught a monkey to steal Her necklace, which She received as a present from Śrī Kṛṣṇa, and Her rival Śaibyā had sent her she-goat to eat up Kṛṣṇa's favorite Mallī-flowers (which Śrī Rādhā had kept for offering to Him), but despite seeing all this She tolerated everything and remained silent." Patience is Her wealth (*vibhava*), and She never gives up Her wealth. But Śrīmatī can never maintain Her patience when She sees the beauty of Śrī Kṛṣṇa's ears. The bird of Her patience comes flying up to Him and then Śrī Kṛṣṇa kills it by firing His arrow-like glances at Her. The beauty of Śrī Kṛṣṇa's glances is described in the commentary on the 3rd verse of 'Gopāla Rāja Stotram'. In short, Śrī Kṛṣṇa's glances destroy Rādhārāṇī's patience. *kuṭila kaṭākha viśikhe tanu jara jara jivane nā bāndhai thehā* "His crooked glances have pierced My body and I cannot live with this pain!" Like that. Śrī Madana Mohana also offers a sacrifice of honey-like splendor to His bee-like locks. Bees must do great effort to collect their honey by flying from flower to flower and collecting drops here and there. If there would be a distribution-place or a sacrificial arena of honey somewhere they could plunder that place and fill up their bellies with honey at once. In the same way Śrīman Madana Gopāla's curly bee-like locks constantly plunder the booth of His forehead and drink the honey of its splendor.

*keli kuñja abhyantare, ratana vedīra pore,
mahojjala madana gopāla
abhinava nīla, ratana kiye jhalamala,
dāminī taraṅga kānti jāla*

"Madana Gopāla is sitting on a jewelled platform in a playgrove, shining brightly as a new sapphire, spreading a net of wave-like lightningstrikes of lustre."

*śravaṇa yugala rūpa, kāma kanda rasa kūpa,
yāra śobhā kohone nā yāya
śrī rādhāra dhairaja, sampada ye vihaṅgama,
daraśane unamata prāya*

"His ears are like wells of *rasa* or like Cupid's roots, and their beauty is indescribable. The bird of Śrī Rādhā's wealth of patience becomes like mad when it sees these ears."

¹ The beauty of Sri Krsna's ears is described in the eighth verse of Gopala Raja Stotram

*uḍiyā āsile pore, nikate pāiyā tāre,
rasikendra cūḍāmaṇi kāna
se dhairaja vihaṅgere, netrāñcale bhangī kore,
hāne ḍṛḍha sukātākṣa bāṇa*

"This bird of patience flies up and approaches these ears of the crownjewel of relishers (Madana Mohana), and then it gets firmly pierced by His arrow-like sidelong glances."

*alakā madhupa-gane, kevala ānanda mone,
dāna koilo kānti madhu vana
so heno nāgara vara, śyāma nava jaladhara,
bhaje nitya śrī rūpa-sanātana*

"Blissfully he distributes a forest of the honey of His lustre in charity to His bee-like locks. That best of amorous heroes, whose complexion is bluish like a fresh monsooncloud, is always worshipped by Śrī Rūpa and Sanātana Gosvāmī."

VERSE 10:

**PARIMALA RUCI PĀLĪ ŚĀLI GĀNDHARVIKODYAN
MUKHA KAMALA MADHŪLĪ PĀNA MATTA DVIREPHAḤ
MUKURA JAYI KAPOLE MṚGYA TAC CUMBA BIMBAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

parimala - fragrance; *ruci* - lustre; *pālī* - abundance; *śāli* - possessing; *gāndharvikā* - Rādhā; *udyat* - rising; *mukha* - face; *kamala* - lotus; *madhūlī* - honey; *pāna* - drinking; *matta* - drunk; *dvirephaḥ* - bee; *mukura* - mirror; *jayi* - defeating; *kapole* - on the cheek; *mṛgya* - sought for; *tac* - that; *cumba* - kiss; *bimbaḥ* - reflection; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḥ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

Some indescribable Madana Gopāla, who is like a bumblebee intoxicated by the honeylike fragrance of Gāndharvikā's (Rādhikā's) lustrous lotusface and who searches for the reflection of Śrī Rādhā kissing Him on His cheeks, that defeat mirrors in splendor, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In the tenth verse Śrīpāda Raghunātha is saying: Kṛṣṇa ia like an intoxicated blackbee who drinks the honey from Śrī Rādhā's lotuslike face, which is endowed with a wonderful fragrance and aura of lustre. One *sakhī*, after seeing Śrī Rādhā-Mādhava's sweet meeting, told another *sakhī*:

saurabhe āgarī, rāi sunāgarī, kanaka-latā sama sāja
hari-candana boli, kore āgorala, kuñje bhujangama rāja
aba kiye korobo upāya?
kāla bhujaga kore, choḍi mugadhī sakhī, gamana yukati nā juyāya
candraka cāru, phaṇāgaṇa maṇḍita, viṣa viṣamāruṇa dīṭha
rāika adhara, lubadha anumāniye, daśanaka damśana mitha
eka sandeha, śīta kiye bhītahi, pulakinī kāmpai rāi
govinda dāsa koho, meli sabahu sakhī, bujhaho rasa avagāi

"Rāi, the most fragrant amorous heroine, is as beautiful as a golden vine. In a *kuñja* She took the king of black snakes on Her lap, thinking it to be Hari-candana (a cool unguent). What to do now? Our foolish *sakhī* should not have taken a black snake on Her lap! He's crowned with beautiful peacockfeather-like hoods and His red eyes are poisonous. I think He's greedy after Rāi's lips and He's sweetly biting them! I have only one doubt: Is Rāi shivering, screaming and having goosepimples out of fear (or out of ecstasy)?" Govinda dāsa says: "I understood all the *sakhīs* assembled and dove into this *rasa*!"

"Śrī Madana Gopāla searches for the reflection of Śrī Rādhā kissing Him on His cheeks, that defeat mirrors in splendor". This means that He knows how rarely He can obtain Śrī Rādhā's kisses on His cheeks. Śrī Rādhā is reflected on Śrī Madana Gopāla's shining mirror-like cheeks in such a way that He Himself is deluded when He sees it. In Govinda Līlāmṛta (17.14) it is said:

lāvaṇya vanyocchalite'ghavidviṣo rādhātma-mūrtim pratibimbitām hṛdi
drṣṭvāṅganām svaṁ pratikurvatiṁ parām niścitya roṣād vimukhī sma vepate

"Śrī Rādhikā shivers with anger when She sees Her own reflection in Kṛṣṇa's chest, which is like a rising flood of elegance, thinking it to be another girl, and, becoming averse to Him, She starts shivering of anger!"

kanaka kamala dyuti, jini rāi mukha chabi,
yāra gandhe mugdha tribhuvane
mahā matta madhukara, rasika nāgara vara,
mukha kamalera madhu pāne

"Rāi's face defeats the splendor of a golden lotus flower and its fragrance enchants the three worlds. The greatest of amorous relishers, Madana Gopāla, is like a great bumblebee that becomes intoxicated by drinking the honey from that lotus flower."

mahā marakata maṇi, mukura lāvaṇi jini,
kapolete madana mohana
cumbana sādhana rādhā, mukha-bimba mana lobhā,
anveṣaṇa kore anukṣaṇa

"Madana Mohana's cheeks shine brighter and are more beautifully than great emerald mirrors, and He constantly searches for the reflection of Śrī Rādhā's kissing mouth on it!"

VERSE 11:

**MAKARA MUKHA SADR̥KṢA SVAR̥ṆA VAR̥ṆĀVATAM̐SA
PRACALANA HR̥TA RĀDHĀ SARVA ŚARĪRA DHARMAḤ
TAD ATI CALA DṚG-ANTA SVASTHA VAM̐ŚE DHṚTĀKṢAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

makara - a fish; *mukha* - face; *sadr̥kṣa* - like; *svar̥ṇa* - golden; *var̥ṇa* - colour; *avataṃsa* - earrings; *pracalana* - moving; *hr̥ta* - taking away; *rādhā* - Rādhā; *sarva* - complete; *śarīra* - body; *dharma* - functions; *tad* - that; *ati* - very; *cala* - moving; *dṛganta* - corners of the eyes; *svastha* - holding; *vam̐śe* - the flute; *dhṛta* - holding; *akṣa* - the eyes; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḥ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

Some indescribable Madana Gopāla, who makes Śrī Rādhā forget all physical (material) duties with the dangling of His golden, Makara-faced earrings and who casts glances at Her while taking His flute in His hands, in order to meet Her very restless sidelong glances, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In the eleventh verse Śrīpāda says: "With the dangling of His golden earrings he destroys all of Śrī Rādhārāṇī's *deha dharma* (physical functions)." Śrī Madana Mohana's golden earrings, that have the faces of Makara-fishes on them, are blissfully dangling under His ears to swallow Śrī Rādhā's fish-like mind. The mind is the driver of the body and the senses, so when He swallows Śrī Rādhā's fish-like mind He has automatically taken Her physical functions away. In Pūrva rāga (first love), a *dūtī* tells Śyāma how attracted Śrīmatī has become to His form:

adabhuta rūpa, daive heri dūra sae, unamati paraśaka lāgi
varajaka sīma, korota gatāgati, lāja kula bhaya dūra bhāgi
mana tanu jhāmpi, capala bhelo antara, ghana ghana bohoto niśvāsa
tab dhari jāgara, śoṣita antara, boḍo-i bekata gada bhāṣa
śuno mādhave! tuyā rūpa aparūpa phānda
so dhanī duvarī, khīyata yaichana, asita caturdasī cānda
kabahi geyāna, śūnya hoi cāha-i, nā cihna-i nija sakhī-vṛnda

(Pada Kalpataru)

"When She accidentally saw Your wonderful form from afar She became like mad and She wandered upto the borders of Vraja to touch You, casting Her shame and fear of Her superiors far away! Her mind and body shivering, She became all restless within and breathed out deeply. Now when She's awake She's all dried up inside and She utters only stuttering words. Listen, O Mādhava! Your form is a such a wonderful noose! Our *sakhī* Rādhā has become as skinny as the moon on the night before the new moon, She's bereft of all knowledge and doesn't even recognize Her own girlfriends anymore!"

Madana Mohana casts glances at Śrī Rādhā while taking His flute in His hands, to meet Her very restless sidelong glances. Śrī Rādhā's eyes are naturally restless, therefore Kṛṣṇa's flute plays 'Rādhā' to steal Her mind and heart away. Hearing this flute-sound and seeing the form of Muralīdhārī (Gopāla) ten kinds of ecstatic love simultaneously appear in Premamayī Rādhā's heart and mind. A *dūtī* tells Śyāmasundara:

*aparūpa tuyā muralī-dhvani; lālasā bāḍhalo śabada śuni
ki rūpe e rūpa dekhīyā seho; udvege dhanī nā dhare deha
jāgiyā jāgiyā hoilo kṣīna; asita cāndera udoya dina
jaḍita hṛdaye koroye bheda; ati veyākula ko sahe kheda
pāṇḍura varaṇa veyādhi bādhā; mūrachi niśvāsa haralo rādhā
aba yadi tuhu milaho tāya; gokula maṅgala sabāi gāya
jñāna dāsa kohe śunohe śyāma; jīvana aukhada tohāri nāma*

"How wonderful is the sound of Your flute! When a *gopī* hears it her amorous desires increase! When Rādhikā first saw Your form She was hardly able to stay alive of agitation! She became emaciated from staying awake each night and thus She resembled a new moon rising in the daytime. Her stunned heart was broken and She was extremely agitated. Who can tolerate such agony? Śrī Rādhā looks as pale as if She has jaundice and a swoon has taken Her breath away. Now if You meet Her everyone will glorify that as a blessing to Gokula. Jñāna dāsa says: "Listen, O Śyāma! Your name is the reviving herb!"

Therefore, when Śrī Rādhā sees fluteplaying Śrīman Madana Gopāla Her naturally restless eyes become even more restless. This inconceivable Śrīman Madana Gopāla is manifest like nectar for all the people's eyes.

*kuñje vṛndāvana candra, bhuvana ānanda kanda,
rasa-rāja madana gopāla
phulera cūḍāṭi māthe, mayūra candrikā tāte,
caraṇa cumbita vanamāla*

In a *kuñja* Madana Gopāla, the king of relishers, the source of all the happiness in the world and the moon of Vṛndāvana, resides, a flower-crown and peacockfeathers on His head and a garland of forestflowers kissing His feet (hanging down from His neck to His feet)."

*maṇimaya makara, kuṇḍala manohara,
avataṁsa kori sañcālana
śrī rādhāra deha dharmā, guṇa-śrenī yāra marmā,
saravasa koroye haraṇa*

"His enchanting jewelled earrings are dangling, destroying Śrī Rādhā's physical functions and all Her virtues."

*gāndharvikāra cañcala, dṛgāñcale sucañcala,
koribāre madana mohana
dāḍāiyā bhaṅgi kore, mohana muralī kore,
duṭi netre kore nirīkṣaṇa*

"To make Gāndharvikā's restless sidelong glances even more restless Madana Mohana stands in a curved way, holding His flute in His hands and blinking at Her with both eyes."

VERSES 12-14:

**HARIMAṆI KṚTA ŚAṆKHA ŚLĀGHITOLLAṄGHI LEKHĀ
TRAYA RŪCI VṚTA KAṆṬHASYPAKAṆṬHE MAṆĪNDRAM
DADHAD IHA PARIRABDHUM RĀDHİKĀM BIMBITĀM CA
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

**KUVALAYA KṚTA VAKṢAS TALPAM UCCAM DADHĀNAḤ
ŚRAMA VILULITA RĀDHĀ SVĀPANĀYAIVA NAVYAM
BHUJA-YUGAM API DIVYAM TAT PRAKĀṆḌOPADHĀNAM
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

**RUCIRA JAṬHARA PATRE CITRA NĀBHĪ-TAṬODYAT
TANURUHA-TATI NĀMNĪM VALLABĪ-VṚNDA BHUKTYAI
SMARA NṚPATI SAMUDRA SVĀKṢARĀLĪM DADHĀNAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

harimaṇi - the sapphire; *kṛta* - made; *śaṅkha* - conchshell; *ślāghita* - praised; *ullaṅghi* - surpassed; *lekhā* - lines; *traya* - three; *ruci* - beauty; *vṛta* - surrounded; *kaṇṭhasya* - of the neck; *upakaṇṭhe* - near; *maṇīndram* - the Kaustubha-gem, the king of jewels; *dadhad* - placing; *iha* - here; *parirabdhum* - embracing; *rādhikām* - Rādhikā; *bimbitām* - reflection; *ca* - and; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḥ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

kualaya - blue lotus; *kṛta* - made; *vakṣaḥ* - chest; *talpam* - bed; *uccam* - elevated; *dadhānaḥ* - placing; *śrama* - exhaustion; *vilulita* - agitated; *rādhā* - Rādhā; *svāpanayā* - by dreaming; *eva* - indeed; *navyam* - new; *bhuja* - arms; *yugam* - pair; *api* - even; *divyam* - divine; *tat* - that; *prakāṇḍa* - huge; *upadhāna* - pillow; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḥ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

rucira - beautiful; *jaṭhara* - abdomen; *patre* - on the leaf; *citra* - wonderful; *nābhī* - navel; *taṭa* - edge; *udyat* - rising; *tanuruha-tati* - hairs; *nāmnīm* - names; *vallabī* - gopī; *vṛnda* - host; *bhuktyai* - for enjoyments; *smara* - Cupid; *nṛ-pati* - king; *samudra* - with a seal; *svākṣara* - signature; *alīm* - series; *dadhānaḥ* - placed; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḥ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḥ* - He.

Some indescribable Madana Gopāla, who puts the Kaustubha-jewel, the king of gems, on His three-lined neck, that is even more praiseworthy than a sapphire conchshell, in order to embrace Śrī Rādhikā's reflection in it, is splendidly manifest.

Some indescribable Madana Gopāla, whose blue lotus-chest is an elevated new bed for exhausted Rādhikā to dream on, and whose divine arms serve as a huge pillow for Her, is splendidly manifest.

Some indescribable Madana Gopāla, who, for the enjoyment of the gopīs, has enchanting belly-hairs rising from the edges of His wonderful navel, that resemble the beautifully signed and sealed letter of king Cupid, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha's mind and heart are immersed in the ocean of Śrīman Madana Gopāla's sweetness and beauty. Śrīla Kavirāja Gosvāmī has written (C.C. Madhya 5) *pratimā nahe tumi - sākṣād vrajendra-nandana* "You (the deity) are not a statue! You are directly Śrī Kṛṣṇa, the prince of Vraja!" The Gosvāmīs' books are the brilliant example of how this can be experienced. In this twelfth verse Śrī Raghunātha describes the sweetness of Śrīman Madana Gopāla's neck, which is adorned by the Kaustubha-gem. Śrīman Madana Mohana's neck is even sweeter than a sapphire conchshell. The Mahājanas sing: *kambu jiniyā kebā kaṇṭha banāilo re, kokila jiniyā susvara* "O! Who has made that neck defeat the conchshells? Who made His voice defeat the cuckoos?" The king of jewels, Maṇīndra Kaustubha, shines on Śrīla Madana Mohana's neck, that defeats the bluish lustre of a sapphire conchshell and that is endowed with three lines. There is a secret reason for this: in the shimmering jewel He always embraces Śrī Rādhikā's reflection. He greatly desires to be with Her in some way or another. In Śrīmatī's *rasodgāra* (amorous recollection with Her girlfriends) it is seen:

soi! pīriti piyā se jāne

<i>ye dekhi ye śuni,</i>	<i>cite anumāni,</i>	<i>nichani diye parāṇe</i>
<i>mo yadi sinān,</i>	<i>āgilā ghāṭe,</i>	<i>pichilā ghāṭe se nāya</i>
<i>mora aṅgera jala,</i>	<i>paraśa pāiyā,</i>	<i>bāhu pasāriyā dhāya</i>
<i>vasane vasana,</i>	<i>lāgibe lāgiyā,</i>	<i>ekai rajake deya</i>
<i>mora nāmera,</i>	<i>ādha ākhara pāile,</i>	<i>hariṣa hoiyā leya</i>
<i>chāyāya chāyāya,</i>	<i>lāgibo lāgiyā,</i>	<i>phiriye koteko pāke</i>
<i>āmāra aṅgera,</i>	<i>bātāsa ye diḡe,</i>	<i>se mukhe se dina thāke</i>
<i>manera ākuti,</i>	<i>vekata korite,</i>	<i>koto nā sandhāna jāne,</i>
<i>pāyera sevaka,</i>	<i>rāya śekhara,</i>	<i>kichu bujhe anumāne</i>

(Pada Kalpataru)

"O *sakhi!* I know My beloved loves Me! From whatever I see and hear I understand that He's given His heart to Me! When I go out to bathe at the Ghāṭa (bathingplace) He takes the next Ghāṭa, and when He's splashed by the water from My body He comes running towards it with wide-open arms. Just to touch at least My clothes He gives His clothes to the

same washerman, and when He hears even half a syllable of My name He becomes very happy. Just to touch My shadow He makes so many turns, and wherever My bodily breeze blows He keeps His face. He can't find ways to express His mind's eagerness, but His foot-servant Rāya Śekhara understands something of it."

In the thirteenth verse Śrīpāda Raghunātha is saying: "Śrīman Madana Gopāla's blue lotus-chest is an elevated new bed for exhausted Rādhikā to dream on, and His divine arms serve as a huge pillow for Her." Śrī Kṛṣṇadāsa Kavirāja glorifies Kṛṣṇa's chest as follows:

ati ucca suvistāra, lakṣmī-śrīvatsa alaṅkāra, kṛṣṇera ye dākātiyā vaksa
vrajadevī lakṣa lakṣa, tā sabāra mano-vakṣa, hari-dāsī koribāre dakṣa (C.C.)

"Kṛṣṇa's chest is like a dacoit, very large and elevated, and is adorned with the goddess of fortune and the Śrīvatsa-stripe. It's expert in making the minds and breasts of hundreds of thousands of Vraja-gopīs into Hari's maidservants."

rekḥā svarūpa ramayāśrita vāma bhāgaṁ śrīvatsa sacchabi virājita dakṣiṇāmśam
kaṅṭhastha kaustubha gabhasti virājamānaṁ śaśvad vilāsa lalitaṁ vanamālikāyāḤ (55)
śrī ballabī hṛdaya dohada bhājanaṁ śrī rādhā mano nṛpa harinmaṇi siṁha-piṭham
trailokya yauvata manohara mādhurikaṁ vakṣaḤ sthalaṁ suvipulaṁ vilasatyaghāreḤ (56)

(Govinda Lilāmṛta 16,55-56)

"Kṛṣṇa's beautiful broad chest has the Śrīvatsa-mark on its right side, while the goddess of fortune took shelter of its left side in the form of a stripe. The effulgent Kaustubha-jewel hangs on it from Kṛṣṇa's neck and a garland of forestflowers always plays on it. Kṛṣṇa's broad chest is the object of the beautiful gopīs' hearts desires and the emerald lion-throne for the queen of Radha's mind, and its sweetness enchants all the young girls of the three worlds." For Śrī Rādhā Kṛṣṇa's elevated chest is the most desirable new sofa when She's exhausted of reverse love-pastimes. She lies on it like a steady lightning-streak on a fresh lustrous monsoon-cloud or like a golden stripe on a whetstone, and that looks most beautiful to Her girlfriends and maidservants! Śrī Madana Mohana's divine arms are Śrīmatī's huge pillows. Divya here means effulgent and very playful. That's why they're very desirable to the women:

pīnāyatau lavaṇimocchalitau svṛttau padmādi viśva ramaṇī kamaṇīya śobhau
pīna-staṇī hṛdaya dohada bhājanaṁ tau śrīmad bhujau manasi me sphuratām aghāreḤ

(Govinda Lilāmṛta 16, 63)

"May Kṛṣṇa's long strong and elegant arms, that are the desired objects of the hearts of all ladies in the world, like Lakṣmī, and that fulfill the desires of the Vraja-gopīs, that have firm breasts, be manifest in my heart!" These strong arms are the most desirable pillows for Kṛṣṇa Priya Śīromaṇi Śrī Rādhārāṇī!

The enchanting beauty of the belly-hairs of Śrīman Madana Gopāla-deva are described in verse 14. These belly-hairs, that arise from the lake of His navel and that He wears on His belly, are like a sealed letter from King Cupid for enjoyment of the girls of

Vraja. Just as kings give land in charity to the *brāhmaṇas* and stamp and seal the certificate of charity as their guarantee for their permanent and exclusive enjoyment, similarly no one else but the *gopīs*, not even Lakṣmī-devī, have the right to enjoy Śrī Kṛṣṇa, and Kṛṣṇa signs the guarantee in the form of His belly-hairs. These belly-hairs enchant everyone's eyes! In Śrī Govinda Līlāmṛta (16,48) it is described:

*nābhī bilāt sāmī samutthitā harer yā bhāti romāvalī Kṛṣṇa pannagī
svaṁ paśyatām sūkṣmatamāpy ahar niśaṁ cittānilān saṁculukī karoti sā*

"Hari's navel is like a hole where His belly-hairs dwell like black she-snakes that, although they are very thin, are eating the breezes of the minds of all viewers (These snakes live on the wind)." Śrī Raghunātha says: "This Śrīman Madana Gopāla-deva, who is the embodiment of extraordinary sweetness and beauty, enchants all the people!"

*harimaṇi kṛta nindita śankha; kaṅṭhete ujvala - trirekhā aṅka
kaṅṭha upakaṅṭhe - kaustubha śobhā; koṭi dinamāṇi - maṇīndra prabhā
maṇīndre pratibimba - ye rādhāra; āliṅgana tare - vrajendra-kumāra
kaustubha maṇi - korilā dhārana; emata rasika, madana mohana*

"His brilliant, neck, marked with three lines, defies the beauty of a sapphire conchshell, and is decorated by the beautifully blazing Kaustubha jewel, that shines brighter than a million suns. Vrajendra-Kumāra desires to embrace Śrī Rādhikā's reflection in this king of jewels, the Kaustubha. That's why *rasika* Madana Mohana wears it!" (12)

*keli-śayyā pālāṅkete, smara-keli vilāsete,
śrānta klānta dekhi śrī rādhāya
nīlotpala samatula, parisara vakṣaḥ sthala,
nava śayyā dilā śyāma rāya*

*ājānulambita bhujā, heri mugdha manasija,
vilāsinīra divya upādhāna
bhujā-yuga hema gaurī, āliśa bāliśa kori,
keli ante korena viśrāma*

"I see Śrī Rādhā lying on a playbed, exhausted from playing erotic pastimes. Śyāma Rāya's broad chest resembles a new bed made of blue lotus flowers. Even Cupid is enchanted when he sees Madana Mohana's arms, that stretch down to His knees and that serve as Vilasīnī Rādhā's divine pillows. On these pillow-like arms golden-complexioned Rādhikā rests after She has made love with Madana Mohana." (13)

*dānavīra rājāgaṇe, nija rājye dvija-gaṇe,
mudrā saha dānapatra likhe
kṣetrādi pradāna kore, sei dāna dvija-vare,
grahaṇete bhoga kore sukhe
temati varaja mājha, madana gopāla rāja,
vrajāṅgaṇāra bhogera nimitta*

*nābhitate romāvalī, ūrdhve yāra śobhā bhālī,
kandarpa rājera mudrā-yukta.
sundara jaṭhara patre, dāna patra dhari tāte,
aparūpa madana mohana
ratana vedira pore, dāḍāiyā bhagī kore,
rūpe ākarṣaye tribhuvana*

"Just as generous kings give the *brāhmaṇas* in their kingdoms land and other kinds of charity, signing and sealing the donation-papers, so that they can blissfully enjoy the donated charity, in the same way king Madana Gopāla of Vraja gives the belly-hairs that beautifully rise on the edge of His navel, in charity to the *gopīs*, for their enjoyment, and signs it with the stamp of king Cupid. Our wonderful Madana Mohana carries a donation-certificate on His beautiful leaf-like belly. Standing on a jewelled platform He attracts the three worlds with His form and His gestures." (14)

VERSE 15:

**YUVATI HṚD ALASEBHA PRAUḌHA BANDHĀYA KĀMA
STHAPATI CITA RASORU STAMBHA JṚMBHĀBHIRĀMAH
MARAKATA KAṬA JAITRA KṢULLA JĀNU PRASANNAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

yuvati - young girl; *hṛd* - hearts; *alasa* - lazy; *ibha* - elephants; *prauḍha* - tight; *bandhāya* - for binding; *kāma* - Cupid; *sthapati* - placing; *cita* - heart; *rasa* - flavour; *uru* - thighs; *stambha* - pillars; *jṛmbha* - expanding; *abhirāmaḤ* - delightful; *marakata* - emeralds; *kaṭa* - temples of elephants; *jaitra* - defeating; *kṣulla* - small; *jānu* - knees; *prasannaḤ* - beautiful; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḤ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḤ* - He.

Some indescribable Madana Gopāla, whose thighs are like very rasika and ever more delightful posts that are placed by the sculptor Cupid to bind the lazy elephants of the young girls' hearts and whose blissful fully-grown knees defeat the small temples of emerald elephants, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: How wonderful is Śrī Raghunātha's ability to describe things! With the sweetness of his *rūpānurāga* (attraction to the form), the beauty of his poetry, the loveliness of his words and the expansion of his feelings he crystallizes Śrīman Madana Gopāla before the assembled devotees. When poets are endowed with great expertise in composing emotional and tasty poetry, their poetry comes out very sweetly. Just as the face of a beautiful and tender girl creates a wonderful beauty when it is bathed in the moonlight, similarly the poetry of a poet blooms up with an extraordinary sweetness when it has the right mood and the right flavour. So it is needless to say that the far-reaching

brilliance and experience of transcendental poets that have unlimited power will inundate the hearts of the *rasika* devotee-audience. The sweetness of Śrī Raghunātha's poetry is certainly incomparable!

In this fifteenth verse Śrī Raghunātha dāsa describes the beauty of Śrīman Madana Gopāla's thighs and knees, saying: "Madana Gopāla's thighs are like posts that are placed by the sculptor Cupid to bind the lazy elephants of the young girls' hearts!" Madana Mohana-deva is the embodiment of transcendental erotic flavours, and He is the transcendental youthful Cupid of Vṛndāvana. There is no other means than *prema* to ascertain the sweetness of these limbs. Each of His transcendental limbs is made of complete *rasa*. Just as each of the limbs of a puppet of sugar is made of sugar, each of Madana Gopāla's limbs is made of sweetness. The experience of the *gopīs*, who are all endowed with *mahā-bhāva*, is the proof of that. Even the sweetness of Śrī Nārāyaṇa could not bind down the mad elephants of their minds, what to speak of anything else?

*svayaṁ bhagavān 'Kṛṣṇa' hare lakṣmīra mon; gopikāra mon hārite nāre nārāyaṇa
nārāyaṇera kā kathā, śrī Kṛṣṇa āpane; gopikāra hāsya korāite hoy nārāyaṇe
caturbhuja mūrti dekhāya gopigaṇera āge; sei kṛṣṇe gopikāra nahe anurāge (C.C.)*

"Kṛṣṇa, the Original Personality of Godhead, steals Lakṣmī's mind, but Nārāyaṇa cannot steal the *gopikās*" minds! What to speak of Nārāyaṇa, even Kṛṣṇa Himself became Nārāyaṇa to make the *gopikās* laugh! Although Kṛṣṇa assumed Lord Viṣṇu's four-armed form, the *gopikās* did not feel attracted to 'that Kṛṣṇa'. The beautiful thighs of Madana Mohana are like sapphire posts that the expert sculptor Cupid placed to bind down the mad elephants of the *gopīs*' minds.

*jambhāri ratna ghaṭitaṁ kim ajāṇḍa-sālā stambha-dvayam kim atanor makha yūpa yugmam
kiṁ vedam asti lalanā hṛdayebha bāndhā- lāna-dvayaṁ na tad idaṁ hari sakthi yugmam*

(Govinda Lilāmṛta 16,32)

Are these two sapphire pillars to support the abode of the world, the ladle for Cupid's sacrifice or posts to tie up the elephant-like hearts of the *gopīs*? No, they are Hari's thighs!"² Śrī Madana Mohana's knees are like the most enchanting small sapphire temples of elephants. Elephants' temples are very big, but these elephants' temples are small and appear to be made of sapphires.

*madana mohana śrī govinda
marakata mañju, mukura kiye lāvani,
jagajana nayana ānanda*

"Madana Mohana Śrī Govinda delights the eyes of everyone in the world! He is as beautiful as a lovely emerald mirror!"

² The beauty of Sri Krsna's knees is described in the twelfth verse of Sri Gopala Raja Stotram.

*varaja yuvatī cita, alasa ye kari yūtha,
tā sabāya sudṛḍha bandhane
kandarpa ye kārigara, ūruyuga manohara,
rasa stambha korilā sthāpane*

"His enchanting thighs are like *rasika* posts that the sculptor Cupid has placed to tightly bind down the lazy elephants of the Vraja-*gopīs*' minds."

*marakata gaja kumbha, jini jānu kānti dambha,
yāra śobhā kāma agocara
so heno nāgara vara, ratana vedira para,
rāje madana mohana sundara*

"The lustre of His knees defeats the emerald temples of elephants and their beauty cannot be fathomed even by Cupid himself! This best of amorous heroes, Śrī Madana Mohana, shines on a jewelled platform!"

VERSE 16:

**PRAṆAYA NAVA MADHŪNAM PĀNA MĀTRAIKA GATYĀḤ
SAKALA KARAṆA JĪVYAM RĀDHIKĀ MATTA BHR̥ṄGYĀḤ
ARUṆA CARAṆA KAṆJA-DVANDVAM ULLĀSYA PAŚYAN
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

praṇaya - love; *nava* - new; *madhūnam* - of honey; *pāna* - drinking; *mātra* - only; *eka* - one; *gatyāḤ* - by the goal; *sakala* - all; *karaṇa* - senses; *jīvyam* - the source of life; *rādhikā* - Rādhikā; *matta* - intoxicated; *bhr̥ṅgyāḤ* - of the she-bee; *aruṇa* - red; *carāṇa* - feet; *kañja* - lotus; *dvandvam* - couple; *ullāsyā* - shining with joy; *paśyan* - seeing; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḤ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḤ* - He.

Some indescribable Madana Gopāla, whose reddish lotus feet is the source of life of all the senses of the intoxicated Rādhikā-bee, whose only goal is to drink the fresh honey of love there, and who is happy to see Her like that, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: In this sixteenth verse Śrī Raghunātha describes the sweetness of Śrīman Madana Gopala's lotus feet, that give shelter to all the people of the world. These lotus feet are the very source of life of the intoxicated Rādhikā-bee, whose only goal is the fresh love-nectar from these feet. Śrīmatī Rādhārānī is the presiding goddess of love of God: *premera svarūpa-deha prema vibhāvita; kṛṣṇera preyasī-śreṣṭhā jagate vidita* (C.C.) "Her body consists of *prema*, and She's world-famous as Kṛṣṇa's dearest beloved!"

śrī Kṛṣṇa-kānta śiromaṇi Śrī Rādhārāṇī makes Kṛṣṇa relish the sweetness of the erotic *rasa* in a purely sweet way, therefore Her only goal is to savour the love-honey of the feeling of non-difference with Śrī Kṛṣṇa's body, mind and heart. This feeling of nondifference culminates in *nā so ramaṇa nā hām ramaṇī; duhu mana manobhava peśala jāni* (He is not the lover and I am not the lady-love. Cupid has squashed their minds, I know!), absorption in Prema Vilāsa Vivarta! This is a one-ness of feeling, not an actual one-ness, hence it is said that the only life-source for the senses of Śrī Rādhārāṇī, who is the embodiment of love for Kṛṣṇa appearing as an intoxicated she-bee, are Śrīman Madana Gopāla's crimson lotus feet. In Govinda Lilāmṛta (16.11) it is said:

*lavaṇima madhu-pūrṇaṁ svāṅguli śreṇi parṇaṁ yuvati nayana bhṛṅga vyūha pitaṁ suśitam
nakhara nikara rociḥ keśaram saurabhorthi parimalita digantaṁ Kṛṣṇa pādābjam iḍe*

"I praise Kṛṣṇa's lotus feet that are filled with the honey of elegance. The toes are the petals and the nails the whorls of these lotuses, that pervade all directions with their fragrance, which is drunk by the *gopīs'* bee-like eyes." Śrīman Madana Gopāla then blissfully looks at Śrī Rādhikā, as if He's sipping the swelling sweetness of Her *mahā-bhāva* with the cups of His eyes.

*dvādaśa āditya kūṅje, bhramarā bhramarī kūṅje,
sad ṛtu sadā vartamāna
sei kūṅja abhyantare, ratana vedira pore,
aparūpa nava ghana-śyāma*

"In a *kūṅja* on Dvādaśāditya-ṭilā, where the bees and she-bees are humming and where all six seasons are always present, our wonderful Ghanaśyāma sits on a jewelled platform."

*ye praṇaya makaranda, abhinava rasa kanda,
sei makaranda pāna tare.
unmatta bhramarī rādhā, kūṅje kūṅje phire sadā,
hari-guṇa līlā gāna kore*

"Śrī Rādhā is like an intoxicated she-bee that always flies from *kūṅja* to *kūṅja*, singing Hari's glories and drinking the honey of his love, that is the source of ever-fresh flavours."

*sei priyājīra gati, aruṇa ujjvala dyuti,
hari pādapadma nicketana
so pahu navīna kāma, madana gopāla nāma,
sanātana bhajana ratana*

"Hari's shining red lotus feet are the goal and the abode of this Priyājī Rādhikā. This Lord Madana Gopāla, the youthful Cupid, is the jewel of Sanātana Gosvāmī's worship."

VERSE 17:

**ATULA VILASAD AṄGA ŚREṆĪ VINYĀSA BHAṄGYĀ
GLAPITA MADANA KOṬI SPHĀRA SAUNDARYA KĪRTIḤ
BALA LAVA HATA MATTĀPĀRA PĀRĪNDRA DARPAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

atula - matchless; *vilasad* - playful; *aṅga* - limb; *śreṇi* - series; *vinyāsa* - placing; *bhaṅgyā* - with movements; *glapita* - wilted; *madana* - Cupid; *koṭi* - ten million; *sphāra* - great; *saundarya* - beauty; *kīrtiḤ* - fame; *bala* - strength; *lava* - a small fraction; *hata* - defeats; *matta* - mad; *apāra* - endless; *pārīndra* - king of elephants; *darpaḤ* - pride; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḤ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḤ* - He.

Some indescribable Madana Gopāla, who causes the beauty of fame of millions of Cupids to wilt when He places His limbs in incomparably lovely postures and who defeats the pride of innumerable mad elephants with even a small portion of His strength, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: About the lovely postures and gestures of Śrī Madana Mohana Śrīla Jñāna dāsa sings:

*rase tanu dhara dhara, tāhe nava kaiśora,
āra tāhe naṭavara veśa
cūḍāra ṭālani vāme, mayūra candrikā ṭhāme
lalita lāvanya rūpa šeṣa*

"Nectar drips from His adolescent body and He is dressed like the best of dancers. His crown of peacockfeathers slightly tilts to the left and His lovely form is the limit of elegance."

*lalāṭe candana pānti, nava gorocanā bhāti,
tāra mājhe punamika cānd
alakā balita mukha, tribhaṅga bhaṅgima sukha
kāminī janera mana phānda*

"The spots of sandalpaste on His forehead shine like fresh *gorocanā* pigments, and in their midst (between His eyes) is a full moon (a spot of sandal). Lovely curly locks flank His face and He poses in a blissful threefold bending form, that works like a net to catch the minds of all the girls."

*loke tāre kālo koy, sahaja se kālo noy,
nīlamanī mukutāra pānti
cāhani cancala bānkā, kadamba gāchete thekā,
bhuvana mohana rūpa bhāti*

"The people call Him *kālo* (black boy) but actually He isn't black. He is like a sapphire with a row of pearls. His form enchants the whole world as He leans against a Kadamba-tree, casting restless glances around." That's why the lustre of even millions of Cupids wilt when they see this enchanting form. Śrī Yadunandana dāsa sings:

kāmera kāmāna jini bhurūra bhaṅgimā go hiṅgule beḍiyā duṭi āṅkhi
kāliyāra nayāna bāṇa marame hānilo go kālāmaya āmi sab dekhi

"Ogo! The gestures of His eyebrows defeat Cupid's bow and His eyes have red borders. Ogo! My heart is pierced by Kāliyā's (Kṛṣṇa's) arrow-like glances and I see everything black (or: I see Kṛṣṇa everywhere)!"

coḍi gopīra manoratha, manamathera mana mathe,
nāma dhare madana mohana.
jini pañca śara darpa, svayaṁ nava kandarpa,
rāsa kore loiyā gopī-gaṇa (C.C.)

"Mounting the chariots of the *gopīs*' desires He stirs the mind of even Cupid, hence He is named Madana Mohana. Defeating the pride of five-armed Cupid, He Himself becomes the young Cupid and takes the *gopīs* along for a Rāsa-dance." What to speak of the worldly Cupid, the glorious beauty of Madana Gopāla defeats even that of the transcendental *Vaikuṅṭha-mūrtis*, like Lord Nārāyaṇa. Ṭhākura Bilvamaṅgala himself experienced:

tat kaiśoraṁ tac ca vaktrāravindaṁ tat kārūyaṁ te ca līlā kaṭākṣāḤ
tat saundaryam sā ca manda smita-śrīḤ satyam satyam durlabham daivate'pi

"His adolescence, His lotusface, His compassion, His playful glances, His beauty, His slight, beautiful smile - truly, truly, they're hardly attainable even by the *devas*!" Śrīmat Kavirāja Gosvāmī writes in his Sāraṅga Raṅgāda-commentary on this verse: *daivate'pi svargādi vaikuṅṭha paryantastha deva-samūhe'pi.....divyantīti devāḤ śrī nārāyaṇādayaḤ.....nanu te'pi nitya kiśorā eva tatrāha - tat sāksān manmathatvena varṇitam* "Here the word *devata* means not only Indra and the demigods, but also Śrī Nārāyaṇa in *Vaikuṅṭha*. One may ask here: "Lord Nārāyaṇa and His *sārūpya*-forms are all highly effulgent, playful and eternally adolescent. Why can they then not attain Śrī Kṛṣṇa's playful adolescence?" The answer to this is: In scriptures like Śrīmad Bhāgavata Kṛṣṇa is called ***sāksān manmatha manmatha***, He who stirs the mind of even Cupid, and no other deity is designated like that."

Then again it is said: "Madana Gopāla defeats the pride of innumerable mad elephants with even a small portion of His strength!" Here it may be asked: "How can such a definition nourish the sweet *rasa*?" This is typically a description of Lord Nārāyaṇa, who is full in all six opulences like power and wealth. He can easily defeat a mere lion-creation of Lord Brahmā!" The answer to this is that in the description of sweetness there is absolutely no place for any pursuit of prowess. This description of Kṛṣṇa refers to His strength in His human aspect, depicting Him as a strong human boy, the most beautiful and sweet Vrajendra-nandana, no more than that. This is how He appears to the loving devotees.

atula vilāsa aṅge, vinyāsa bhaṅgimā raṅge,

*aparūpa śrī aṅga śobhāya
koṭi kandarpera kīrti, saundaryete thutkṛti,
madana mohana śyāma rāya*

*unmatta simhera garva, asīma ye bala darpa,
kharva hoy bala lave yāra,
sei prabhu kuñja mājha, madana gopāla rāja,
gopī saṅge korena vihāra*

"With the incomparably playful postures and gestures of His beautiful limbs Madana Mohana, Lord Śyāma spits on the glorious beauty of millions of Cupids. That Lord Madana Gopāla-rāja, a small portion of whose power defeats the pride of the mad lion's limitless strength, is enjoying with the *gopīs* in the *kuñja*."

VERSE 18:

**TARAṆI DUHITA KACCHE SVACCHA PĀTHODA DHĀMĀ
SAMUDITA NAVA KĀMĀBHĪRA RĀMĀVALĪNĀM
TADĪD ATI RUCI BĀHU SPHŪRJAD AṂSO'TI JṚMBHAN
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

tarāṇi - sun; *duhita* - daughter; *kacche* - on the bank; *svaccha* - clear; *pāthodadhāmā* - lustre of a cloud; *samudita* - arising; *nava* - young; *kāma* - amorous; *abhīra* - cowherders; *rāmāvalīnām* - of women; *tadīt* - lightning; *ati* - very; *ruci* - splendid; *bāhu* - arms; *sphūrjad* - manifesting; *aṁsaḤ* - shoulders; *ati* - greatly; *jṛmbhan* - expanding; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḤ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḤ* - He.

Some indescribable Madana Gopāla, who appears on the shore of the Yamunā with the splendor of a fresh monsooncloud and who keeps His beautiful arms on the shoulders of the lusty young gopīs, that resemble lightningstrikes, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: Who can describe how much the weak and innocent *gopīs* are attracted to Śrīman Madana Gopāla, who is able to enchant even millions of Cupids, causing them faint simply by showing them His shining toe-nails as He appears on the bank of the Yamunā-river? The people of the world should try to understand this through the *gopīs*' own revelations:

*varaṇa dekhinu śyāma, jiniyā to koṭi kāma,
vadana jitalo koti śaśī
bhāṅg dhanu bhāṅgī ṭhāma, nayana koṇe pūre bāṇa,*

hāsīte khasayē sudhā rāśī

"I saw a bluish-complexioned boy whose beauty defeats millions of Cupids and whose face defeats the splendor of millions of moon. He places many arrow-like glances on the bow of the corners of His playful eyes, and showers of nectar burst out from His smile."

*soi! emon sundara vara kāna!
heriyā se mūrati, sati chāḍe nija pati,
teyāgiyā lāja bhaya māna (Dhru)*

"O *sakhi*! How splendidly beautiful is this Kāna (Kṛṣṇa)! Seeing His form, the most chaste wife will abandon her husband and give up all shame, fear and pride!"

*e boḍo kārigare, kundile tāhāre,
prati aṅge madanera śare
yuvati dharama, dhairya bhujāṅgama
damana koribāra tare*

"Some great craftsman has made each of His limbs an arrow of Cupid to destroy the snake-like chastity of the young girls."

*ati suśobhita, vakṣa vistārita,
dekhinu darpaṅkāra.
tāhāra upore, mālā virājita,
ki dibo upamā tāra*

"His very beautiful broad chest looks like a mirror to me. To what can I compare the flowergarland that hangs on it?"

*nābhīra upore, loma latāvalī,
sāpinī ākāra śobhā
bhurūra balani, kāma dhanu jini,
indra-dhanuka ābhā*

"The vine-like belly-hairs that grown on His navel look like beautiful she-snakes, His eyebrows defeat Cupid's bow and His overall glow defeats the rainbow."

*caraṇa nakhare, vidhu virājita,
mañira mañjira tāya.
cāṅḍi dāsera hiyā, se rūpa dekhiyā,
cañcala hoiyā yāya*

"Moons are shining on His toenails and He wears jewelled anklebells. Cāṅḍi dāsa's heart becomes restless when he beholds that form." The words **nava kāmā** do not indicate that the *gopīs* are lusty women like those in the material world. *premaiva gopa rāmānaṁ kāma ityagamat prathām; ity uddhavādayo'py etam vāñchanti bhagavat priyāḤ* "The love of the *gopīs* is known by the name of **lust**. What to speak of others, even the greatest and dearest devotees of the Lord, like Uddhava, who is the embodiment of transcendental knowledge, covet this

kind of lust!" These young lusty *gopīs* are like lightning-vines that love to merge with the fresh monsooncloud Śrīman Madana Gopāla when they see Him rambling on the shore of the Yamunā. His sweet form enchants millions of Cupids, so they come running up to Him to become like beautiful steady lightning strikes that keep their vine-like arms on His shoulder.

*aparūpa madana gopāla
tapana tanayā tire, ratana vedīra pore,
nava ghana mūrati rasāla*

"How wonderful is Madana Gopāla! His luscious form shines like a fresh cloud on a jewelled platform on the shore of the sun's daughter (the Yamunā-river)."

*varaja lalanā cita, sarvendriya kavalita,
samudita abhinava kāme.
sei gopavadhū bhujā, heri kāmpe manasija,
vidyut vijayī darāśane*

"He appears as a young Cupid, swallowing the hearts and senses of all the Vraja-*gopīs*. When Cupid sees the arms of the *gopīs*, that shine more splendidly than the lightning, he starts to shiver."

*heno bhujalatā yāra, skandha-deśa alankāra,
sei prabhu madana mohana.
dekhi rūpa manohārī, vṛkṣa-tale āche pori,
sanātana gosvāmi caraṇa*

"These vine-like arms are adorning the shoulders of Lord Madana Mohana. Sanātana Gosvāmī sits at the base of a tree and beholds this spectacular sight."

VERSE 19:

**NAVA TARUṆIMA BHATṬĀCĀRYA VARYENA ŚĀSTRAM
MANASIJA MUNI KṢRPTAM NYĀYAM ADHYĀPITĀBHIḤ
NAVA NAVA YUVATĪBHIR VIBHRAD UDGRĀHAM ASMIN
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

nava - new; *taruṇima* - youth; *bhaṭṭācārya* - professor; *varyeṇa* - by the best; *śāstram* - scripture; *manasija* - Cupid; *muni* - sage; *kṣrptam* - composed; *nyāyam* - logic; *adhyāpitābhiḤ* - by the female students; *nava nava* - ever-fresh; *yuvatībhiḤ* - by the young girls; *vibhrad* - manifesting; *udgrāham* - rejoinder; *asmin* - in here; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḤ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḤ* - He.

Some indescribable Madana Gopala, who constantly debates on the scriptures on logic that were written by the sage Cupid with the young gopīs, who have studied these scriptures under their best professor named fresh youth, and who sometimes gets rejoinders from them, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: Śrīla Raghunatha dāsa Gosvāmī is intrinsically Śrī Rādhā's eternal maidservant, therefore he has free access to these kinds of amorous pastimes of Śrī Rādhā-Madana Mohana. In this 19th verse he says: "Madana Gopāla constantly debates on the scriptures on erotic love that were written by the sage Cupid with the young gopīs, who have studied these scriptures under their best of teachers named fresh youth, and sometimes gets rejoinders from them." The pinnacle of love of God, *mahā bhāva*, is the innate wealth of the gopīs. This *mahā-bhāva* is only found in the Lord's extra-marital consorts, nowhere else, because *parakīya bhāva* (extra-marital love) is the greatest joy in *madhura rasa*. *parakīya bhāve ati rasera ullāsa; vraja vinā ihāra anyatra nāhi vāsa* (C.C.) *atraiva paramotkarṣaḥ śṛṅgārasya pratiṣṭhitaḥ* (Ujjvala Nīlamanī): "This (extramarital love) is the pinnacle of erotic love." *vrajavadhū-gaṇera ei bhāva niravadhi* (C.C.) "The gopīs are always in that mood." Although the gopīs are Kṛṣṇa's pleasure-potency, the goddess Yogamāyā brings them under the divine illusion that they are other men's wives, and in this mood they meet and enjoy with Kṛṣṇa. Will a bird that freely and blissfully flies through the sky and through the forests ever feel free in a cage, even if it is made of gold and jewels? In the same way the beautiful gopīs can never be so happy in the majestic realm of Goloka as they are in Vṛndāvana, where they attain their beloved in the bluish forest on the shore of the Yamunā through a particular mood. In his Gopāla Campū Śrīmat Jīva Gosvāmīpāda reveals the supremacy of this extramarital love: *atha tathāpi na tathā sukham avāpur iti punar amurūcire. nipuṇa guṇa vismāyaka tad idam apy asmākam adhidhyatitam api maṇi gr̥ha-saṅgraha madhyam̐ padam̐ bandi-grhavad aspr̥hayā mandibhāvvyate. kintu svalpam api vanakalpaṁ kalpataru-vanavat spr̥hanīyānalpī bhāvvyateṁ tasmāt pūrvānubhava dhanyam̐ vanyam̐ kiñcid anyadiṣṇum̐ vāñchāmaḥ* (Uttara Campū) "When Śrī Kṛṣṇa showed the gopīs the spotless opulence of Śrī Goloka - with its diamond- and jewel-studded roads and all its shimmering jewels that shine like the moon and the sun - they did not feel so happy as when they saw the forests of Vraja, so they said: "O Lord! The jewel-studded houses You showed us are certainly wonderfully designed and constructed, but, although this vision transcends our intelligence, these houses appear like prisons to us. We're not interested in them. We think its much nicer to stay in a forest of desire-trees. We desire to go to the forests that we experienced before (when we were in Vraja). Then we would feel blessed!"

Therefore these eternal *parakīya*-heroines, the Vraja-devīs, have learnt extramarital love from their professor in erotic scriptures, named youth, and with this kind of great love they have subdued their most beloved Śrīman Madana Gopāla. In this way they are absorbed in heated debates on the scriptures on erotic love with Him.

abhinava yawana, bhāṭṭācārya sunipuna,
nava nava vraja-bālāgaṇa
kāma muni viracita, nyāya śāstra āche yoto,

śikṣā dilā koriyā yatane

"The expert professor named fresh youth has carefully taught the young *gopīs* the intricacies of the scriptures on logic that were written by Kāma-muni (sage Cupid)

*sei vrajāṅgaṇā sane, yini nitya kuñjavane,
kāma śāstra korena vicāra
vrajarāja nīlamaṇi, rasikendra cūdāmaṇi,
madana gopāla nāma tāra*

"With these Vraja-*gopīs* Madana Gopāla, the crownjewel of relishers and the sapphire of the king of Vraja, always debates the Kāma-*śāstras* in a *kuñja*-forest."

VERSE 20:

**RATIM ATI RACAYANTYĀ RĀDHIKĀ NARMA KĀNTYĀ
STHAGITA VACANA DARPAḤ SPHĀRITĀNYA PRASAṄGAḤ
KHARAMATI LALITĀSYE KIṆCID AṆCAT SMITĀKṢAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

ratim - love; *ati* - very much; *racayantya* - creating; *rādhikā* - Rādhikā; *narma* - jokes; *kāntyā* - with lustre; *sthaḡita* - stopped, diminished; *vacana* - words; *darpaḡ* - pride; *sphārita* - expanded; *anya* - other; *prasaṅga* - topics; *kharamati* - sharp-witted; *lalitā* - Lalitā; *āsyē* - on the face; *kiṣcit* - slightly; *smita* - smile; *ākṣaḡ* - eyes; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḡ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḡ* - He.

Some indescribable Madana Gopala, whose arrogant words are stunned by Śrī Rādhikā's expert amorous joking rejoinders, and who then changes the subject and casts sidelong glances, beautified by a slight smile, at sharp-witted Lalitā's lotus-face, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: Śrī Kṛṣṇa is always worshipped by the goddess of speech herself, but even He must accept defeat when Priyājī displays Her expertise in speaking joking words. Śrī Rūpa Gosvāmī praises Śrī Rādhā's eloquence by saying: *vāḡ yuddhe mugdhayantī gurum api ca girām* "During debates She defeats even Kṛṣṇa, the Lord of the goddess of speech." Nāgara can find no reply to Priyājī's joking arguments and He feels very blissful when He's defeated by Her like that, for this is true defeat. In order to conceal His defeat in argument by Priyājī, Madana Mohana quickly changes the subject and casts a sidelong glance beautified by a slight smile at sharp-witted Lalitā's face. Madana Mohana sees that sharp-witted Lalitā easily understands why He changed the subject of the discussion, and therefore there's a slight smile in His sidelong glance.

*keli kuñje abhinava, madana gopāla deva,
sutribhanga murali vadana
aṅga bhari nīla padma, vikaṣita yeno sadya
rāje nīla nīrada varaṇa*

"In a play-*kuñja* the young Madana Gopāla-*deva* stands in His threefold bending form, keeping His flute to His mouth. His body shines like a freshly blossoming blue lotus flower or a blue cloud."

*cāri dike vrajabālā, kuñjavana kori ālā,
cāndera taraṅga boye yāya
tāra madhye priyatamā, śrī rādhikā sarvottamā,
yāra preme mugdha śyāma rāya*

"This *kuñja*-forest is illuminated in all four directions by Vraja-*gopīs* that resemble a billowing wave of moons. Amongst them Śrī Rādhikā is Śyāma Rāya's dearest beloved. Her love completely enchants Him!"

*narma vākye ki mādhuri, vimohita giridhārī,
stabdha dekhi āpana vacana
bhaṅgi kori kathā chale, anya parasaṅga bole,
sucāturye śrī rādhā ramaṇa*

"Her sweet joking words enchant Giridhārī and stifles His own words. Seeing Himself stifled clever Rādhā Ramaṇa decides to change the subject".

*vijayinī priyā aṅga, nibhṛte korite saṅga,
kharamati lalitāra prati.
hāsi mākhā netrāñcale, cāhiyā iṅgite bole,
kṛpā kori dāo anumati*

"With a smile-anointed sidelong glance He begs permission from sharp-witted Lalitā: "Please allow Me to unite with this victorious beloved in private!"

VERSE 21:

**SAVIDHA RAMITA RĀDHAḤ SĀGRAJA SNIGDHA RŪPA
PRAṆAYA RUCIRA CANDRAḤ KUÑJA KHELĀ VITANDRAḤ
RACATI JANA CAKORA PREMA PĪYŪṢA VARṢAḤ
SPHURATI MADANA PŪRVAḤ KO'PI GOPĀLA EṢAḤ**

saṁvidha - nearby; *ramita* - playing; *rādhā* - Rādhā; *sāgraja* - with his elder brother; *snigdha* - pleasant; *rūpa* - form, or Rūpa Gosvāmī; *praṇaya* - love; *rucira* - charming; *candraḥ* - moon; *kuñja* - grove; *khelā* - play; *vitandraḥ* - tireless; *racati* - makes; *jana* - people; *cakora* - Cakora; *prema* - love;

pīyūṣa - nectar; *varṣaḤ* - shower; *sphurati* - is manifest; *madana* - Cupid; *pūrvaḤ* - known as; *ka api* - indescribable; *gopāla* - cowherdboy; *eṣaḤ* - He.

Some indescribable Madana Gopāla, who always enjoys His pastimes with Śrī Rādhā, who is like a moon that causes the love-lilies of Rūpa and Sanātana Gosvāmī's hearts to blossom, who tirelessly plays His kuñja-pastimes and who always showers His Cakora-bird-like devotees with the nectar of love, is splendidly manifest.

Stavāmṛta Kaṇā Vyākhyā: Śrīman Madana Gopāla always keeps Rādhā with Him in the *kuñjas* when He plays His amorous games there. When Śrīman Mahāprabhu wanted to hear about the glories of Rādhā and Kṛṣṇa's pastimes from Rāmānanda Rāya, Śrī Rāma Rāya told Him:

rāya kohe - Kṛṣṇa hoye dhīra lalita; nīrantara kāma kṛḍā yāhāra carita
rātri dina kuñja kṛḍā kore rādhā saṅge; kaisora boyos saphal koilo kṛḍā range (C.C.)

"Kṛṣṇa is called Dhīra Lalita, and He always plays erotic pastimes in the groves of Vṛndāvana. Day and night He enjoys in these groves with Śrī Rādhā, thus making His adolescence a success." Śrīman Madana Gopāla is also known as Līlā Puruṣottama, the most playful personality of Godhead, and that explains why He is tirelessly playing in the *nikuñjas*. He is like the full moonlight that nourishes the love-lilies of Śrīla Rūpa and Sanātana Gosvāmī. In the Bhaktamāl of Nābhā dāsī it is described how many loving pastimes Śrīman Madana Gopāla-deva played with Sanātana Gosvāmī. That is why not the word *prema* but the word *praṇaya* is used in the text. Śrīman Madana Gopāladeva always sheds full moonlight in the form of the nectar of love on His devotees, that are like Cakora-birds that only subsist on this moonlight. This amazing Madana Gopāla enchants the devotees by revealing Himself to them in an enchanting *kuñja* on the bank of the Yamunā.

yemata nakṣatra rādhā, cānda saṅge anurādhā,
vihariche nitya gagaṇete
temati gokula-candra, kṛḍā korāya kori chanda,
śrī rādhikāya kuñja kutirete

"Just as the moon always enjoys in the sky with the Rādhā- and Anurādhā-stars, Gokula-candra (Kṛṣṇa, the moon of Vraja) always enjoys with Śrī Rādhikā in the *kuñja-kuṭira*."

prabhu sanātana rūpa, prema bhakti rasa kūpa,
gosvāmīra praṇaya kumude
prakāśite śrī govinda, parama ānanda kanda,
cāndera vilāsa nikuñjete

"Śrī Govinda, the source of the pinnacle of transcendental bliss, makes His moonrays shine on the love-lilies of the hearts of Śrī Rūpa and Sanātana Gosvāmī, who are like wells full of *rasika* loving devotion."

*rātri dina kuñja khelā, sarvottama nara-līlā,
vrajavadhū saṅge sarva kṣaṇa
kevala lālasā prāṇe, vṛddhi hoy kṣaṇe kṣaṇe
alatatā nāhi kona kṣaṇa*

"Day and night He plays the greatest human-like pastimes in the *kuñjas* with the *gopīs*. Their desires are only increasing and They do not tire for even a moment."

*nanda kula candra hari, udayete jagabhari,
varṣe prema pīyūṣa lahari
pāna kori premāmṛta, bhakata cakora yoto,
piu piu bole hari hari*

"When Hari, the moon of Nanda's clan, rises, He showers the world with a wave of love-nectar. When the Cakora-bird-like devotees drink this nectar of love they blissfully exclaim "Hari! Hari!"

*so pahu nikuñja mājha, madana gopāla rāja,
śata koṭi dvijarāja rāja
koṭi manamatha rūpa, bhaje sanātana rūpa,
madana mohana rasarāja*

"This Lord Madana Gopāla-rāja shines in the groves as brightly as billions of moons. Śrī Rūpa and Sanātana Gosvāmī always worship this king of relishers Madana Mohana, who is more beautiful and lovely than millions of Cupids."

VERSE 22:

**MADANA VALITA GOPĀLASYA YAḤ STOTRAM ETAT
PAṬHATI SUMATIḤ UDYAD DAINYA VANYĀBHIŚIKTAḤ
SA KHALU VIŚAYA RĀGAṂ ŚAURI-BHĀGAṂ VIHĀYA
PRATIJANI LABHATE TAT PADA-KAÑJĀNURĀGAM**

madana valita gopālasya - named Madana Gopāla; *yaḥ* - who; *stotram* - praise; *etat* - that; *paṭhati* - recites; *sumatiḥ* - saint; *udyat* - rising; *dainya* - humility; *vanyā* - flood; *abhiśikta* - sprinkled; *sa* - he; *khalu* - certainly; *viśaya* - sense-objects; *rāgaṁ* - attachment; *śauri-bhāgam* - the share of Yamarāja; *vihāya* - giving up; *pratiyani* - in every birth; *labhate* - attains; *tat* - His; *pāda kañja* - lotus feet; *anurāgam* - constant attraction.

Śrī-Śrī Viśākhānandada Stotram

"Praises that delight Viśākhā"

By Śrīla Raghunātha dāsa Gosvāmī.

VERSE 1:

**BHĀVA NĀMA GUṆĀDĪNĀM AIKYĀT ŚRĪ RĀDHĪKAIVA YĀ
KṚṢṆENDOḤ PREYASĪ SĀ ME ŚRĪ VIŚĀKHĀ PRASĪDATU**

bhāva - mood; *nāma* - name; *guṇa* - qualities; *ādīnām* - and other items; *aikyāt* - from oneness; *śrī rādhikā* - Śrī Rādhikā; *eva* - only; *yā* - who; *kṛṣṇendoḥ* - of the Kṛṣṇa-moon; *preyasī* - beloved; *sā* - she; *me* - my; *śrī viśākhā* - Śrī Viśākhā; *prasīdatu* - may be pleased.

May Śrī Viśākhā, who is the beloved of the moon-like Kṛṣṇa, and who is just like Śrī Rādhikā because she is one with Her in name, feelings, attributes and many other things, be pleased with me!

Stavāmṛta Kaṇā Vyākhyā: Now Śrīla Raghunātha dāsa Gosvāmī commences his Viśākhānandada stotram. He himself (as Rati or Tulasī mañjarī) is included in the party of Viśākhā-sakhī, and hoping that this lengthy praise of Śrī Rādhikā's names, qualities and pastimes will please Viśākhā, he calls it **Viśākhānandadābhīdha stotram**. This extensive praise is filled with the flavours of Śrī Rādhārāṇī's name, forms, qualities and pastimes. This praise is like a celestial Gaṅgā-stream filled with the nectar of *mahā bhāva*, and by reading this *stotram* a slight idea can be gotten what the actual form of *mahā bhāva*, Śrī Rādhārāṇī, is all about! It is not just a *stava*, it is the very form of Vṛṣabhānundinī, given shape through the words of Śrī Raghunātha dāsa Gosvāmī, who is the great object of Her mercy. In what way Śrī Raghunātha dāsa Gosvāmī is the object of Śrīmatī's grace can be slightly experienced by reading this *stotram*. He is actually Her eternal loving maidservant, having descended along with Śrī Caitanya Mahāprabhu in His most magnanimous *avatāra* to reveal

the secrets about Śrī Rādhā, that are most difficult to comprehend, to the world. Viśākhānandada *stotram* is an analysis of this topmost secret. The efforts of a wretched worm like me, who is covered over by the darkness of ignorance and who is bound up by *māyā*, to give an explanation of this sublime *stotram*, is nothing more but the ridiculous attempt of a lame man to climb over a mountain. No doubt the words of Śrīla Raghunātha dāsa Gosvāmī, that are as deep as millions of oceans, will become greatly diluted by my efforts and that will result into an offence of this wretch to his lotus feet. Understanding my own unworthiness I have therefore named my commentary *stavāmṛta kaṇā* (a drop of nectar from Stavāvalī). I was just able to touch one drop of this nectar-stream of Śrī Raghunātha dāsa's vast prayers by writing this commentary, and I pray that I will be blessed by touching these great words at all. May Śrī Dāsa Gosvāmī erase my offences with his own glorious attributes and give one drop of mercy, so that one drop of the purport of this great 'Viśākhānandada stotram' will be revealed within the heart of this ignorant person.

In this first verse Śrī Raghunātha dāsa praises Śrī Viśākhā, saying: "May Śrī Viśākhā, who is the beloved of the moon-like Śrī Kṛṣṇa, and who is just like Śrī Rādhikā because she is one with Her in name, feelings, attributes and many other things, be pleased with me!" Śrī Viśākhā was born on the same day and at the same moment as Śrī Rādhā, she has the same *vāma madhyā*-(half-opposed) nature, and also has the same name as Her, since 'Viśākhā' is just another name of the 'Rādhā'-constellation. Śrī Viśākhā is just like Śrī Rādhikā in qualities, like pleasant disposition, and bodily luster also, therefore she is exactly like Śrī Rādhā Herself! Śrī Raghunātha prays that this Viśākhā, who is called *kṛṣṇendoḤ preyasī*, the beloved of the moon-like Śrī Kṛṣṇa, will be pleased with him! Although Lalitā, Viśākhā and others are counted among the dear girlfriends of Śrī Rādhikā, they are also sometimes meeting with Śrī Kṛṣṇa, by Her wish, therefore Śrī Viśākhā is called *kṛṣṇendoḤ preyasī* here.

VERSE 2:

**JAYATI ŚRĪMATĪ KĀCID VṚNDĀRAṆYA VIHĀRIṆĪ
VIDHĀTUS TARUṆĪ SRṢṬI KAUSĀLA ŚRĪR IHOJJVALĀ**

jayati - glorious; *śrīmatī* - beautiful girl; *kācit* - some; *vṛndāraṇya vihariṇī* - who sports in Vṛndāvana; *vidhātuḤ* - of the creator; *taruṇī* - young girls; *srṣṭi* - creation; *kausāla* - treasure; *śrīḤ* - beauty; *iha* - here; *ujjvalā* - brilliant.

All glories to some beautiful girl, who sports in Vṛndāvana, and who is the treasure of beauty of the Creator's brilliant creation of young girls in this world!

Stavāmṛta Kaṇā Vyākhyā: From this second verse onwards Śrī Raghunātha dāsa describes the forms, qualities and pastimes of *mahābhāvamāyī* Śrī Rādhārāṇī, saying: "She's

not only the treasure of beauty of the Creator's brilliant creations of young girls in this world, She's also non-different from Śrī Govinda, who is the beginningless cause of everything! Śrī Kṛṣṇa Himself has said:

*sattvaṁ tattvaṁ paratvaṁ ca tattva trayam ahaṁ kila
tri-tattva rūpiṇī sāpi rādhikā prāṇa-vallabhā*

"I am certainly the Supreme transcendental Truth, both directly, indirectly and transcendently, and Śrī Rādhikā, My Prāṇa Vallabhā (heart's beloved) is the female form of this triple truth!" The poet Vidyāpati sings about Kṛṣṇa:

*koto caturānana, mori mori yāoto,
na tuyā ādi avasānā,
tohe janami puna, tohe samāota,
sāgara laharī samānā*

"How many four-faced Brahmās are dying, but I cannot find the beginning or the end of You! Everything is born from You, and everything dissolves in You again, like the waves in the ocean!" Śrī Rādhārāṇī is even more qualified than Śrī Kṛṣṇa! Just as Kṛṣṇa is the human like embodiment of the Supreme Brahman, Rādhikā is full love of God appearing in a female form, and although They and Their eternal associates are eternally sporting in the transcendental abode of Śrī Goloka Vṛndāvana, which lies even beyond Vaikuṅṭha, They also mercifully descend to the material world to attract the conditioned souls with Their sweet pastimes. When They descend to the earthly plane They are born from Their mothers' wombs and grow up just like ordinary children, gradually attaining adolescence. When the people see Śrī Rādhikā's extraordinary sweetness and beauty when She attains adolescence, they consider Her to be the wealth of beauty of the Creator's brilliant creation of young girls. Through the youthful form of Śrī Rādhārāṇī the universal Creator shows the people of the world how unlimitedly expert he is in creating young girls! Śrī Raghunātha dāsa says: "That unprecedented Vṛndārāṇya viharinī shines supremely!"

VERSE 3:

**CHINNA SVARṆA SADR̥KṢĀṄGĪ RAKTA VASTRĀVAGUṆṬHINĪ
NIRBANDHA BADDHA VEṆĪKĀ CĀRU KĀŚMĪRA CARCITĀ**

chinna - cut; *svarṇa* - gold; *sadr̥kṣa* - just like; *aṅgī* - female body; *rakta* - red; *vastra* - cloth; *avaguṅṭhinī* - covered; *nirbandha* - carefully; *baddha* - bound; *veṅikā* - braid; *cāru* - beautiful; *kāśmīra* - vermilion; *carcitā* - smeared.

Her body shines like lacerated gold, She is covered by a red veil, Her braid is carefully bound and She is anointed with beautiful vermilion.

Stavāmr̥ta Kaṇā Vyākhyā: When a goldsmith cuts gold with a sword the inside of the gold shines even more purely and brightly than the outside, and that somewhat resembles Śrī Rādhā's bodily luster. Actually, it is the luster of *mahābhāva* that steals Kṛṣṇa's heart, this bright golden luster is a mere example. The Mahājanas sing Kṛṣṇa's words as follows:

*sahacarī meli, calala vara raṅgiṇī,
kālindī koroi sināna
kāñcana śirīṣa kusuma, jini tanu ruci,
dinakara kiraṇe moilāna*

"This most playful girl goes to the Yamunā river to bathe with Her girlfriends. Her body is more smooth than golden Śirīṣa-flowers and makes even the sunrays look dim and drab."

*sajanī so dhanī citaka cora
corika pantha bhorī daraśāyali,
cañcala nayanaka ora.*

"O friend! This girl steals My heart, and My eyes are restlessly looking down the road, hoping to catch a glimpse of Her!"

*komala caraṇa, calata ati manthara,
utapata bāluka belo,
heraite hāmāri, sajala diṭhi pañkaje,
duhu pāduka kori nelō*

"Her slowly stepping tender feet throw up the sand of the beach and when My tear-filled eyes see this, they want to bring Her two shoes."

*cita nayana majhu, e duhu se corāyali,
śūna hṛdaya avasāna,
manamatha pāpa, dahane tanu jārata,
govinda dāsa bhāle jāno*

"She has stolen My eyes and My mind and has left My heart empty. Govinda dāsa knows it well, He is burning in the fire that has also corroded Cupid's body."

Śrīmatī's red veil represents Her passionate love for Kṛṣṇa, and Her girlfriends have carefully braided Her hair.

*milita tat tad upāntima sūtravaty atha sudevya atha puṣpa vicitritā
kaca-tatiḥ sudṛṣo vara veṇy abhūt madhuramāprasṛtaṁ prasṛtaṁ yayā*

(Kṛṣṇa Bhāvanāmṛta 4,45)

"Sudevī bound beautiful-eyed Rādhikā's hair with the pearl-string that was attached to Her crestjewel and with the pearlless ends of Her *lalātikā* and made Her braid, that fell down to Her thighs without letting any hair out, decorating it with different sweet flowers that came out here and there." Śrī Rādhikā's excellent golden body is anointed with the most fragrant vermilion also.

VERSE 4:

***DVIKALENDU LALĀṬODYAT KASTURĪ TILAKOJJVALĀ
SPHUṬA KOKANADA DVANDVA BANDHURĪ KṚTA KARṆIKĀ***

dvi - two; *kalā* - phases; *indu* - moon; *lalāṭa* - forehead; *udyat* - rising; *kastūrī* - musk; *tilaka* - tilaka; *ujjvalā* - brilliant; *sphuṭa* - blooming; *kokanada* - red lotus; *dvandva* - pair; *bandhurī* - beautiful; *kṛta* - made; *karṇikā* - earrings.

Her forehead, that looks like the moon in the second day of the waxing quarter, is beautified by brilliant musk-tilaka, and Her ears are beautified by earrings made of blooming red lotus flowers.

Stavāmṛta Kaṇā Vyākhyā: In Śrī Govinda Līlāmṛta (11,106) Rādhikā's forehead is glorified as follows:

*rādhālikam cillyalakāli mañjulaṁ navendulekhā madahāri divyati
uparyadhaḥ ṣaṭ-pada-pāli veṣṭitam yathānavam kāñcana mādhavī-dalam*

"Śrī Rādhā's forehead has crushed the pride of a new moonbeam under which are Her beautiful eyebrows and above which are Her locks like a swarm of blackbees above and under a golden Mādhavī-flowerpetal." The *sakhīs* and *mañjarīs* make musk-tilaka on Rādhikā's wonderful forehead just to remind Her of Kṛṣṇa's complexion and fragrance, and they hang beautifully blooming red lotus flowers in Her ears as earrings.

VERSE 5:

***VICITRA VARṆA VINYĀSA CITRITĪ-KṚTA VIGRAHĀ
KṚṢṆA CORA BHAYĀC COLĪ GUPTĪ-KṚTA MAṆI STANĪ***

vicitra - various; *varṇa* - colours; *vinyāsa* - made; *citritī* - wonderful (or studded with pictures); *kṛta* - made; *vigrahā* - form; *Kṛṣṇa cora* - the Kṛṣṇa-thief; *bhayāt* - out of fear; *colī* - blouse; *guptī-kṛta* - hidden; *maṇi* - jewels; *stanī* - breasts.

Her body is made wonderful (or is studded with pictures) with various colours, and She hides Her jewel-like breasts in Her blouse, being afraid of the Kṛṣṇa-thief.

Stavāmṛta Kaṇā Vyākhyā: Great waves of Śrī Rādhārāṇī's *rūpānurāga* (transcendental attraction to Śrī Rādhā's form) arise in the ocean of Śrī Raghunātha's heart and flood the beaches of the *rasika* devotees' hearts. Śrī Raghunātha dāsa is Śrī Rādhā's dear maidservant and he writes down exactly how he experiences his *premamayī* Īśvarī's sweetness. The Gauḍīya Vaiṣṇavas, whose very life is Śrī Rādhā's lotus feet, cannot think of anything in the world which is more relishable than this! Here Śrī Raghunātha dāsa describes how Īśvarī's body is beautified by colorful unguents like sandalwood pulp, vermilion, musk, eyeliner and footlac, and how She hides Her jewel-like breasts from the Kṛṣṇa-thief with Her blouse. In Vraja Śrī Kṛṣṇa is *caura cūḍāmaṇi* (the crownjewel of thieves) When Kṛṣṇa was small He stole butter from His neighbours' houses, when He was a *paugaṇḍa* (a boy of 5-10 years old) He stole the clothes and ornaments of His friends, when He entered adolescence He stole the clothes of the unmarried *gopīs*, when He was in full adolescence He stole the hearts of Rādhā and the *gopīs* by luring them to Vamśīvaṭa with His enchanting fluteplaying and His sweet appearance, and finally He stole Śrī Rādhā's mood and complexion (to become Śrī Gaurāṅga)! He is the *gopāla kāmīnī jāras caura jāra śikhāmaṇiH*, the crownjewel of adulterous thieves, who steals everything from the cowherdgirls! He is especially greedy after the jewels of Rādhikā's breasts, even if He sees them just once! The poet Vidyāpati sings:

ādha ācara khasi, ādha vadane hasi,
ādhami nayana taraṅga
ādha uraja heri, ādha ācara bhari,
tab dhari dagadhe anaṅga

"Her veil slips half open, Her face smiles half, and the waves of Her half glances reach Me. I see half of Her breasts, and then Cupid starts burning Me."

eke tanu gorā, kanaka kaṭorā,
atanu kāncalā upāma.
hāre harala mana, janu bujhi aichana,
phānsa parāyala kāma

"Her body is like a golden goblet, or like Cupid's bodice, and I feel that Her necklaces steal My mind because Cupid spread them out as a net."

*ura hi añcala, jhāmpi cañcala,
 ādha payodhara heru,
 pavana parabhāve, śarada ghana janu,
 vekata korolo sumeru.
 punahi daraśane, jīvana juḍāyabo,
 tuṭabo virahaka ora*

"When Her nipples oscillate I see half of Her breasts. The force of the wind removes the autumnal clouds (Her blue blouse or veil) and reveal the golden Sumeru-mountain (her raised golden breasts). If I can see Her again My heart will be soothed and I will not suffer further separation!"

This is why Īśvarī fearfully hides Her jewel-like breasts from the thief with Her blouse. But this concealment does not pacify the thief's greed, rather it just increases it!

<i>ghana ghana añcara,</i>	<i>kuca giri kāñcara,</i>	<i>hāsi hāsi tahi puna heri</i>
<i>janu majhu mana hari,</i>	<i>kanayā kumbha-bhari,</i>	<i>muhari rākhali koto beri</i>
<i>yaba mana bāndhala,</i>	<i>indriya phāñphara,</i>	<i>tāhi milalo āna āna</i>
<i>kāṭhaka putali,</i>	<i>aiche muruchāyato,</i>	<i>govinda dāsa paramāṇa</i>

"Her deep blue veil concealing Her golden mountain-like breasts, She smiles and looks at Me again. Thus She steals My mind and locks it up in the golden jugs of Her breasts. When She bound up My mind My senses began to throb, as She met each of them. Govinda dāsa testifies: "Thus He fainted like a wooden doll."

These descriptions of the *mahājanas* (great devotee-poets) are the matchless means to inundate the heart of the *rasika bhāvuka* (sensitive relisher of Rādhā-Kṛṣṇa-*līlā*) in the tidal wave of Śrī Rādhārāṇī's *rūpānurāga* (Kṛṣṇa's passion for Rādhā's form). But the *sādhaka* should take these *mahājana-padas* in the heart in the mood of Śrī Rādhā's *kiñkarī* and thus relish their sweet *rasa*, otherwise its transcendental nature will be misunderstood for something mundane.

VERSES 6-7:

**HĀRA MAÑJĪRA KEYŪRA CŪDĀ NĀSĀGRA MAUKTIKAIḤ
 MUDRIKĀDIBHIR ANYAIŚ CA BHŪṢITĀ BHŪṢAṆOTTAMAIḤ (6)
 SUDĪPTA KAJJALODDĪPTA NĀYANENDĪVARA DVAYĀ
 SAURABHOJVALA TĀMBŪLA MAÑJULA ŚRĪ MUKHĀMBUJĀ (7)**

hāra - necklaces; *mañjira* - anklebells; *keyūra* - armlets; *cūdā* - bangles; *nāsa* - nose; *agra* - tip; *mauktikaiḤ* - with pearls; *mudrikādibhiḤ* - and with rings; *anyaiḤ* - with others; *ca* - also; *bhūṣitā* - decorated; *bhūṣaṇa* - ornaments; *uttamaiḤ* - with the best / *sudīpta* - blazing; *kajjala* - eyeliner; *uddīpta* - brilliant; *nayana* - eyes; *indīvara* - blue lotus; *dvayā* - two; *saurabha* - fragrance; *ujjala* - bright; *tāmbūla* - betelnuts; *mañjula* - lovely; *śrī* - beautiful; *mukha* - mouth; *ambujā* - lotus.

She is adorned with the best necklaces, anklebells, armlets, bangles, rings and a splendid pearl hanging at the tip of Her nose.

Her two blue lotus-eyes are decorated with blazing eyeliner and Her beautiful lotusmouth is shining with lovely fragrant betelnuts.

Stavāmr̥ta kaṇā vyākhyā: Śrīla Rūpa Gosvāmī has described Śrī Rādhā's sixteen śṛṅgāra and twelve ābharaṇa-decorations as follows in Ujjvala Nīlamaṇi:

*snātā nāsāgra jāgran maṇi rasitapaṭā sūtriṇī baddha veṇī
sottamsā carcitāṅgī kusumita cikurā sragviṇī padma-hastā
tāmbūlāsyaoru bindu stavakitā cibukā kajjalākṣī sucitrā
rādhālaktojjvalāṅghriḤ sphurati tilakinī soḍaṣākālpinīyam*

Subala told Śrī Kṛṣṇa: "O friend! Behold the beauty of Vṛṣabhānu's daughter! She is bathed, a pearl hangs from the tip of Her nose, She wears a blue *sārī* and laced underwear, Her hair is braided, She wears earrings, Her limbs are anointed with sandalwoodpulp, She wears flowers in Her hair, and a garland around Her neck. She holds a lotus in Her hand, She has betelnuts in Her mouth, She has a drop of musk on Her chin, Her eyes are marked with eyeliner, Makarī-fish-pictures are drawn on Her cheeks, She has red lac under and around Her feet and She wears *tilaka* on the forehead. How beautiful Śrīmatī looks when She is adorned with the sixteen śṛṅgāras!"

*divyaś cūḍā maṇīndraḤ puraṭa viracitāḤ kuṇḍala dvandva kāñcī
niṣkāś cakrī śalākā yugala balaya ghaṭāḤ kaṇṭha bhūṣormikāś ca
hārās tārānukārā bhujā kaṭaka tulā koṭayo ratna klṛptās
tuṅgā pādāṅgurīyac chabir iti ravibhir bhūṣaṇair bhātī rādhā*

"O friend! How beautifully Rādhā is decorated with the twelve ābharaṇas! She wears the divine king of jewels on Her crown, golden earrings on Her ears, a sash of bells around Her waist, a golden medal around Her neck, golden hoop-earrings above Her ears, bangles around Her wrists, chokers around Her neck, rings on Her fingers, a star-like necklace around Her neck, armlets on Her arms, jewelled anklebells around Her ankles and the best toerings on Her toes!"

VERSE 8:

**SMITA LEŚA LASAT PAKKA CĀRU BIMBĀPHALĀDHARĀ
MADHURĀLĀPA PĪYŪṢA SAÑJĪVITA SAKHĪ-KULĀ**

smita - smile; *leśa* - slight; *lasat* - beautiful; *pakka* - ripe; *cāru* - sweet; *bimbaphala* - Bimba-cherries; *adharā* - lips; *madhura* - sweet; *alāpa* - prattling; *pīyūṣa* - nectar; *sañjīvita* - revives; *sakhī kulā* - girlfriends.

Her slightly smiling lips resemble ripe and sweet Bimba-cherries and Her sweet prattling is like nectar that revives Her girlfriends.

Stavāmṛta kaṇā vyākhyā: The great love for Kṛṣṇa that Rādhā carries in Her heart is reflected (*pratibimba*) on Her red lips, therefore they are compared to Bimba-cherries. Furthermore, they are the reviving elixer for Kṛṣṇa, who is the embodiment of full nectarean ecstatic existence (*ānanda pūrṇāmṛta sattva mūrtiḥ*). What is therefore the use of mentioning any other quality of these lips?

*ānanda pūrṇāmṛta sattva mūrteḥ Kṛṣṇasya jīvātu tayāpta kīrteḥ
etāvata varṇita san mahimno rādhādharaśyānya guṇaiḥ kim uktaiḥ*

(Govinda Lilāmṛta 11,79)

Śrī Rādhikā revives Her girlfriends with the nectar-shower of Her sweet prattling. Her use of clever, joking, ambiguous words is as enchanting as the waves of an ocean of nectar, She uses many metaphors and the sound of Her voice is sweeter than the buzzing of the bees or the singing of the cuckoos and their mates.

VERSES 9-16:

**VR̥ṢABHĀNU KULOTKĪRTI VARDHIKĀ BHĀNU-SEVIKĀ
KĪRTIDĀ KHANI RATNA ŚRĪḤ ŚRĪ JITA ŚRĪḤ ŚRIYOJJVALĀ (9)
ANAṄGA MAÑJARĪ JYEṢṬHĀ ŚRĪDĀMĀNANDADĀNUJĀ
MUKHARĀ DR̥ṢṬI PĪYŪṢA VARTI NAPTRĪ TAD ĀŚRITĀ (10)
PAURṆAMĀSĪ BAHĪḤ KHELAT PRĀṆA PAÑJARA ŚĀRIKĀ
SUBALA PRĀṆAYOLLĀSĀ TATRA VINYASTA BHĀRAKĀ (11)
VRAJEŚYĀḤ KṚṢṆAVAT PREMA PĀTRĪ TATRĀTI BHAKTIKĀ
AMBĀ VĀTSALYĀ SĀMSIKTĀ ROHIṆĪ GHRĀTA MASTAKĀ (12)
VRAJENDRA CARAṆĀMBHOJE'RPITA BHAKTI PARAMPARĀ
TASYĀPI PREMA PĀTRĪYAM PITUR BHĀNOR IVA SPHUṬAM (13)
GURU-BUDDHYĀ PRALAMBĀRAU NATIṆ DŪRE VITANVATĪ
VADHŪ-BUDDHYAIVA TASYĀPI PREMA-BHŪMĪHA HRĪ-YUTĀ (14)
LALITĀ LĀLITĀ SVĪYA PRĀṆORU LĀLITĀVṚTĀ
LALITĀ PRĀṆA RAKṢAIKA RAKṢITĀ TAD VAŚĀTMIKĀ (15)
VR̥NDĀ PRASĀDHITOTTUṆGA KUḌUṆGĀNAṄGA VEŚMANI
KṚṢṆA KHAṆḌITA MĀNATVĀL LALITĀ BHĪTI KAMPINĪ (16)**

vṛṣabhānu kula - Vṛṣabhānu's dynasty; *utkīrti* - the great glory; *vardhikā* - increases; *bhānu* - sun; *sevikā* - worshiper; *kīrtidā* - Kīrtidā; *khani* - mine; *ratna* - jewel; *śrīḤ* - beautiful; *śrī* - Lakṣmī; *jita* - defeating; *śrīḤ* - beauty; *śriyā* - with the beauty; *ujjvalā* - brilliant / *anaṅga mañjarī jyeṣṭhā* - She is the older sister of Anaṅga Mañjarī; Śrīdāma - Śrīdāma; *ānandadā* - delightful; *anujā* - younger sister; *mukharā* - Mukharā; *dṛṣṭi* - eyes; *pīyūṣa* - nectar; *varti* - lamp; *naptrī* - granddaughter; *tad* - her; *āsritā* - protegee / *paurṇamāsī* - Paurṇamāsī; *bahiḤ* - outside; *khelat* - playing; *prāṇa* - life-airs; *pañjara* - cage; *sārikā* - female parrot; *subala* - Subala; *praṇaya* - love; *ullāsā* - joy; *tatra* - there (in him); *vinyasta* - placed; *bhārakā* - weight (responsibility) / *vrajesyāḤ* - of the Queen of Vraja; *Kṛṣṇavat* - like Kṛṣṇa; *prema* - love; *pātrī* - object; *tatra* - there; *ati* - very; *bhaktikā* - devoted; *ambā* - mother Yaśodā; *vātsalya* - parental love; *saṁsiktā* - sprinkled; *rohiṇī* - Rohiṇī; *ghrāta* - smelled; *mastakā* - head. *vrajendra* - king Nanda; *caraṇāmbhoje* - unto the lotus feet; *arpitā* - dedicated; *bhakti* - devotion; *paramparā* - continuously; *tasya* - his; *api* - also; *prema* - love; *pātrī* - object; *iyam* - this; *pituḤ* - of father; *bhānoḤ* - of Vṛṣabhānu; *iva* - just like; *sphuṭam* - clearly / *guru buddhyā* - with a feeling of superiority; *pralambārau* - towards Balarāma; *natiṁ* - bowing; *dūre* - from afar; *vitanvatī* - doing; *vadhū* - sister-in-law; *buddhyā* - considering; *eva* - only; *tasyā* - Her; *api* - even; *prema* - love; *bhūmī* - object; *iha* - here; *hrī* - shy; *yutā* - endowed / *lalitā lalitā* - cuddled by Lalitā; *svīya* - own; *prāṇa* - life-airs; *uru* - greatly; *lālitāvṛtā* - protected by Lalitā; *lalitā* - Lalitā; *prāṇa* - life-airs; *rakṣa* - protected; *eka* - only; *rakṣitā* - protected; *tad* - her; *vaśa* - controlled; *ātmikā* - herself. *vṛndā* - Vṛndā; *prasādhita* - decorated; *uttuṅga kuḍuṅga* - pleasure groves; *anaṅga* - Cupid; *veśmani* - in the house; *Kṛṣṇa* - Kṛṣṇa; *khaṇḍita* - broken; *mānatvāt* - pique; *lalitā* - Lalitā; *bhīti* - fear; *kampinī* - shivering.

She increases the great fame of king Vṛṣabhānu's dynasty, She worships the sun-god, She is a jewel of beauty from the mine named mother Kīrtidā and with Her brilliant beauty She defeats the beauty of the goddess of fortune.

She is the older sister of Anaṅga Mañjarī, the delightful younger sister of Śrīdāma, She is the nectarean wick that illuminates Mukharā's eyes, and She is Mukharā's surrendered granddaughter.

She's the female parrot that plays outside of the cage of Paurṇamāsī's life-airs, She is delighted by Subala's love and She has entrusted him with confidential responsibilities.

She is the object of Queen Yaśodā's love as much as Kṛṣṇa is, She is showered by the motherly love of mother Yaśodā and Her head is lovingly smelled by mother Rohiṇī. She is constantly devoted to the lotus feet of the king of Vraja (Nanda) and She is the object of his love also, as much as She is the object of Her own father Vṛṣabhānu's love.

She considers Balarāma to be Her superior and bows down to Him from a distance. Balarāma also considers Her to be His younger sister-in-law and the object of His love. This makes Her very shy.

She is cuddled by Lalitā, surrounded by Lalitā, protected by Lalitā as if She is her own life, and She is controlled by Lalitā's love. She shivers of fear

of Lalitā when Kṛṣṇa manages to break Her pique in the house of Cupid, which is situated in the pleasure-groves maintained by Vṛndā.

Stavāmṛta Kaṇā Vyākhyā: In this Viśākhānandada Stotram Śrīpāda Raghunātha is completely absorbed in praising the sweetness of the form, qualities and pastimes of Śrī-Śrī Bhānundinī, who is dearer to him than millions of life-airs. In this long *stava* some verses are repeated from previously described works such as "Rādhikāṣṭottara śata nāma stotram" and "Premāmbhoja Marandākhya Stavarāja", or are only slightly altered. What has been described in verses 9 to 16 of this *stava* have all been explained similarly in the Śata Nāma Stotram". Normally *punar ukti*, or repetition, is a fault in Sanskrit composition, but not in this case. Of the six kinds of ascertainments of the purport of scripture, there is one named *abhyāsa* (practice, or repetition). It is said: *upakramopasamhāra abhyāso'pūrvatā phalam; arthavāadopapatti ca liṅgam tātparya nirṇaye*: "The six kinds of ascertainments of scriptural purports are *upakrama*, or beginning, *upasamhāra*, end, *abhyāsa*, repeated practice, *apūrvatā*, being special or extraordinary, *phalam*, the ultimate result, *arthavāda*, glorification and *upapatti*, being supported by reason. The fact that some features of Śrī Rādhikā in this Viśākhānandada stotram are already described in other poems like "Aṣṭottara śata nāma stotram" and "Premāmbhoja Maranda" is a sign that Śrī Raghunātha dāsa Gosvāmī is greatly attached to these features, therefore He repeats them again and again. However, fearing that the bulk of this book will extend we will not repeat the commentaries on these verses here, and we request the readers to relish this in the Stavāmṛta Kaṇā Vyākhyā of Śrī Śatanāma Stotram.

VERSE 17:

**VIŚĀKHĀ NARMA SAKHYENA SUKHITĀ TAD GATĀTMIKĀ
VIŚĀKHĀ PRĀṆA DĪPĀLĪ NIRMAÑCHYA NAKHA CANDRIKĀ**

viśākhā - Viśākhā; *narma* - intimate; *sakhyena* - friendship; *sukhitā* - happy girl; *tad* - her; *gatātmikā* - dedicated to; *viśākhā prāṇa* - Viśākhā's life-airs; *dīpālī* - lamps; *nirmañchya* - worshipped; *nakha* - nail; *candrikā* - moon.

She's very happy with Viśākhā's intimate friendship, Her life is dedicated to Viśākhā, and the moonlike splendour of Her nails is worshipped by the wicks of Viśākhā's life-airs (heart)."

Stavāmṛta Kaṇā Vyākhyā: The river of Śrīla Raghunātha dāsa Gosvāmī's poetry, which is filled with the nectar of Premamayī Śrī Vārṣabhānavī's forms, qualities and pastimes, floods the shores of the *rāga*-devotees' hearts with its nectarean *rasa*, and flows on forcefully

without interruption to meet the lotus feet of Śrī Rādhā, that are the ultimate ocean of *mahā bhāva*. Because of the great absorption of Śrīpāda Raghunātha, who is *śrī rādhā-tattva mantra-draṣṭā ṛṣi*, "A seer who can counsel on the truth about Śrī Rādhā.", Premamayī gives shelter to his words and manifests Herself in them, and by reading these words the practising devotee can become blessed with the experience of *mahā bhāva*.

Here Śrī Raghunātha says: Śrī Rādhikā is very happy with Viśākhā's *narma sakhya* (pleasure friendship) and She has dedicated Her heart to her!" Viśākhā is non-different from Śrīmatī Rādhā because She is of the same age. Rādhikā cannot have such a funny, humorous relationship with anyone else as She has with Viśākhā. Even more, Viśākhā is Śrī Rādhikā's life-air manifest outside of Her! In Ujjvala Nīlamanī Śrī Rādhikā says: *tvam asi mad asavo bahiḥ carantaḥ* "O sakhi! You are My life-air, moving outside of Me!", and Viśākhā also worships Rādhikā's moonlight-nails with innumerable wicks of her life-air. The offering of wicks during the *ārati*-ceremony serves the purpose of burning up all inauspiciousness for the deity, and Viśākhā wants to accomplish the same by worshipping Śrī Rādhikā's moonlike nails with the wicks of Her life-air.³

VERSE 18:

SAKHĪ VARGAIKA JĪVĀTU SMITA KAIRAVA KORAKĀ SNEHA PHULLĪ-KṚTA SVĪYA GAṆĀ GOVINDA VALLABHĀ

sakhī - girlfriends; *varga* - party; *eka* - only; *jīvātu* - life; *smita* - smile; *kairava* - lily; *korakā* - bud; *sneha* - affection; *phullikṛta* - causing to blossom; *svīya* - own; *gaṇā* - party; *govinda vallabhā* - Govinda's beloved.

The lily-bud of Her smile is the only life-support of Her girlfriends and causes them to blossom with love for Her. She is Govinda's beloved.

Stavāmṛta Kaṇā Vyākhyā: The nectar of Rādhikā's smile is not ordinary, as Govinda Līlāmṛta (11.88) proclaims:

*harer guṇāli vara kalpa-vallyo rādhā hṛd āramam anu praphullāḥ
lasanti yā yāh kusumāni tāsām smita cchalāt kintu bahiḥ skhalanti*

"The nice desire-vine of Hari's qualities blooms up in the garden of Rādhā's heart. Do its flowers now come out in the form of Her smile?" This smile causes Her friends to blossom. Love, of which Śrīmatī Rādhārānī is the presiding goddess, is known in different successive stages as *prema*, *prīti*, *pranaya* and *sneha*, and **sneha** is that love which causes the heart to melt. No wonder that the friends of She whose heart melts of love start to blossom

³ There's nothing more dear to the self than the life-air, and Visakha uses countless of her own life-air to protect Sri Radhika from inauspiciousness. Ed.

when they are touched by Her! She is Govinda Vallabhā, the lover who is dearer to Govinda than His own life. Without Her Govinda, who is known as *rasa ghana vigraha*, the embodiment of deep *rasa*, is very upset. Śrīmatī tells Her *sakhīs* during *rasodgāra* (recollection of amorous pastimes):

nija parasāṅga, svapane nā kore, āne nā pātaye kāna
diṭhe diṭhe rahe, nimikha nā bohe, nirakhe majhu vayāna

"He doesn't even dream about Himself anymore and He doesn't listen to anything else! He just stares at My face without blinking!"

soi! ki nā se, bandhura pīṛīti, kirīti kohite kohibo ki
se sab carite, koto uṭhe cite, parāṅa nichani di

"O *sakhi*! What can I say about the glories of My friend's love? My heart is ornamented when the remembrance of His activities rises in it!"

khene khene tanu, pulake ākula, tileka nā chāḍe saṅga
hāsira miśāle, rasera ālāpa, amiyā sināya aṅga

"At every moment My body was agitated by goosepimples and I could not leave Him for even a moment. My body was showered with the nectar of His smile mixed with the *rasa* of His talks!"

eto kori more, kore āgoraye, rañjaye veśa viśeṣa.
jñāna dāsa kohe, dhani dhani seho, yāheto pīṛīti leśa

"While doing this He took Me on His lap and began to dress and ornament Me in a special way. Jñāna dāsa says: 'O fortunate girl! That is just a drop of (what I can describe of) His love!'"

VERSE 19:

**VṚNDĀRAṆYA MAHĀRĀJYĀ MAHĀSEKA MAHOJVALĀ
 GOṢṬHA SARVA JANĀ JĪVYA VADANĀ RADANOTTAMĀ**

vṛndāraṇya - of Vṛndāvana; *mahā-rājya* - the great kingdom; *mahā-seka* - great bathing; *mahojvalā* - very bright; *goṣṭha* - Vraja; *sarva* - all; *janā* - people; *jīvyā* - life support; *vadanā* - face; *radana* - teeth; *uttamā* - the greatest.

She was crowned as the Queen of Vṛndāvana in a splendid bathing-ceremony, Her face is the very life of all the people of Vraja and She has the greatest teeth.

Stavāmṛta Kaṇā Vyākhyā: Although for the worldly eyes the great kingdom of Vṛndāvana extends over just five Yojanas (40 miles), it is all-pervading and even more opulent than Vaikuṅṭha. In the Brahma Vimohana līlā Lord Brahmā saw all the universes in a single corner of Vṛndāvana. Śrīmatī Rādhārānī's splendid *abhiṣeka* is elaborately described by Śrīla Jīva Gosvāmī in his Mādhava Mahotsava. In this book the wife of the sungod, Chāyā, told Paurṇamāsī-devī:

*khalu ramā'py anayā na samāyate nigama mūrti mukhād iti naḤ śrutam
vanam idam mita yojana pañcakam tad iha rājyam iyaṁ katham arhatu*

(Mādhava Mahotsava 6.60)

"O devi! We have heard from the Vedas that even the goddess of fortune cannot equal Śrī Rādhā, therefore is this small tract of land named Vṛndāvana, that extends over just forty miles, befitting Her? (We would be happy if She could be crowned as the empress of all the universes!)" When Vindhyā-devī (Śrī Kṛṣṇa's younger sister) heard Chāyā-devī's words she said:

*vanam idam kila yojana pañcakātmakam iti prathitam khalu nānyathā
tad api dṛṣṭam idam vidhinā purā lasad ajāṇḍa-satādikamam śataḤ (6.65)
yad ati dhṛṅ ati pārika vaibhavam praṇaya saram ayam sakhi tanmaye
bhavati Kṛṣṇa-vane khalu rādhikā nṛpa-pada-sthiti-bhāg-iti hi sthitiḤ (6.67)*

"O sakhi! It's well known that Vṛndāvana extends over just forty miles, but still, in old days, Lord Brahmā personally saw all the universes in a single corner of this place! Therefore, O sakhi, all the opulence that is inconceivable to the mundane intelligence and that bestows *prema*, which is the essence of *praṇaya*, is certainly always present in Vṛndāvana. Thus *premamayī* Rādhikā is fully qualified to be crowned as Queen of this place!" When Paurṇamāsī-devī performed the bathing ceremony for the Queen of this transcendental *premabhūmi* Vṛndāvana, a divine light of *prema* emanated from Premamayī's body. Śrīla Jīva Gosvāmī writes:

*atha baṭubhir amuṣyām pūrṇimāntas caraṇe prathayatim anumuccāryābhiṣekam nīpena
ruci rucira sudhābhiḤ sāpi netrābhirāmā salalitam abhiṣiṅcaty-aṅga-saṅgham janānām*

(Mādhava Mahotsavam 7.42)

"While the *brahmacārīs* chanted *mantras*, Paurṇamāsī-devī poured jugs full of water over Rādhikā's head. Then Śrīmatī's form, that delights the eyes, showered delicious nectar over the limbs of all the assembled people". Śrīmatī's face is the very life of all the Vrajavāsīs. The people of Vraja, that all love Śrī Kṛṣṇa, are just like Cakora-birds that are thirsty for drinking the nectarean moonrays emanating from Śrī Rādhikā's love-laden moonlike face, that are their only life-support. Śrī Rādhikā's teeth are the greatest (the most beautiful), according to Govinda Līlāmṛta (11.80):

*rādhā dantān vijita śikharān phulla kundādyamitrān
viśva vyāptir ita nija karān unmadān vikṣya vedhāḤ
drāk ced oṣṭhādhara su pihitānnākariṣyat tadā te
nānā varṇam jagad api sitādvaitam eva vyadhāsyān*

"Rādhā's teeth, that resemble ripe pomegranate-seeds, defeat their enemies the blooming white Kundaflowers (in whiteness). Seeing the bright white rays of these jewellike teeth pervading the whole universe, the Creator at once covered them with Her lips. If not, then the whole multicolored universe would be pervaded by an undifferentiated white effulgence!"

VERSE 20-21:

**JÑĀTA VṚNDĀṬAVĪ SARVA LATĀ TARU MRGA DVIJĀ
TADĪYA SAKHYA SAURABHYA SURABHĪKṚTA MĀNASĀ (20)
SARVATRA KURVATI SNEHAṀ SNIGDHA PRAKṚTIR ĀBHAVAM
NĀMA MĀTRA JAGAC-CITTA DRĀVIKĀ DĪNA PĀLIKĀ (21)**

jñāta - known; *vṛndāṭavī* - Vṛndāvana; *sarva* - all; *latā* - vines; *taru* - trees; *mṛga* - deer; *dviajā* - birds; *tadīya* - Her; *sakhya* - friendship; *saurabhya* - fragrance; *surabhī-kṛta* - scents; *mānasā* - the mind. / *sarvatra* - everywhere; *kurvati* - does; *snehaṁ* - affection; *snigdha* - pleasant; *prakṛtiḤ* - nature; *ābhavam* - from birth; *nāma* - name; *mātra* - alone; *jagat* - the world; *citta* - heart; *drāvikā* - melting; *dīna* - wretched; *pālikā* - protectress.

She knows all the vines, trees, deer and birds of Vṛndāvana, and Her mind is scented with the fragrance of their friendship.

She shows Her love and affection everywhere, She has had a pleasant nature from birth, Her name causes the hearts of everyone in the world to melt, and She is the protectress of the poor.

Stavāmṛta Kaṇā Vyākhyā: "She knows all the vines, trees, deer and birds of Vṛndāvana, and Her mind is scented with the fragrance of their friendship". This verse has been discussed in the "Rādhikāṣṭottara-śata nāma stotram". The friendship of the birds, deer, trees and vines of Vṛndāvana for their Queen is natural, so Śrīmatī's heart is always scented with it.

Śrīmatī's body is composed of the essence of *prema*, *mahā bhāva*, and so is Her mind. The mind of anyone who has *mahā bhāva* is also filled with, or composed of *mahā bhāva*. Such is the power of *mahā-bhāva*. Śrīla Rūpa Gosvāmī teaches in 'Ujjvala Nīlamanī': *varāmṛta svarūpa śrīḤ svam̐ svarūpaṁ mano nayet*. "Mahā bhāva is the greatest nectar, and

when one attains it, one's mind also attains its constitutional status." The mind is then no longer independent from *mahā bhāva*; it is always fresh, luscious, pleasant and filled with love and affection. That is why it is said that Śrī Rādhā was born with Her pleasant nature. Śrī Rādhā is love Herself and She is non-different from Her name, so naturally everyone's heart melts when they hear Her name. She is the shoreless ocean of mercy, and She naturally melts with compassion when She sees others suffering. A merciful person is always very eager to remove the distress of the poor and wretched. Because She is an endless ocean of mercy Śrī Rādhikā is also called *dīna pālikā*.

VERSES 22-23:

**GOKULE KṚṢṆACANDRASYA SARVĀPACCHĀNTI PŪRVAKAM
DHĪRA-LĀLITYĀ VṚDDHY-ARTHAṂ KRIYAMĀṆA VRATĀDIKĀ (22)
GURU GO VIPRA SATKĀRA RATĀ VINAYA SANNATĀ
TAD ĀŚĪḤ ŚATA VARDHIṢṆU SAUBHĀGYĀDI GUṆĀÑCITĀ (23)**

gokule - in Gokula; *Kṛṣṇa-candrasya* - of Kṛṣṇa-candra; *sarva* - all; *āpat* - calamities; *śānti* - peace; *pūrvakam* - doing; *dhīra lālitya* - calm loveliness; *vṛddhi* - increasing; *artham* - for; *kriyamāṇa* - performing; *vrata* - vows; *ādikā* - and more / *guru* - superiors; *go* - cows; *vipra* - brāhmaṇas; *satkāra* - worship; *ratā* - dedicated; *vinaya* - humble; *sannatā* - bowed down; *tad* - their; *āśīḤ* - blessings; *śata* - hundred; *vardhiṣṇu* - wanting to increase; *saubhāgya* - fortune; *ādi* - and so; *guṇa* - qualities; *añcitā* - endowed.

In Gokula She protects Kṛṣṇa-candra from all calamities and She takes different vows to increase Kṛṣṇa's playful loveliness.

She is always devoted to Her superiors, the cows and the brāhmaṇas, and She humbly bows down to them. Their resultant hundreds of blessings increase Her attributes like Her good fortune.

Stavāmṛta Kaṇā Vyākhyā: Śrīmatī is always worried about all the demons that may attack Kṛṣṇa in Gokula, and therefore She takes vows for His protection and for the increase of His *dhīra lālitya* (playful loveliness).⁴ *parama vinītā* (most humble) Śrī Rādhā is engaged in the service of the cows and the *brāhmaṇas*, and through Her extraordinary expertise in service She gains hundreds and thousands of blessings from them, and this increases Her

⁴ @r...la R™pa Gosv€m... defines this *dh...ra l€litya* as follows:

*vidagdho nava t€runyaf parih€sa vish€rad€
niscinto dh...ra lalita€ sy€t pr€yaf preyas... vashaf*

"The *dh...ra lalita*-hero is clever, of fresh youthful beauty, expert in joking, carefree, and controlled by his sweethearts."

attributes like Her good fortune. Although all the divine attributes are naturally present in *Kṛṣṇa premamayī Śrī Rādhārāṇī*, still, for the sake of maintaining the sweetness of the human pastimes, all the *Vrajavāsīs* think that She is so qualified and fortunate because of the blessings bestowed upon Her by Her superiors, the cows and the *brāhmaṇas*.

VERSE 24:

**ĀYUR GO ŚRĪ YAŚO DĀYI PĀKĀ DURVĀSASO VARĀT
ATAḤ KUNDALATĀ NĪYAMĀNĀ RĀJÑYĀḤ SAMĀJÑAYĀ**

āyuḤ - lifespan; *go* - sensual power; *śrī* - fortune; *yaśaḤ* - fame; *dāyi* - giving; *pākā* - cooking; *durvāsasa* - of Durvāsa muni; *varāt* - from the boon; *ataḤ* - thus; *kundalatā* - by Kundalatā; *nīyamānā* - being taken; *rajñyāḤ* - by the Queen; *samājñayā* - ordered.

Because of the boon bestowed upon Her by Durvāsā Muni everything She cooks increases the lifespan, sensual power, fortune and fame. That is why Kundalatā takes Her to Kṛṣṇa's abode, on Queen Yaśodā's order.

Stavāmṛta Kaṇā Vyākhyā: Because of Durvāsa Muni's boon Śrīmatī is known as Amṛta Pāṇi, She whose hands (cooking) turn everything into nectar. Everyone in Vraja knows that eating Her cooked food means an increase of life span, sensual power, fame and fortune. Because Śrīmatī is the *amśinī* (origin) of the goddess of fortune She does not depend on the blessings of Durvāsā Ṛṣi. She is *svataḥ siddha guṇavati*, Her attributes are self-perfect. Durvāsa Ṛṣi is simply an instrument in Yogamāyā's arrangements for the play of *parakīya rasa* (the extramarital relationship of Rādhā and Kṛṣṇa) and with his blessings he actually benefits himself and serves to maintain and increase the sweetness of Kṛṣṇa's human pastimes. When mother Yaśodā, who is always worried about Kṛṣṇa's welfare, heard that Rādhikā was thus blessed by Durvāsā Muni She sent Kundalatā (Kṛṣṇa's niece-in-law) to Jaṭilā (Rādhikā's mother-in-law) to ask her permission for letting Rādhikā come to Nandīśvara (Kṛṣṇa's home) to cook for Kṛṣṇa every day.

VERSE 25:

**GOṢṬHA JĪVĀTU GOVINDA JĪVĀTU LAPITĀMṚTĀ
NIJA PRĀÑĀRBUDA ŚREṆĪ RAKṢYA TAT PĀDA-REṆUKĀ**

goṣṭha - meadows; *jīvātu* - life; *govinda* - Govinda; *jīvātu* - life; *lapita* - words; *amṛtā* - nectar; *nija* - own; *prāṇa* - life; *arbuda* - billions; *śreṇī* - rows; *rakṣya* - protecting; *tat* - His; *pāda* - feet; *reṇukā* - dust.

Her nectarean words are the life of Govinda, who is the life of Vraja, and She protects His footdust with billions of Her own life-airs.

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha's heart is like the Gaṅgotrī (the source of the Gangā-river) from where the nectarean current of the Mandākinī (the heavenly Gangā) of *premamayī* Vārṣabhānavī's form, qualities and sweet pastimes naturally flow. When the people of the world bathe in this Kāvya Mandākinī (nectar-Gaṅgā of poetry) by hearing, chanting and remembering these verses they will easily extinguish the burning fire of the threefold material miseries and attain the greatest bliss in the devotional service of Śrī-Śrī Rādhā-Mādhava, there is no do doubt about that!

Śrī Raghunātha dāsa says: "Śrī Govinda is the very life of the *goṣṭha*, the meadows of Vraja, and He is dearer than life to the Goṣṭhavāsīs (the people of Vraja), but the nectarean words of Śrī Rādhikā are keeping even Him alive!⁵ Without tasting the sweet nectar that emanates from Her moonlike face the Cakora-bird named Kṛṣṇa cannot remain alive anymore! Although He has heard clearly whatever Rādhikā says to Him, He still inquires from Her again and again as if He didn't hear it at all. *kohilo kāhinī puchaye koto beri*. He just wants to hear Her voice again! Śrī Rādhikā worships Kṛṣṇa's footdust with billions of Her life-airs. He is so dear to Her that She not only worships Kṛṣṇa with Her life-airs (that are closest to the self), but even just the dust that sticks to His divine footsoles, with billions of life-airs!

VERSE 26:

**KṚṢṆA PĀDĀRAVINDO DYAN MAKARANDAMAYE MUDĀ
ARIṢṬAMARDI KĀSĀRE SNĀTRĪ NIRBANDHATO'NVAHAM**

Kṛṣṇa pādāravinda - Kṛṣṇa's lotus feet; *udyat* - coming up; *makaranda* - honey; *maye* - made of; *mudā* - happily; *ariṣṭamardi* - the destroyer of the Ariṣṭa-demon; *kāsāre* - in the lake; *snātrī* - bathing; *nirbandhataḥ* - carefully; *anu* - every; *aham* - day.

With great care and joy She daily bathes in the lake of Ariṣṭamardi (Kṛṣṇa, the killer of Ariṣṭāsura), which is also known as Śyāma kuṇḍa and which is filled with the honey that oozes from Kṛṣṇa's lotus feet.

⁵ See the Stavamrita Kana-vyakhya on the 7th verse of Sri Madana Gopala Stotram.

Stavāmr̥ta Kaṇā Vyākhyā: In the Ādi Varāha Purāṇa it is described that Kṛṣṇa wanted to purify Himself after killing the Ariṣṭa-demon, who had appeared in the form of a bull, by striking the ground with His left heel and thus creating Ariṣṭakuṇḍa or Śyāmakuṇḍa. The *kuṇḍa* was manifest so rapidly by the movement of Kṛṣṇa's feet that it is said to be filled with the honey oozing from His lotuslike feet just as honey drips from a lotus flower when it is simply touched. Śrīmatī Rādhārānī most carefully bathes in this lake every day and thus attains the pinnacle of bliss. She loves Śyāmakuṇḍa as much as She loves Śyāma.

VERSE 27:

**NIJA KUṆḌA PURAS TĪRE RATNASTHALYĀM AHAR NISĀM
PREṢṬHA NARMĀLIBHIR BHAṄGYĀ SAMAM NARMA VITANVATĪ**

nija - own; *kuṇḍa* - lake; *puraḤ* - before; *tīre* - on the bank; *ratna* - jewel; *sthalayām* - in a place; *ahaḤ* - day; *nisam* - night; *preṣṭha* - beloved; *narmālibhiḤ* - with intimate friends; *bhaṅgyā* - with gestures; *samaṁ* - the same; *narma* - jokes; *vitnavati* - makes.

Day and night She makes jokes and playful gestures with Her intimate girlfriends in a jewelled cottage in front of the bank of Her own lake (Rādhākuṇḍa).

Stavāmr̥ta Kaṇā Vyākhyā: Rādhākuṇḍa is also called Vraja Mukuṭa maṇi, the crownjewel of Vraja, because it is the most intimate and safe place for Rādhā and Kṛṣṇa to meet and enjoy Their pastimes. The place is so secret that They can freely enjoy Themselves there with Their best girlfriends like Lalitā and Viśākhā. Facing Rādhākuṇḍa is a jewelled place where Śrī Rādhikā always makes many jokes with Her girlfriends about Śyāma and His amorous pastimes with Them.

VERSE 28:

**GOVARDHANA GUHĀ LAKṢMĪ GOVARDHANA VIHĀRINĪ
DHṚTA GOVARDHANA PREMĀ DHṚTA GOVARDHANA PRIYĀ**

govardhana guhā - the caves of Govardhana Hill; *lakṣmī* - goddess of fortune; *govardhana viharinī* - She who enjoys at Govardhana; *dhṛta* - holding; *govardhana* - Govardhana; *premā* - love; *dhṛta govardhana priyā* - Giridhārī's beloved.

She is the goddess of fortune in the caves of Govardhana Hill, She enjoys at Govardhana, She loves the holder of Govardhana Hill and She is His beloved.

Stavāmṛta Kaṇā Vyākhyā: Śrī Rādhārānī is the origin of all the goddesses of fortune, who are themselves the greatest of all the Lord's *śaktis* and She has an eternal extramarital relationship with Kṛṣṇa, the Original Personality of Godhead. In this relationship it is difficult for the Divine Pair to meet Each other, there are many obstacles to Their meetings and Their love is hidden. This makes Their relationship most relishable. Śrī Rādhā-Kṛṣṇa cannot enjoy in a pleasurable home in the way that Śrī Nārāyaṇa, Śrī Dvārakānātha and Śrī Rāma are doing with Their Lakṣmīs. Rādhikā and Mādhava's secret pastimes take place in the hidden groves of Vṛndāvana and Rādhākuṇḍa and in the hidden caves of Govardhana Hill, therefore Śrī Rādhārānī is named the goddess of fortune of the caves of Govardhana Hill. She is Giridhārī's beloved. There are many sweethearts of Hari among the *mahā-bhāvatīs* in Vraja (the *gopīs*), but Śrī Rādhā is *mādanākhyā mahābhāvatī*, the supreme essence of *mahā bhāva*, and therefore She is His supreme consort, the crownjewel of Kṛṣṇa's consorts. It was, according to Śrī Jīva Gosvāmī in Gopāla Campū, with the purpose of seeing Śrī Rādhā and to talk with Her that Kṛṣṇa convinced His father to stop the traditional sacrifice to Indra and to start the Govardhana *pūjā*, so that He was urged to lift the Govardhana Hill to protect the terrified Vrajavāsīs from Indra's rain- and hailshowers.

VERSES 29-30:

**GĀNDHARVĀDBHUTA GĀNDHARVĀ RĀDHĀ BĀDHĀPAHĀRINĪ
CANDRAKĀNTIŚ CALĀPĀṄGĪ RĀDHIKĀ BANDHU RĀDHIKĀ
GĀNDHARVIKĀ SVAGANDHĀTI SUGANDHĪKṚTA GOKULA
ITI PAÑCABHIR ĀHŪTĀ NĀMĀBHIR GOKULE JANAIḤ**

gāndharva - art of singing; *adbhuta* - wonderful; *gāndharvā* - Gāndharvā; *rādhā* - Rādhā; *bādhā* - obstacles; *apahārinī* - remover; *candrakāntiḥ* - luster of the moon; *calāpāṅgī* - restless glances; *rādhikā* - Rādhikā; *bandhu* - friend; *rādhikā* - worshiper / *gāndharvikā* - Gāndharvikā; *sva* - own; *gandha* - fragrant; *ati* - very; *sugandhīkṛta* - scenting; *gokulā* - Gokula; *iti* - these; *pañcabhiḥ* - with five; *āhūtā* - called; *nāmābhiḥ* - with names; *gokule* - in Gokula; *janaiḥ* - by the people.

Because She is wonderfully skilled in the art of singing She is called Gāndharvā, because She removes all obstacles She is called Rādhā, because She has restless eyes She is called Candrakānti, because She is Kṛṣṇa's greatest worshipper She is called Rādhikā and because She scents the whole of Gokula with Her great fragrance She is called Gāndharvikā. With these five names She is addressed by the people of Gokula.

Stavāmṛta Kaṇā Vyākhyā: Because She is the greatest of all singers one of Rādhikā's names is 'Gāndharvā'. (The significance of the names 'Rādhā' and 'Gāndharvā' has been explained in the Stavāmṛta Kaṇā-vyākhyā of "Śrī Rādhikāṣṭottara-śata nāma stotram"). Here 'Rādhā' also means 'She who removes all obstacles (for Her devotees)', according to Śrī Raghunātha dāsa. None of the obstacles the *karmīs* (fruitive workers) and *jñānīs* (those who tread the path of wisdom) are facing can be found on the way of the devotees, rather, the obstacles of the devotees are more like stepping-stones that help them to ascend to the planet of the Lord. This is the conclusion of Śrīmad Bhāgavata⁶. If even one drop of the formless pleasure-potency of the Lord helps the devotees over all obstacles on the path of worship when it is infused within the living entity, then it is needless to say that the *sādhakas* that take shelter of Śrī Rādhārāṇī's lotus feet cannot be harmed by any obstacle or mishap.

Because Śrī Rādhā has restless eyes She is called 'Candrakānti'. We have shortly discussed the meaning of the name 'Candrakānti' in the Śata-nāma Stotram. Candrakānti means that Śrī Rādhā's glances are as pleasant, soothing, and beautiful as the moonlight. The word *caṭula* means restless, but in his Ānanda Vṛndāvana Campū Śrīla Kavi Karṇapura has also explained the word *caṭulimā* as beauty. Therefore *calaś cañcala cakora iva cañcalo'rthāt Kṛṣṇasyāpaṅgo yasyā hetor iti candrakāntiḥ* This means that because Kṛṣṇa's Cakora-bird-like eyes are very restless and eager to see Her She is called Candrakānti (lunar luster).

Because Śrī Rādhā pleases the whole of Gokula with Her nice fragrance She is called 'Gāndharvikā' In this case the word is derived from the word *gandha*, which means fragrance. Śrīmatī is the crownjewel of all the Padminī (fragrant lotus) girls, hence Her bodily fragrance delights the whole of Vraja. Śrīmatī is addressed with these five dear-most names by the people of Gokula.

VERSE 31:

HARIṆĪ HARIṆĪ NETRĀ RAṄGIṆĪ RAṄGIṆĪ PRIYĀ RAṄGIṆĪ DHVANINĀGACCHAT SURAṄGA DHVANI HĀSINĪ

hariṇī hariṇī netrā - doe-eyed girl; *raṅgiṇī* - playful girl; *raṅgiṇī priyā* - dear to Raṅgiṇī; *raṅgiṇī dhvaninā* - by the sound of Raṅgiṇī; *āgacchat* - coming; *suraṅga dhvani* - the sound of Surāṅga; *hāsinī* - laughing.

She is called Hariṇī (golden girl) and Hariṇī-netrā (doe-eyed girl), Raṅgiṇī (playful girl) and Raṅgiṇī priyā (dear to Raṅgiṇī), She comes when she hears Raṅgiṇī (calling Her) and She laughs when She hears 'Surāṅga'.

⁶ See the verse *tatha na te madhava tavakah* (10.2.33) and its Tosani-commentary.

Stavāmr̥ta Kaṇā Vyākhyā: In the Medinī Koṣa-dictionary it is said *hariṇī haritāyām ca nārībhīd vṛtta bhedayoḥ suvarṇa pratimāyām ca*. "Hariṇī means a golden image", and Śrī Rādhikā is of course the most beautiful golden image. In Śrī Govinda Līlāmṛta it is described how Rādhikā once hid Herself between some golden statues, that were like the aggregate of beauty, to make fun with Śrī Kṛṣṇa when He came to meet Her in a *kuñja* in Vṛndāvana at nightfall. Kṛṣṇa could not recognise Her when He saw Her and not even when He touched Her, because when Kṛṣṇa touched Her, Her tender golden vine-like body became as hard as the statues, so that She could not be distinguished from them anymore. Śrīmatī is called *hariṇī-netrā* because Her wide restless eyes extend to Her ears and they are always eager to see Kṛṣṇa, just like the doe's eyes. Śrīmatī is called Raṅgiṇī because She is very playful and is always adorned with so many extraordinary emotional ornaments such as *hāva*, *bhāva* and *kila kiñcita*, and She is called Ranginī priyā because She is a dear heart's friend of Rangadevī, one of the eight main *sakhīs* (*aṣṭa sakhī*). When She hears Her own *hariṇī* (doe) named Raṅgiṇī She immediately comes to see her, because Raṅgiṇī is her dearest pet. She laughs when She hears Surāṅga, Kṛṣṇa's pet deer, for She knows that wherever Surāṅga is, his master Kṛṣṇa may also come.

VERSE 32:

**BADDHA NANDĪŚVAROTKAṆṬHĀ KĀNTA KṚṢṆAIKA KĀṆKṢAYĀ
NAVĀNURĀGA SAMBANDHA MADIRONMATTĀ MĀNASĀ**

baddha - bound; *nandīśvara utkaṇṭhā* - eagerness for (going to) Nandīśvara; *kānta* - lover; *Kṛṣṇa eka* - only Kṛṣṇa; *kāṅkṣayā* - desiring; *nava* - new; *anurāga* - attraction; *sambandha* - relation; *madirā* - wine; *unmatta* - drunk; *mānasā* - mind.

She is very eager to go to Nandīśvara, desiring to see Her lover Kṛṣṇa, and Her mind is drunk with the wine of Her relation of fresh attraction (to Him).

Stavāmr̥ta Kaṇā Vyākhyā: Because Rādhikā is so eager to see Kṛṣṇa in Nandīśvara, Kundalatā visits Her every morning and takes permission from Jaṭilā to take Her there on the pretext of cooking a meal for Queen Yaśodā. Śrī Rādhikā blooms up with joy then and tells Kundalatikā:

*vrajapura parameśvarī prasādam mayi sakhi vakti tavodayo hy akasmāt
na śīsira rucinā vinaiva pūrvām diśam adhirātri sameti kāpi lakṣmīḥ
tad aham anumime nideśa dambhāt kim api kṛpāmṛtam eva sā vyatārīt
yad idam anupalabhya yan mamātmā svam api sakhedam avaityanātmanīnam*

(Kṛṣṇa Bhāvanāmṛta 5, 1-2)

"Sakhi! By Vrajeśvarī's grace you have quickly come here! Your arrival is as indescribably beautiful as the moonrise in the east at nightfall! I understand that Queen Yasoda showers Me with nectar by giving this order! If I had not gotten this order (to cook for Kṛṣṇa) My mind would be so sad that it would have been better for Me to leave My body!" "Her mind is drunk with the wine of Her relation of fresh attraction": Only Śrīmatī has a relationship of *anurāga* with Kṛṣṇa, which is the pinnacle of Their ecstatic extramarital relationship. She is always intoxicated by these ever-fresh feelings of attraction and love for Kṛṣṇa, and when She had drunk this wine of *anurāga* She can easily forget about Her family duties and all physical traditions and become completely attached to Kṛṣṇa's lotus feet.

VERSE 33:

**MADANONMĀDI GOVINDAM AKASMĀT PREKṢYA HĀSINĪ
LAPANTĪ RUDATĪ KAMPRĀ RUṢṬĀ DAṢṬĀDHARĀTURĀ**

madana - Cupid; *unmādi* - maddened; *govindam* - Govinda; *akasmāt* - suddenly; *prekṣya* - seeing; *hāsinī* - smiling; *lapantī* - speaking; *rudatī* - crying; *kampṛā* - shivering; *ruṣṭā* - angry; *daṣṭa* - biting; *adhara* - lips; *aturā* - painfully.

When She suddenly sees Govinda intoxicated by lusty desires She smiles, speaks, cries, shivers and angrily bites Her lips.

Stavāmṛta Kaṇā Vyākhyā: In the following verses Śrī Raghunātha draws a sweet picture of all the different emotions the embodiment of *mahā bhāva*, Śrīmatī Rādhārāṇī, shows. He has personally experienced all this in his *kiṅkarī rūpa* (spiritual form of a maidservant). It is easily understood that such descriptions cannot be possibly made without having seen it directly. Śrī Raghunātha says that when Śrīmatī sees Govinda being intoxicated with lusty desires She simultaneously shows seven different emotions: smiling, speaking, crying, shivering, becoming angry, biting the lips and agitation. This combination of emotions is defined as *kila kiñcita* in Ujjvala Nīlamaṇi": *garvābhilāṣa rudita smitāsūyā bhaya krudhām; saṅkarī-karaṇaṁ harṣād ucyaṭe kila kiñcitam* "When pride, desire, crying, smiling, envy, fear and angry all emanate from joy in a combined way it is called *kila kiñcita*." Śrī Rādhikā is happy because She sees Kṛṣṇa mad with erotic intoxication, and thus She smiles, prattles and shows Her desires. She shivers out of fear, bites Her lips out of pride and is agitated out of envy. In Caitanya Caritāmṛta it is described:

*garva abhilāṣa bhaya śuṣka rudita; krodha asūyā saha āra manda smita
nānā svādu asta bhāve ekatra milana; yāhāra āsvāde tṛpta hoy Kṛṣṇa mana
dadhi khaṇḍa ghṛta madhu marica karpūra; elāci milane yaiche rasālā madhura*

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

"The combination of the eight moods pride, desire, fear, dry crying, anger, envy and slight smiling is very tasty, and their relish satisfies Kṛṣṇa's mind. When yoghurt, rock-candy, *ghī*, honey, black pepper, camphor and cardamom are mixed you get a sweet preparation named Rasāla. When Kṛṣṇa sees Rādhā's eyes and face showing a meddle of emotions comparable to the above-mentioned delicacy, He gets more pleasure than when He would directly unite with Her."

VERSE 34:

**VILOKAYATĪ GOVINDE SMITVĀ CĀRU MUKHĀMBUJAM
PUṢPĀKRṢṬĪ MIṢĀD ŪRDHVE DHṚTA DORMŪLA CĀLANĀ**

vilokayati - seeing; *govinde* - Govinda; *smitvā* - smiling; *cāru* - beautiful; *mukha* - face; *ambujam* - lotus; *puṣpa* - flowers; *ākṛṣṭi* - picking; *miṣāt* - on the pretext of; *ūrdhve* - upwards; *dhṛta* - holding; *dormūla* - armpits; *cālanā* - moving.

When slightly smiling Govinda sees Her beautiful lotusface She lifts Her armpits on the pretext of picking flowers.

Stavāmṛta Kaṇā Vyākhyā: In Ujjvala Nīlamanī these movements are named *svayam dautyā*, being one's own messenger by using physical expressions:

*aṅgulī sphoṭanam vyaja sambhramādy aṅga samvṛtiḥ
padā bhūlekhanam kaṇa kaṇḍūtis tilaka kriyā
veśa kriyā bhruvor dhṛtiḥ sakhyām āśleṣa tāḍane;
daṁśo'dharasya hārādi gumpho maṇḍana siñjītam
dormūlādi prakāṣanam Kṛṣṇa nāmābhilekhanam;
tarau latāyā yogādyāḥ Kṛṣṇasyāgre syur aṅgikāḥ*

"Stretching out the fingers, feigned respect, covering the body, writing on the ground with the toes, scratching the ears, putting on *tilaka*, dressing oneself, moving the eyebrows, embracing the girlfriend, chastising the girlfriend, biting one's lips, stringing necklaces, making the ornaments jingle, **revealing the armpits**, writing Kṛṣṇa's names and making the vines embrace the trees. These are physical expression with which a girl shows Kṛṣṇa Her desires." All examples are found in Śrī Ujjvala Nīlamanī.

VERSE 35:

SAMAKṢAM API GOVINDAM AVILOKYEVA BHĀVATAḤ

DALE VILIKHYA TAN MŪRTIṂ PAŚYANTĪ TAD VILOKITĀM

samakṣam - in front; *api* - even; *govindam* - Govinda; *avilokya* - not seeing; *iva* - as if; *bhāvataḤ* - in this mood; *dale* - on a petal; *vilikhya* - drawing; *tad* - His; *mūrtim* - form; *paśyantī* - seeing; *tad* - him; *vilokitām* - sight.

She is in such moods that She may not look at Govinda even if He stands right in front of Her, but may prefer to look at His picture drawn on a flowerpetal.

Stavāmṛta Kaṇā Vyākhyā: This mood is called *vivvoka* in Ujjvala Nīlamaṇi: *iṣṭe'pi garva mānābhyām vivvokah syād anādaraḤ* "If one ignores the beloved out of pride or pique it is called *vivvoka*." Here we have a *vivvoka* expressed out of pride.

sphuratyagre tiṣṭhan sakhi tava mukha kṣipta nayanaḤ
pratīkṣām kṛtvāyaṁ bhavad avasarsyād aghadamanaḤ
dr̥śocair gāmbhīrya grathita guru helāghanayā
hasantīva kṣībe tvam iha vanamālām racayati

Śyāmalā-sakhī told Śrī Rādhā: "Sakhi! This Aghadamana (Kṛṣṇa) is waiting for the opportunity to meet You and He is standing right in front of You, looking at Your face! But, O bewildered girl, You simply continue stringing a garland of forestflowers, smiling with Your eyes and completely ignoring Him!" She ignores Kṛṣṇa, although She's stringing the garland for Him alone! This mood of neglect is more attractive to Kṛṣṇa than feelings of attention. In this verse a similar situation is described: Śrī Rādhikā does not look at Govinda, although He stands right in front of Her, but prefers to look at His picture drawn on a flowerpetal!

VERSE 36:

LĪLAYĀ YĀCAKAM KṚṢṆAM AVADHĪRYEVA BHĀMINĪ
GIRĪNDRA GAHVARAM BHAṄGYĀ PAŚYANTĪ VIKASAD DR̥ŚĀ

līlayā - playfully; *yācakam* - the beggar; *Kṛṣṇam* - Kṛṣṇa; *avadhīrya* - ignoring; *iva* - as if; *bhāminī* - angry girl; *girīndra* - Govardhana Hill; *gahvaram* - cave; *bhaṅgyā* - with crookedness; *paśyantī* - looking; *vikasat* - open; *dr̥śā* - with eyes.

She is a proud girl who playfully ignores the beggar Kṛṣṇa, but who also gives a hint with a look from Her wide-open eyes to a cave of Govardhana Hill.

Stavāmṛta Kaṇā Vyākhyā: This is an instance of *vivvoka* caused by pique. The word *bhāminī* indicates anger, anger caused by pique. Kṛṣṇa is begging Rādhikā for love, but She is too proud to grant it. Rather, She makes a gesture with Her wide eyes towards a cave of Govardhana Hill. This is not ordinary pride, it is a extraordinary mood that is meant to attract Śrī Kṛṣṇa. That's why She stares with blooming eyes at the cave of Govardhana Hill, where She will make Him relish the nectar of intimate pastimes with Her.

VERSE 37:

**SUBALA SKANDHA VINYASTA BĀHAU PAŚYATI MĀDHAVE
SMERĀ SMERĀRAVINDENA TAMĀLAṂ TĀDAYANTYATHA**

subala skandha - Subala's shoulders; *vinyasta* - placing; *bāhau* - arm; *paśyati* - sees; *mādhava* - Mādhava; *smērā* - smiling; *smērā* - blooming; *aravindena* - with a lotus flower; *tamālaṁ* - a Tamāla-tree; *tādayanti* - striking; *atha* - then.

When She sees Mādhava placing His arm on Subala's shoulder She smiles and strikes a Tamāla-tree with a blooming lotus flower.

Stavāmṛta Kaṇā Vyākhyā: When Śrīmatī sees Mādhava placing His arm on Subala's shoulder She thinks it is a sign from Him that He actually wants to place His arm on Her shoulder. That's why She strikes a Tamāla-tree, taking it to be Kṛṣṇa's representative because it has the same colour and attractiveness as Him, with a blooming lotus flower, in a mood of opposition (*vāma svabhāva*). Her slight smile indicates Her desire for Mādhava's embrace.

VERSE 38:

**LĪLAYĀ KELI PĀTHOJAṂ SMITVĀ CUMBITA MĀDHAVE
SMITVĀ BHĀLĀTTĀA KASTŪRĪ RASAṂ GHRĀTAVATĪ SAKṚT**

līlayā - playfully; *keli* - play; *pāthojam* - lotus flower; *smitvā* - smiling; *cumbita* - kissing; *mādhava* - Mādhava; *smitvā* - having smiled; *bhālāt* - from the forehead; *āttā* - taking; *kastūrī* - musk; *rasam* - fluid; *ghrātavati* - smelling; *sakṛt* - once.

When Kṛṣṇa smiles and playfully kisses the playlotus Śrīmatī also smiles, takes some musk from Her forehead and smells it once.

Stavāmṛta Kaṇā Vyākhyā: Mādhava kisses the playlotus as if He wants to kiss Śrīmatī's lotusface, and Śrīmatī takes the musk, that She takes from Her forehead with the indexfinger and the thumb of Her left hand, to be Kṛṣṇa's bodily fragrance. She smells it only once to indicate that you can only deal with a womanizer like Kṛṣṇa once. This is another show of *vāmya*, the unsubmitive mood of opposition. On the other hand, Her smile indicates that She also desires Mādhava. In this way so many sweet meanings can be derived from such verses. Fearing an increase of the bulk of this book we are only giving an indication here. Sensitive *rasika* devotees will be able to relish many sweet flavours within this verse.

VERSE 39-48:

**MAHĀBHĀVOJJVALA CINTĀ RATNODBHĀVITĀ VIGRAHĀ
SAKHĪ PRAṆAYA SAD GANDHA VARODVARTANA SUPRABHĀ (39)
KĀRUṆYĀMṚTA VĪCĪBHIS TĀRUṆYĀMṚTA DHĀRAYĀ
LĀVAṆYĀMṚTA VANYĀBHIḤ SNAPITĀ GLĀPITENDIRĀ (40)
HRĪ PAṬṬA-VAŚTRA GUPTĀṄGĪ SAUNDARYA GHUṢṚṆĀṆCITĀ
ŚYĀMALOJJVALA KASTURĪ VICITRITĀ KALEVARĀ (41)
KAMPĀŚRU PULAKA STAMBHA SVEDA GADGADA RAKTATĀ
UNMĀDO JĀDYAM ITY ETAI RATNAIR NAVABHIR UTTAMAIḤ (42)
KḶṚPTĀLANKṚTI SĀMŚLIṢṬĀ GUṆĀLĪ PUṢPA MĀLINĪ
DHĪRĀDHĪRĀTVA SAD VĀSA PAṬAVĀSAIḤ PARISKṚTĀ (43)
PRACCHANNA MĀNA DHAMMILLĀ SAUBHĀGYA TILAKOJJVALĀ
KṚṢṆA NĀMA YAŚAḤ ŚRĀVA VATĀMSOLLĀSI KARṆIKĀ (44)
RĀGA TĀMBŪLA RAKTAUṢṬHĪ PREMA KAUṬILYA KAJJALĀ
NARMA BHĀṢITA NIḤSYANDA SMITA KARPŪRA VĀSITĀ (45)
SAURABHĀNTAḤ PURE GARVA PARYAṆKOPARI LĪLAYĀ
NVIṢṬĀM PREMA VAICITTYA VICALAT TARALĀṆCITĀ (46)
PRAṆAYA KRODHA SAC COLĪ BANDHA GUPTĪ-KṚTA STANĪ
SAPATNĪ VAKTRA HṚC CHOṢI YAŚAḤ ŚRĪ KACCHAPĪ RAVĀ (47)
MADHYATĀTMA SAKHĪ SKANDHA LĪLĀ NYASTA KARĀMBUJĀ
ŚYĀMĀM ŚYĀMA SMARĀMODA MADHŪLĪ PARIVEŚĪKĀ (48)**

mahā bhāva - the pinnacle of ecstatic love; *ujjala* - bright; *cintā* - thought; *ratna* - jewel; *udbhāvita* - created; *vigrahā* - form; *sakhī* - girlfriend; *praṇaya* - love; *sad* - good; *gandha* - fragrance;

vara - excellent; *udvartana* - ointment; *suprabhā* - effulgent / *kāruṇya* - compassion; *amṛta* - nectar; *vīcībhiḥ* - by waves; *tāruṇya* - youthfulness; *amṛta* -nectar; *dhārayā* - by a stream; *lāvaṇya* - elegance; *amṛta* - nectar; *vanyābhiḥ* - by floods; *snaptā* - bathed; *glapita* - wilt; *indirā* - the goddess of fortune; *hrī* - bashfulness; *paṭṭa vastra* - silken cloth; *gupta* - concealed; *aṅgī* - body; *saundaryā* - beauty; *ghuṣṛṇa* - fine; *añcitam* - beautified; *śyāmala* - black; *ujjala* - bright; *kastūrī* - musk; *vicitrīta* - pictured; *kalevarā* - body / *kampa* - shivering; *āśru* - shedding tears; *pulaka* - goosepimples; *stambha* - stupor; *sveda* -perspiration; *gadgada* - faltering voice; *raktatā* - redness; *unmādaḥ* - madness; *jāḍyam* - inertia; *iti* - thus; *etaiḥ* - with them; *ratnaiḥ* - with jewels; *navabhiḥ* - with nine; *uttamaiḥ* - with the greatest / *klṛpta* - made; *alanikṛti* - adorned; *saṁśliṣṭā* - embraced; *guṇa* - attributes; *ālī* - multitude; *puṣpa* - flower; *mālinīm* - garlands; *dhīrādhīratva* - being calm and not-calm; *sad vāsa* - with good dress; *paṭa-vāsaiḥ* - with fragrant powders; *pariskṛtā* - anointed / *prachanna* - hidden; *māna* - anger; *dhammillā* - braid; *saubhāgya* - good fortune; *tilaka* -tilaka; *ujjalā* - bright; *Kṛṣṇa nāma* - Kṛṣṇa's name; *yaśaḥ* - fame; *śrāva* - hearing; *vataṁsa* -decorations; *ullāsi* - beautiful; *karṇikā* - on the ears / *rāga* - passion; *tāmbūla* - betelnuts; *rakta* - red; *oṣṭhī* - lips; *prema* - love; *kauṭilya* - crookedness; *kajjalā* - eyeliner; *narma* -joking; *bhāṣita* - words; *niḥsyanda* - oozing; *smīta* - smile; *karpūra* - camphor; *vāsītā* - scented / *saurabha* - fragrance; *antaḥ pure* - in the inner chamber; *garva* - pride; *paryanika* - sofa; *upari* -on top; *līlayā* - playfully; *niviṣṭā* - sitting; *prema vaicittya* - loving delusion; *vicalat* - restless; *tarala* - locket; *añcitā* - decorated. *praṇaya* - love; *krodha* - anger; *sat* - good; *colī* - blouse; *bandha* - bound; *guptī* - hiding; *kṛta* - doing; *stanī* - breasts; *sapatnī* - rivals; *vaktra* - faces; *hṛt* - heart; *śoṣī* - drying; *yaśaḥ* - fame; *śrī* - beauty; *kacchapī* - *vīṇā*; *ravā* - sound / *madhyatā* - adolescent beauty; *ātma* - own; *sakhī* - girlfriend; *skandha* - shoulder; *līlā* - play; *nyasta* -placed; *kara* - hand; *ambujā* - lotus; *śyāmāṁ* - excellent girl; *śyāma smara* - erotic mellows; *āmōda* - bliss; *madhūlī* - honey-sweet; *parivesīkā* - serving.

Her transcendental form is born from the blazing thoughtjewel of mahā-bhāva, She is anointed with the excellent, nicely fragrant ointment of the love of Her girlfriends, and Her bodily luster is very effulgent.

(In the morning) Her body is bathed with waves of nectar of compassion, (at noontime with) a stream of the nectar of youth, and (in the evening with) floods of the nectar of elegance. In this way She makes Indirā (Lakṣmī)-devī wilt.

She conceals Her limbs with the silken garment of bashfulness, anoints them with the vermilion of beauty and pictures them with brilliantly blackish musk.

She is decorated with the nine best jewels (of loving ecstasy): shivering, shedding tears, goosepimples, being stunned, perspiration, faltering voice, redness, madness and inertia.

She is decorated with a flowergarland consisting of all Her different attributes, and Her body is anointed with the fragrant powders of the calm- and not-calm mood.

Her braid is made of hidden anger, Her shimmering tilaka of fortune, and Her ears are beautifully and blissfully decorated with the hearing of Kṛṣṇa's name and fame.

Her lips are reddened by the betelnuts of passionate love, Her eyes are marked with the eyeliner of love's crookedness and the stream of Her humorous words is scented with the camphor of Her slight smile.

She sits in the inner chamber of Her bodily fragrance on a sofa of pride, and She wears an oscillating locket of prema vaicittya around Her neck.

She conceals Her breasts with a nice bodice of loving anger, and She makes the hearts of Her rivals wilt with the beautiful Vīṇā-sound of Her fame and glories. She playfully places Her lotuslike hand on the shoulder of Her girlfriend named adolescent beauty and She serves Śyāma the sweet blissful wine of erotic mellows.

Stavāmṛta Kaṇā Vyākhyā: Because these verses, that originally appeared in the "Premāmbhoja Maranda Stotram" are so suitable for meditation and because they are so confidential and relishable, they have been included once more by Śrī Raghunātha dāsa Gosvāmī in this Viśākhānanda stotram". We refer to our elaborate commentary on these ten verses in "Premāmbhoja Maranda Stotram" and will not elaborate on these verses again here.

VERSE 49:

**SUBHAGĀ VALGU VIÑCHOLĪ MAULI BHŪṢAṆA MAÑJARĪ
ĀVAIKUṆṬHAM AJĀṆḌĀLI VATAMŚĪKṚTA SAD YAŚĀḤ**

subhagā - fortunate; *valgu* - beautiful; *viñcholi* - groups; *mauli* - crown; *bhūṣaṇa* - ornament; *mañjarī* - bud; *āvaikuṇṭham* - from the spiritual world; *ajāṇḍāli* - down to the material universes; *vataṁsī kṛta* - decorating; *sat* - real; *yaśāḤ* - fame.

She is the bud that decorates the crowns of all the fortunate and beautiful girls, and Her spotless fame decorates the ears of everyone, from the material universes up to Vaikuṇṭha.

Stavāmṛta Kaṇā Vyākhyā: While describing the sweet attributes of Śrī Rādhārāṇī, who is the boundless ocean of attributes, Śrīpāda Raghunātha says: "She decorates the crowns of all fortunate girls." The more you love Kṛṣṇa, the more fortunate you are, and only Śrī Rādhikā has the greatest love for Kṛṣṇa, for in Her is the supreme *mādanākhyā mahābhāva*. Thus She is the bud crowning the heads of all the fortunate consorts of the Lord. The word *bhūṣaṇa mañjarī* indicates that Her beauty is limitless. The fame of God serves as ear-decorations for all the people of the world, and the ears of a person who does not listen to these glories are condemned by the Śrīmad Bhāgavata as **useless holes**. *bile*

batorukrama vikramān ye na śṛṅvataḥ karṇapute narasyaḥ (Bhāg. 2.3.20). *na śṛṅvato narasye ye karṇapute te bile vṛthā randhra ityartha* (Śrī Jīva Gosvāmī's commentary): "The earholes of a human being who does not listen to the glories of God are useless and wasted". But even Vrajendra-nandana, the fountainhead of all forms of God, considers His ears to be blessed when He hears about the name, fame and glories of Śrī Rādhārāṇī, therefore there can be no doubt that Her glories decorate the ears of everyone, from the material world up to Vaikuṅṭha, as the best ear-decorations.

VERSE 50:

**VAIDAGDHYAIIKA SUDHĀ SINDHUŚ CĀTURYAIIKA SUDHĀPURĪ
MĀDHURYAIIKA SUDHĀ VALLĪ GUṆA RATNAIIKA PEṬIKĀ**

vaidagdhya - cleverness; *eka* - only; *sudhā* - nectar; *sindhuḥ* - ocean; *cāturya* - cleverness; *eka* - only; *sudhā* - nectar; *purī* - abode; *mādhurya* - sweetness; *eka* - only; *sudhā* - nectar; *vallī* - vine; *guṇa* - quality; *ratna* - jewel; *eka* - only; *peṭikā* - box.

She is the only nectar-ocean of erudition, the only nectar-abode of cleverness, the only nectar-vine of sweetness and the only box filled with jewellike attributes.

Stavāmṛta Kaṇā Vyākhyā: *kalā vilāsa digdhātmā vidagdha iti kīrtiyate* "A person who is expert in arts of playfulness is called *vidagdha*, and Śrī Rādhikā is the only nectar-ocean of this *vaidagdhya*. All the arts and sciences are automatically accompanying a lover of God and bless him/her, therefore these arts are self-manifest and self-perfect in the presiding goddess of love, Śrīmatī Rādhārāṇī. It is said *ye jana Kṛṣṇa bhaje se boḍo catura* "Anyone who worships Kṛṣṇa is very clever". If a living entity can become counted among the most clever people of the world and can attain the nectar of *bhajana* when just one drop of the formless pleasure potency appears in it, then it is needless to say that She who is the embodiment and the presiding goddess of the Lord's pleasure-potency, and who is Herself a deep and boundless ocean of *Kṛṣṇa-bhajanāmṛta*, is the supreme abode of cleverness. Apart from that it should also be understood that She is the abode of all kinds of cleverness because She expertly makes Kṛṣṇa drink the honeydrink of erotic mellows. Śrī Prabodhānanda Sarasvatī has written in Rādhā Rasa Sudhānidhi (64):

*sā bhrū nartana cāturī nirupamā sā cāru netrāñcale
līlā khelana cāturī varatanos tādṛg vaco cāturī
saṅketāgama cāturī nava nava kṛḍākālā cāturī
rādhāyā jayatāt sakhījana parihāsotsave cāturī*

"Glory to the incomparable dexterity of Rādhā's dancing eyebrows, the dexterity of the corners of Her beautiful playful eyes, the verbal dexterity of this beautifully formed girl, Her dexterity in coming to the trystingplace, Her dexterity in everfresh artful pastimes and Her dexterity in having a festival of laughter and joking with Her girlfriends!" Śrī Rādhā is also a nectar-vine of sweetness. Sweetness means being all-enchanting in all circumstances in form, qualities and pastimes. Even Govinda, the very embodiment of sweetness, is beside Himself of ecstasy when He relishes Śrī Rādhikā's sweetness, and this vine of sweetness blesses the boundless ocean of sweetness Govinda with Her nectarean, *rasika* forms, qualities and pastimes. As soon as the embodiment of sweetness (Govinda) simply hears the name of this nectar-vine He faints of ecstasy!

mori kon vidhi, āni sudhā nidhi, thuilo rādhikā nāme.
śunite se vāñī, avaśa tokhoni, murachi poḍolo hāme
ki āra bolibo āmi?
se dui ākhara, koilo jara jara, hoilo antara gāmi.
saba kalevara, kāmpe thara thara, dharaṇe nā yāy cita
ki kori ki kori, bujhite nā pāri, śunaho parāṇa mita
kohe caṇḍī dāse, bāñsulī ādeśe, sei se navīna bālā
tāra darśane, bādīlo dviḡuṇe, paraśe ghucabo jvālā

"Which Creator has brought this nectar-ocean named Rādhikā here? When I hear Her voice I become overwhelmed and I fall in a swoon. What more can I say? These two syllables are burning Me when They enter My heart! O My heart's friend! I don't understand! What shall I do? What shall I do? My whole body shivers and I cannot keep My composure anymore! Caṇḍī dāsa says: "This young girl doubled the intensity of Bāñsulī's (Kṛṣṇa, the flute-player) fever of love by revealing Herself to Him, but extinguished the fever by touching Him."

Śrī Rādhikā is a *guṇa-ratna-maṅjuṣā*, a jewelbox of jewellike attributes. *sarva mahā guṇagaṇa vaiṣṇava śarīre; Kṛṣṇa bhakte kṛṣṇera guṇa sakala sañcāre* (C.C.) "All the great qualities dwell in the body of a Vaiṣṇava; all of Kṛṣṇa's attributes also reside in the devotee." *yasyāsti bhaktir bhagavatyakiñcanā sarvair guṇais tatra samāsate surāḤ* (Bhāgavata 5.18.12) "All the qualities of the gods reside in those who are exclusively devotion to Lord Hari". It is through a mere drop of Rādhārānī's grace that one is endowed with all of Kṛṣṇa's qualities; who can then possibly describe how unlimitedly qualified She Herself is? Even Kṛṣṇa Himself cannot find the limits to Her qualities, what to speak of others? *śrī Kṛṣṇa yāra anta nā pāya jīva kon chāra* (C.C.)

VERSE 51:

**GOVINDĀNAṄGA RĀJĪVE BHĀNU ŚRĪR VĀRṢABHĀNAVĪ
 KṚṢṆA HṚT KUMUDOLLĀSE SUDHĀKARA KĀRA STHITIḤ**

govinda - Govinda; *anaṅga* - Cupid; *rājīve* - in the lotus; *bhānu śrīḤ* - the beautiful sun; *vāṛṣabhānavī* - Vṛṣabhānu's daughter; *Kṛṣṇa* - Kṛṣṇa; *hṛt* - heart; *kumuda* - lily; *ullāse* - joy; *sudhākara* - moon; *kara* - rays; *sthitiḤ* - situated.

As the daughter of Vṛṣabhānu She is the beautiful sun that shines on the lotus flower of Govinda's erotic desire, and She is the ambrosial moon that casts its rays on the Kṛṣṇa-lily and thus delights it.

Stavāmṛta Kaṇā Vyākhyā: In the following couple of verses Śrīpāda Raghunātha glorifies Śrī Rādhā's beauty and sweetness within Śrī Kṛṣṇa's pastimes. The sunrays help the lotus flowers to blossom, and as soon as the lotus of Govinda's erotic absorption sees Śrī Bhānunandinī it starts blossoming. Here we must understand the meaning of the word *anaṅga*. Śrī Kṛṣṇa is not an ordinary lover, He is the non-dual ocean of transcendental bliss, and only love can arouse desires within His heart. This subjugation by His devotees' love is one of the great qualities of His love for them. The desires that *premamayī* Rādhā, the embodiment of the amorous *mādana mahā bhāva*, causes in Him are called *anaṅga*, and His *anaṅga*-lotus blooms as soon as the sun of Vāṛṣabhānavī starts to shine. As soon as Govinda sees Her He becomes eager to accept Her loving service. Śrī Rādhārāṇī is like the moonlight that shines on the lily of Kṛṣṇa's heart, delighting it and causing it to blossom. Just as the lilies automatically open and bloom as soon as the moon rises, Kṛṣṇa's heart starts to blossom as soon as He hears He simply sees Śrīmatī or hears Her name. That's why He tells Her:

khene khene mukha tuli, ghana ḍāki rādhā buli,
tabe prāṇa hoy nivārana
tomā anusāre āsi, kuñjera bhitore bosī,

tomā lāgi ei vṛndāvana

"I lift My head and loudly cry out "Hā Rādhē!" to stay alive. I follow You and sit down in a grove, for You I am here in Vṛndāvana!"

VERSE 52:

**KṚṢṆA MĀNASA HAṂSASYA MĀNASĪ SARASĪ VARĀ
KṚṢṆA CĀTAKA JĪVĀTU NAVĀMBHODA PAYAḤ ŚRUTI**

Kṛṣṇa - Kṛṣṇa; *mānasa* - mind; *haṁsasya* - of the swan; *mānasī sarasī* - Mānas Sarovara; *varā* - best; *Kṛṣṇa cātaka jīvātu* - the life of the Kṛṣṇa Cātaka-bird; *nava* - fresh; *ambhoda* - cloud; *payāḤ śruti* - stream of water.

She is the great Mānas Sarovara where the swan of Kṛṣṇa's mind flies and She is the shower from the fresh monsooncloud that gives life to the Cātaka-bird named Kṛṣṇa.

Stavāmṛta Kaṇā Vyākhyā: The Mānas Sarovara is situated in North India and the swans go there annually to mate. It is the abode of their greatest happiness, and similarly Śrī Rādhikā is the Mānas Sarovara for the swan of Kṛṣṇa's mind. He can never forget Śrī Rādhā. Śrī Rādhā is like a fresh monsooncloud that is the only life-support of the Cātaka-bird named Kṛṣṇa. The thirsty Cātaka-bird may have a parched throat in the summer, but it will still not go to the clear rivers and ponds for drinking. It only drinks its fill with the water that is showered by the clouds at the beginning of the monsoon, and similarly Kṛṣṇa cannot be pleased even by millions of *gopīs* if *premamayī* Rādhā is not there with them. This is best proven by the poet Jayadeva in the Vasanta Rāsa chapter of his Gīta Govinda. Only the unceasing *mahā bhāva*-shower from the fresh Rādhā-cloud can quench the thirst of the Cātaka-bird named Kṛṣṇa, who then tells Her:

śrī rādhe śrī rādhe vāṇī, ye dige yāra mukhe śuni,
sei dike dhāya more mana.
cātaka phukāra yeno, ghana cāhe variṣana,
teno heri o cānda vadana.

(Pada Kalpataru)

"Whenever I hear the name 'Śrī Rādhe Śrī Rādhe' from anyone's mouth, My mind runs there. I look at Your moon-like face just as a Cātaka-bird hankers for the rain from the monsooncloud!"

VERSE 53:

**SIDDHĀÑJANA SUDHĀ VARTI KṚṢṆA LOCANAYO DVAYOḤ
VILĀSA ŚRĀNTA KṚṢṆĀṄGE BĀTĀLI MĀDHAVĪ MATĀ**

siddha - perfect; *añjana* - ointment; *sudhā* - nectar; *varti* - wick; *Kṛṣṇa locanayoḤ* - Kṛṣṇa's eyes; *dvayoḤ* - pair; *vilāsa* - pastimes; *śrānta* - tired; *kṛṣṇāṅge* - on Kṛṣṇa's body; *bātāli* - winds; *mādhavī* - of the spring; *matā* - like.

She is the nectarwick that produces the perfect ointment for Kṛṣṇa's eyes and She is the spring-breezes that soothe Kṛṣṇa's limbs when He is tired of His amorous pastimes.

Stavāmṛta Kaṇā Vyākhyā: Ointment is made from burnt-out *ghī*-wicks. If there was ointment that was made from nectar-wicks, and that perfect ointment was applied to the eyes, then one could get a vision even more clear and subtle than that of the demigods and feel wonderful happiness. Śrī Rādhā is like the **nectar-wick** that makes the perfect ointment for Kṛṣṇa's eyes. When this ***mahā-bhāva-ointment***, made from this nectar-wick, is applied to Kṛṣṇa's eyes then He can directly see the most astonishing ***mādana mahā bhāva rasa*** and He can relish its wonderful maddening ecstasy. This cannot be relished in any other form of God than Vrajendra-nandana. Śrī Rādhā is the delightful spring-breeze for Kṛṣṇa when He is exhausted from His amorous pastimes with Her. Just as the spring-breezes relieve a tired person from all his miserable fatigue and make him very happy, Rādhā makes Kṛṣṇa forget His amorous fatigue and drowns Him in an boundless ocean of bliss simply by showing Him Her endless sweetness. Kṛṣṇa says: *vilāsānte sukhe ihāra ye aṅga mādhuri; tāhā dekhi sukhe āmi āpanā pāsari* (C.C.): "When I see the sweetness of Her body after Our amorous pastimes I am beside Myself of happiness!"

VERSE 54:

**MUKUNDA MATTA MĀTAṄGA VĪHĀRĀPĀRA DĪRGHIKĀ
KṚṢṆA PRĀṆA MAHĀ MĪNA KHELANĀNANDA VĀRIDHIḤ**

mukunda - Mukunda; *matta* - mad; *mātaṅga* - elephant; *vihāra* - pastimes; *apāra* - endless; *dīrghikā* - lake; *Kṛṣṇa prāṇa* - Kṛṣṇa's life-airs; *mahā* - great; *mīna* - fish; *khelana* - playing; *ānanda* - bliss; *vāridhiḤ* - ocean.

She is the endless lake of enjoyment for the mad elephant Mukunda, and She is the ocean of bliss where the great fish of Kṛṣṇa's life-airs plays.

Stavāmṛta Kaṇā Vyākhyā: Just as a mad elephant is able to sport freely and blissfully with His female elephants in a large lake, the greatly playful Kṛṣṇa (*mahā vilāsī*) can freely and blissfully sport in the shoreless lake of Śrīmatī, who is compared to a blissful ocean where the big fish of Kṛṣṇa's life-airs can freely enjoy. The extraordinary *mādana rasa* of Rādhikā is the source of all *bhāvas*, and it is like a bottomless and shoreless ocean where the great fish of the mind of the transcendental Cupid Kṛṣṇa can freely and blissfully enjoy His play.

VERSE 55:

GIRĪNDRA DHĀRĪ ROLAMBA RASĀLA NAVA MAÑJARĪ

KṚṢṆA KOKILA SAMMODI MANDĀRODYĀNA VISTRĪḤI

girindra dhārī - Giridhārī; *rolamba* - bumblebee; *rasāla* - mango; *nava* - fresh; *mañjarī* - bud; *Kṛṣṇa* - Kṛṣṇa; *kokila* - cuckoo; *sammodi* - delighting; *mandāra* - desire-tree; *udyāna* - orchard; *vistrīḤi* - extensive.

She is the fresh mango-bud for the Giridhārī-bumblebee, and She is the extensive orchard on the Mandāra-mountain that delights the Kṛṣṇa-cuckoo.

Stavāmṛta Kaṇā Vyākhyā: In the spring the mango-buds extend a delicious fragrance that madden the hearts and minds of the bumblebees and give them ever-fresh relish and bliss. Śrīmatī Vārṣabhānavī is like a fresh mango bud whose *prema parimala* (love-fragrance) maddens the heart and mind of the Giridhārī-bee and constantly blesses Him with the savour of Her sweet love in the *Vraja-nikuñjas*. The honey drinking of this Kṛṣṇa-bee from the Rādhā-mango bud is very amazing - very wonderful!! By Śrīmatī's grace the *sakhīs* and *mañjarīs* can also relish these sweet *rasika* pastimes, for She allows them to witness them through the latticed windows of the *nikuñja*. Who will not be greedy after the nectar of the lips of those who have relished this?

nidhuvane śyāma vinodinī bhora

<i>duhuka rūpera,</i>	<i>nāhiko upamā,</i>	<i>premera nāhiko ora</i>
<i>hiraṇa kiraṇa,</i>	<i>ādha varana,</i>	<i>ādha nīlamanī jyoti</i>
<i>ādha gole vana-</i>	<i>mālā virājita,</i>	<i>ādha gole gajamoti</i>
<i>ādha śravaṇe</i>	<i>makara kuṇḍala,</i>	<i>ādha ratana chabi</i>
<i>ādha kapāle,</i>	<i>cāndera udoy,</i>	<i>ādha kapāle ravi</i>
<i>ādha śire śobhe,</i>	<i>mayūra śikhaṇḍa,</i>	<i>ādha śire dole veṇī.</i>
<i>kanaka kamala,</i>	<i>kore jhalamala,</i>	<i>phaṇī ugāraye maṇi.</i>
<i>manda pavana,</i>	<i>malaya śītala,</i>	<i>kuntala ure bāya</i>
<i>rasera pāthāre,</i>	<i>nā jāne sāntāre,</i>	<i>ḍubalo śekhara rāya</i>

"Śyāma and Vinodinī sport in Nidhuvana (Vṛndāvana's love-garden). Nothing can be compared with Their forms and Their love. One shines with rays of gold and the other with a sapphire effulgence. One has a garland of forest flowers around the neck, and the other a necklace of big pearls. One has shark-shaped earrings, the other has jewelled earrings. The moon is rising on the one's forehead, and the sun on the other's. The head of one of Them is beautified by peacockfeathers and from the head of the other one a braid oscillates. A golden lotus shimmers and a snake belches out jewels. A soft Malayan breeze causes Their curly locks to sway. Rāya Śekhara, not knowing how to swim, drowns in an ocean of *rasa*."

Just as the cuckoos freely and blissfully enjoy in the vast mango-orchards on the lonely Mandāra mountain and fill up all the directions with their sweet songs in the fifth

note, the Kṛṣṇa-cuckoo freely and blissfully plays in the vast *mahā-bhāva*-orchard of the Mandāra-mountain named *premamayī Rādhā*, playing Her name in the fifth note with His flute and filling up all the directions in the kingdom of love with the sounds of the glorification of Her qualities.

VERSE 56:

**KṚṢṆA KELI VARĀRĀMA VIHĀRĀDBHUTA KOKILĀ
NĀDĀKṚṢṬA BAKADVEṢI VĪRA DHĪRA MANO MṚGĀ**

Kṛṣṇa - Kṛṣṇa; *keli* - play; *vara* - best; *ārāma* - garden; *vihāra* - enjoyment; *adbhuta* - wonderful; *kokilā* - cuckoo; *nāda* - sound; *ākṛṣṭa* - attracted; *bakadveṣi* - Kṛṣṇa; *vīra* - hero; *dhīra* - calm; *manaḥ* - of the mind; *mṛgā* - deer.

She is a wonderful cuckoo that enjoys in the best garden of Kṛṣṇa's play, and Her lovely voice attracts even the deer-like mind of a great and grave hero like Bakadveṣī (Kṛṣṇa).

Stavāmṛta Kaṇā Vyākhyā: Just as a cuckoo freely enjoys in a big garden, the golden cuckoo Rādhikā always freely enjoys in the excellent garden of Kṛṣṇa's pastimes. Seeing, glorifying, hearing and remembering the sweetness of Kṛṣṇa's pastimes is Her very life-support. Her lovely voice attracts even the great grave hero Bakadveṣi (Kṛṣṇa, the enemy of Bakāsura). Wherever this great hero, who was able to tear the huge crane-demon Baka in two as if it was a blade of grass, hears Her delectable voice He becomes attracted to Her.

VERSE 57:

**PRAṆAYODREKA SIDDHYEKA VAŚĪKṚTA DHṚTĀCALĀ
MĀDHAVĀTI VAŚĀ LOKE MĀDHAVĪ MĀDHAVA PRIYĀ**

praṇaya - love; *udreka* - great; *siddhi* - perfection; *eka* - one; *vaśīkṛta* - controls; *dhṛtācalā* - the lifter of Govardhana Hill; *mādhava* - Kṛṣṇa; *ati* - great; *vaśā* - controlling; *loke* - in the world; *mādhavī* - Mādhavī; *mādhava priyā* - Mādhava's beloved.

With the mystic power of Her great love She controls Giridhārī. She is known in the world as being controlled by Mādhava and She is also called Mādhavī, Mādhava's beloved.

Stavāmṛta Kaṇā Vyākhyā: What a great storehouse of Rādhā-tattva Śrī Raghunātha opens while he composes this *stotram*! He is truly the object of Her unlimited grace! It is as if Śrīmatī Rādhārāṇī, the shoreless ocean of sweet and beautiful *rasika* pastimes, has taken the form of this Viśākhānandada *stotram*. Śrī Raghunātha dāsa says: "With Her mystic perfections Rādhikā has subdued Giridhārī". Praṇaya means an increase in love which makes the lovers think they are non-different from each other. Actually Rādhā and Kṛṣṇa are One soul appearing in two forms. They are non-different from Each other to the extent that you cannot even say anymore that Rādhā belongs to Kṛṣṇa or Kṛṣṇa belongs to Rādhā. In Alaṅkāra Kaustubha Kavi Karṇapūra has written:

*preyāṁs te'haṁ tam api ca mama preyasīti pravādas
tvam me prāṇā aham api tavāsmīti hanta pralāpaḤ
tvam me tasyāham iti ca ya tac cano sādhu rādhe
vyāhāre nau nahi samucito yusmad asmad prayogaḤ*

Śrī Kṛṣṇa said: "Ayi Rādhe! It is nonsensical to say 'I am Your beloved and You are My beloved', or 'I am Your life and You are My life'. It is also not good to say that You are Mine and I am Yours, for all these statements indicate a difference between Us. O Rādhe! It is simply an illusion to say things like "Yours" and "Mine"! This is why it is said *rādhā Kṛṣṇa eka ātmā dui deha dhari; anyonya vilase rasa āsvādane kori* (C.C) "Although in actual truth Rādhā and Kṛṣṇa are non-different from Each other They have become Śrīmān Priya and Śrīmatī Priyā for the sake of relishing the mellows of Their loving exchange". How sweet and intense Their mutual love is is shown in the following verses. Just as Rādhikā subdues Mādhava with Her love, Mādhava also subdues Rādhikā with His love! Because Rādhikā is Mādhava's beloved She is called Mādhavī. In Ujjvala Nīlamaṇi (Nāyikā 94) it is said: *ced iyam preyasā hātuṁ kṣaṇam apy ati duḥśakā; parama prema vaśyatvān mādhavī tadocyate* "When Kṛṣṇa is unable to leave Rādhā for even a moment without feeling utterly miserable, being completely controlled by Her love, She is called Mādhavī."

VERSE 58:

**KṚṢṆA MAÑJULA TĀPIÑCHE VILASAT SVARṆA YŪTHIKĀ
GOVINDA NAVYA PĀTHODE STHIRA VIDYUL LATĀDBHUTĀ**

Kṛṣṇa - Kṛṣṇa; *mañjula* - lovely; *tāpiñche* - on a Tamāla-tree; *vilasat* - shining; *svarṇa* - golden; *yūthikā* - Yūthikā-vine; *govinda* - Govinda; *navya* - new; *pāthode* - monsoon cloud; *sthira* - steady; *vidyud* - lightning; *latā* - vine; *adbhutā* - wonderful.

She shines like a golden Yūthikā-vine on the lovely Tamāla-tree named Kṛṣṇa and She is a wonderful steady lightning-vine on the fresh Govinda-raincloud.

Stavāmṛta Kaṇā Vyākhyā: A young Tamāla-tree is as glossy and black as can be, and that's why Śyāmasundara is compared to a young Tamāla-tree. Of course Kṛṣṇa's glossiness and His complexion cannot be compared with anything worldly, but the deeply realised poets try to help the practising devotees to visualise Him by making such comparisons. The young Tamāla-tree is the most glossy, Śyāma-complexioned and enchanting object that can be found as an object of comparison for the people of the world, although actually Kṛṣṇa's sweetness, beauty and luster are actually incomparable! Anyway, Rādhikā is like a golden vine that entwines a young Tamāla-tree. Śrī Kṛṣṇa is a fresh monsooncloud and Śrī Rādhā is a wonderful lightning-vine. In this world a lightningstrike is flickering, but Śrī Rādhā is a steady lightningstrike! In this world the lightningflashes hurt the eyes, but the light that emanates from Śrī Rādhā is soothing the eyes with the cool and pleasant illumination of the pinnacle of love (*gātre koṭi taḍicchabiḤ* - Rādhā Rasa Sudhānidhi 99). This is what makes the Rādhā-lightning *adbhuta*, or amazing!

VERSE 59:

**GRĪṢME GOVINDA SARVĀṄGE CANDRA CANDANA CANDRIKĀ
ŚĪTE ŚYĀMA ŚUBHĀṄGEṢU PĪTA PAṬṬA LASAT PAṬĪ**

grīṣme - in the summer; *govinda* - Govinda; *sarva* - all; *aṅge* - on the limbs; *candra* - camphor; *candana* - sandalwoodpulp; *candrikā* - moonlight; *śīte* - in the winter; *śyāma* - Śyāma's; *śubha* - auspicious; *aṅgeṣu* - on the limbs; *pīta* - yellow; *paṭṭa* - silken; *lasat* - beautiful; *paṭī* - garments.

In the summer She is soothing sandalpaste, camphor and moonlight on all of Govinda's limbs and in the winter She is a beautiful yellow silken garment that covers Śyāma's auspicious limbs.

Stavāmṛta Kaṇā Vyākhyā: Sandalwoodpulp, camphor and moonbeams are pleasant and soothing in the summertime when the sun is fiercely shining. In the same way Śrīmatī Rādhārāṇī gives Śyāmasundara the greatest delight in the summer. In the winter Śrīmatī protects Śyāmasundara's auspicious limbs from the cold by serving as a yellow silken garment for Him.

VERSE 60:

**MADHAU KṚṢṆA TARŪLLĀSE MADHU ŚRĪR MADHURĀKṚTIḤ
MAÑJU MALLĀRA RĀGA ŚRĪḤ PRĀVṚṢI ŚYĀMA HARṢINĪ**

madhau - in the spring; *Kṛṣṇa* - Kṛṣṇa; *taru* - tree; *ullāse* - of joy; *madhu śrīḤ* - the vernal goddess of fortune; *madhura* - sweet; *ākṛtiḤ* - form; *mañju* - lovely; *mallāra rāga* - Mallāra rāga; *śrīḤ* -beautiful; *prāvṛṣi* - in the monsoon; *śyāma* - Syāma; *harṣinī* - delighting.

In the spring She is the vernal goddess of fortune that delights the Kṛṣṇa-tree with Her sweet form and in the monsoon-time She delights Śyāma with the beautiful Mallāra rāga.

Stavāmṛta Kaṇā Vyākhyā: In the spring the trees drop their old leaves and become beautified by fresh leaves, buds and sprouts. Śrīmatī Rādhikā is the Vasanta Śrī, the vernal goddess of fortune who makes the Śyāma-tree blossom with delight.⁷ The Mallāra Rāga is a graceful melody which is sung in the rainy season. Just as the Mallāra-rāga causes the monsoon-clouds to blissfully shower, similarly Śrī Rādhārāṇī delights the Śyāma-raincloud in the monsoon-time and acts like the Mallāra-rāga that causes Him to shower various tasty pastimes.

VERSE 61:

**ṚTAU ŚARADI RĀSAIKA RASIKENDRAM IHA SPHUṬAM
VARĪTUṂ HANTA RĀSA ŚRĪR VIHARANTĪ SAKHĪ ŚRITĀ**

ṛtau - in the season; *śaradi* - autumn; *rāsa* - Rāsa-dance; *eka* - only; *rasikendram* - the king of relishers; *iha* - here; *sphuṭam* - clearly; *varītuṁ* - to select as Her husband; *hanta* - alas!; *rāsa śrī* - the goddess of fortune of the Rāsa-dance; *viharantī* - enjoying; *sakhī* - girlfriends; *śritā* - accompanied by.

Aha! In the autumn She clearly accepts the only enjoyer of the Rāsa-dance (Śrī Kṛṣṇa) as Her husband and then enjoys the Rāsa-dance with Him and Her girlfriends as the Rāsa Śrī, the goddess of fortune of the Rāsa-dance!

⁷ It is as if She constantly rejuvenates Him, and therefore it is always like spring in Vraja. Ed.

Stavāmṛta Kaṇā Vyākhyā: As soon as Śrī Raghunātha dāsa remembers the Rāsa-dance, the crownjewel of all transcendental pastimes, he cries out: "Aho! Śrī Rādhikā clearly accepts Rāsa Rasika Śrī Kṛṣṇa as Her husband in the autumn⁸, and enjoys the Rāsa-dance with Him and Her girlfriends as Rāsa Śrī, or Rāseśvarī, the queen of the Rāsa dance!" Without Śrī Rādhikā Kṛṣṇa cannot enjoy the Rāsa-dance, even if there are billions of other *gopīs* present for Him. *tāhā vinā rāsa līlā nāhi bhāya cite* (C.C.). Therefore, because Śrī Rādhā and Her *sakhīs* give Śrī Kṛṣṇa the full relish of the Rāsa-dance in the autumn Śrī Rādhā is called Rāsa Śrī, the entire fortune of the Rāsa-dance, and because She is totally subservient to the love of Her girlfriends She is called *sakhī śritā* here.

VERSE 62:

**HEMANTE SMARA YUDDHĀRTHAM AṬANTAM RĀJA NANDANAM
PAURUṢEṆA PARĀJETUM JAYA ŚRĪR MŪRTI DHĀRIṆĪ**

hemante - in the Hemanta-season; *smara* - erotic; *yuddha* - battle; *artham* - for the sake of; *aṭantam* - wandering around; *rāja nandanam* - prince; *pauruṣeṇa* - with masculine power; *parājetum* - defeating; *jaya śrīḥ* - the goddess of victory; *mūrti* - form; *dhāriṇī* - assuming.

In the Hemanta-season She wanders around with the prince (of Vraja) for the sake of an erotic battle and then She defeats Him with masculine power, assuming the form of the goddess of victory.

Stavāmṛta Kaṇā Vyākhyā: Now it is described how Śrī Rādhā gives Śyāmasundara the matchless bliss of *rati rasa* (erotic flavour).⁹ Pauruṣeṇa means through masculine power. In other words, Rādhikā takes the male role during this erotic battle and thus defeats prince Kṛṣṇa in *viparīta vilāsa* (reverse pastimes). Thus She assumes the form of Jaya-Śrī, the goddess of victory.

VERSES 63-64:

**SARVATAḤ SAKALA STAVYA VASTUTO YATNATAŚ CIRĀT
SĀRĀN ĀKṚṢYA TAIR YUKTYĀ NIRMĀYĀDBHUTA ŚOBHAYĀ (63)
SVA ŚLĀGHĀM KURVATO PHULLA VIDHINĀ ŚLĀGHITĀ MUHUḤ
GAURĪ ŚRĪ MR̥GYA SAUNDARYA VANDITA ŚRĪ NAKHA PRABHĀ (64)**

⁸ The autumn is the time *par excellence* for weddings in India. After weddings are stopped during the four months of the rainy season (*caturmasya*) India is bustling with marriages in November. Ed.

⁹ The Hemanta-season takes place between the autumn (September-October) and the winter (January-February).

sarvataḥ - everywhere; *sakala* - everyone; *stavya* - praiseworthy; *vastutaḥ* - thing; *yatnataḥ* - carefully; *cirāt* - for long; *sārān* - the essence; *ākṛṣya* - attracting; *taiḥ* - with them; *yuktyā* - with logic; *nirmāya* - constructing; *adbhuta* - wonderful; *śobhayā* - with beauty / *sva* - own; *ślāghām* - praising; *kurvataḥ* - doing; *phulla* - blooming; *vidhinā* - by the creator; *ślāghitā* - praised; *muḥuḥ* - repeatedly; *gaurī* - Śiva's consort; *śrī* - Lakṣmī; *mṛgya* - sought for; *saundarya* - beauty; *vandita* - praised; *śrī* - beautiful; *nakha* - nails; *prabhā* - splendor.

For a long time the Creator carefully selected the essence of all beautiful and wonderful things that are praiseworthy for everyone at all times and created Śrī Rādhikā with them. Then He began to praise Her with a blooming heart, thereby actually praising himself. Her beauty is sought for by Gaurī (Lord Śiva's consort) and Śrī (the goddess of fortune) and the splendor of Her beautiful nails is praised by them.

Stavāmrta Kaṇā Vyākhyā: In the next few verses Śrī Raghunātha dāsa describes Śrī Rādhā's beauty, sweetness, flavours, fortune and love. First he describes Her sweetness, saying: "For a long time the Creator carefully selected the essence of all beautiful and wonderful things that are praiseworthy for everyone at all times and created Śrī Rādhikā with them". Of course, Śrī Rādhārānī was never created by Brahmā; Her body is made of *mahā bhāva*, the essence of *prema*. *premera svarūpa deha prema vibhāvita; kṛṣṇera preyaśī śreṣṭhā jagate vidita* (C.C.) "She is the very form of love, and Her body is made of that love. She is known in the world as Kṛṣṇa's most dearly beloved." It is therefore only a worldly saying that the Creator has made Her. Śrī Rādhā and Mādhava's pastimes are supernatural, but to increase the sweetness of these pastimes they appear as worldly to the viewer's eye. That is why everyone who sees Śrī Rādhārānī's matchless sweetness says that the Creator collected the most beautiful and sweet things of the whole world for a long time and with great effort to create Śrīmatī with. An example is given about Rādhikā's sweet eyes, for instance, in Govinda Līlāmṛta (11.100):

*nayana yuga vidhāne rādhikāyā vidhātrā jagati madhura sārāḥ sañcitāḥ sad guṇā ye
bhuvī patita tad aṁśais tena sṛṣṭānya sārair bhramara mṛga cakorāmbhoja mīnotpalāni*

"The Creator collected the essence of all the sweet and good things of the world to make Rādhikā's eyes and the leftover parts fell down to earth to become the blackbees, deer, Cakora-birds, plain lotuses and blue lotus flowers!"

Śrīpāda Raghunātha says: "With great effort Lord Brahmā took the most sweet and beautiful objects of the world and used it to create Śrī Rādhā. Then the Creator began to praise Her with a blooming heart, thereby actually praising himself. Her beauty is sought for by Gaurī (Lord Śiva's consort) and Śrī (the goddess of fortune) and the splendor of Her beautiful nails is praised by them". Actually Śrī Rādhārānī is the origin of all the transcendental *śaktis* like Gaurī and Lakṣmī, and She can enchant even Kṛṣṇa, the embodiment of supreme sweetness. She is the crownjewel of all divine consorts and the

embodiment of *mahābhāva*, therefore it is no wonder that even the most beautiful ladies like Gaurī and Lakṣmī seek Her beauty and praise the splendor of Her toenails!

VERSE 65:

**ŚARAT SAROJA ŚUBHRĀMŚU MAṆI-DARPAṆA MĀLAYĀ
NIRMAÑCHITA MUKHĀMBHOJA VILASAT SUṢAMĀ KAṆĀ**

śarat - autumn; *saroja* - lotus; *śubhrāmśu* - moon; *maṇi* - jewel; *darpaṇa* - mirror; *mālayā* - by a string; *nirmañchita* - worshipped by; *mukha* - face; *ambhoja* - lotus; *vilasat* - shining; *suṣamā* - beauty; *kaṇā* - drop.

Even a drop of the shining beauty of Her lotuslike face is worshipped by the autumnal lotus, the autumn-moon and a string of jewel mirrors.

Stavāmṛta Kaṇā Vyākhyā: Actually nothing can compare to Rādhikā's shining beautiful lotusface, we have repeatedly mentioned that, but the poets try to make the sweet face of *premamayī* conceivable by comparing it to a blooming lotus in autumn, a spotless autumnal moon or a jewelled mirror. Experienced souls, though, say that this *premarasamaya* face cannot be compared with anything. Śrī Rādhikā can only be compared to Herself and to draw a comparison with any material object, however beautiful, will ultimately prove to be futile. Even a drop of the shining beauty of Her lotuslike face is worshipped by the autumnal lotus, the autumn-moon and a string of jewel mirrors. All glories to the sweet, attractive and loving way in which Śrī Raghunātha dāsa describes the incomparable sweetness of *premamayī* Rādhikā! He is like an expert artist painting a wonderful picture of Her on the canvas of this *stotram*.

VERSE 66:

**STHĀYI SAÑCĀRI SŪDDĪPTA SĀTTVIKAIḤ ANUBHĀVAKAIḤ
VIBHĀVĀDYAIR VIBHĀVO'PI SVAYAM ŚRĪ RASATĀM GATĀ**

sthāyī - basic feeling; *sañcārī* - infused sub-ecstasies; *sūddīpta* - blazing; *sāttvikaiḥ* - with *sāttvika bhāvas*; *anubhāvakaiḥ* - with external signs of ecstasy; *vibhāvādyaiḥ* - with *vibhāvas* (incitements) and others; *vibhāvaḥ* - *vibhāva*; *api* - even; *svayaṁ* - personally; *śrī rasatām* - the erotic *rasa*; *gatā* - became.

Although She is the object of the sthāyī bhāvas, sañcārī bhāvas, sūddīpta sāttvika bhāvas, the anubhāvas and vibhāvas Herself, She still became the erotic rasa Herself as well.

Stavāmṛta Kaṇā Vyākhyā: Now Śrīpāda Raghunātha describes *rasamayī* Śrī Rādhā's *rasa-rūpatā* (Her form of *rasa*). Śrī Rādhikā's *sthāyī bhāva* is Kṛṣṇa *rati* (attraction to and love for Kṛṣṇa), Her *vibhāva* is Kṛṣṇa and She Herself is the shelter, Her *anubhāvas* (external signs of ecstasy) are among others dancing and rolling on the ground, She has all the thirty-three *sañcārī bhāvas* (transitional ecstatic symptoms like joy) in Her, and all the *sāttvikas* (the eight ecstatic symptoms like shedding tears and horripilating). She is the aggregate of *rasa* and is Herself the object of all the aforementioned *bhāvas*, but She has also become the embodiment of *śṛṅgāra rasa*, or the erotic mellows. The supreme object of sweet devotion in Vraja is Śrī Rādhārānī Herself, because Gauḍīya Vaiṣṇavas are Yugalopāsakas, worshippers of Rādhā and Kṛṣṇa together. They worship Kṛṣṇa mainly by worshipping Śrīmatī Rādhārānī, and their *mūla mantra* (main slogan) is: *āmāra īśvarī hon vṛndāvaneśvarī; tāra prāṇanātha boli bhaji giridhārī*. Therefore, although Rādhikā is the object of the *rasa-tattva* She has also become the embodiment of erotic *rasa*, showing the eight blazing *sāttvika* ecstasies. Rādhārānī is the embodiment of Vraja-*mādhurī* and Vraja-*rasa*. A wise man can understand how much *rasa* can be relished in Vraja without Rādhārānī, therefore Śrī Raghunātha dāsa has defined Her as the embodiment of *rasa* Herself here.

VERSE 67:

**SAUBHĀGYA DUNDUBHĪ PRODYAD DHVANI KOLĀHALAIḤ SADĀ
VITRASTĪ KṚTA GARVIṢṬHA VIPAKṢĀKHILA GOPIKĀ**

saubhāgya - fortune; *dundubhī* - Dundubhī-drum; *prodyad* - loud; *dhvani* - sound; *kolāhalaiḤ* - with noise; *sadā* - always; *vitrastikṛta* - terrifying; *garviṣṭha* - proud; *vipakṣa* - enemies party; *akhila* - all; *gopikā* - cowherdgirls.

With the loud sounds of the Dundubhī-drum of Her good fortune She always terrifies all the proud gopikās of Her enemies' parties.

Stavāmṛta Kaṇā Vyākhyā: In the midst of three billion *gopīs* assembled in the great nocturnal Rāsa-festival the playing of the Dundubhī-drum of Rādhikā's good fortune loudly resounded:

*rāsālīlā jayaty eṣa yayā samyujyate'niśam
harer vidagdhatta bheryā rādhā saubhāgya dundubhīḤ*

"All glories to the Rāsa-*līlā*, in which the Bherī-drum of Kṛṣṇa's cleverness and the Dundubhī-drum of Rādhā's fortune are always united!" Although no *gopikā* of Vraja can be compared to *śrī Kṛṣṇa-kānta-siromaṇi Śrī Rādhikā*, who can only be compared to Herself, *śṛṅgāra rasa* (the erotic flavour) has created the illusion that Her rivals like Candrāvalī are equal to Her, for the sake of creating situations like *māna* (Rādhikā's pique) in the pastimes of Rādhā and Kṛṣṇa.

*nāṁśo'py anyatra rādhāyāḥ premādi guṇa sampadām
rasenaiva vipakṣādaḥ mithaḥ sāmīyam ivāpyate*

"Although the other *gopīs* don't even have a drop of Rādhā's vast wealth of attributes like love, *rasa* has created Her enemies just to increase itself. These enemies are considered to be equal to Rādhā in the *līlā*" (Ujjvala Nīlamanī) This is why Rādhikā's rivals like Candrāvalī, Padmā and Śaibyā are so proud. But as soon as the Dundubhī-drum of Rādhikā's fortune loudly resounds the hearts of these proud girls become terrified.

VERSE 68:

**VIPAKṢA LAKṢA HṚT KAMPA SAMPĀDAKA MUKHA ŚRIYĀ
VAŚĪKṚTA BAKĀRĀTI MĀNASĀ MADANĀLASĀ**

vipakṣa - enemies' party; *lakṣa* - hundreds of thousands; *hṛt* - heart; *kampa* - shudder; *sampādaka* - accomplisher; *mukha* - face; *śriyā* - with the beauty; *vaśīkṛta* - controlling; *bakārāti* - Kṛṣṇa, the enemy of Baka; *mānasā* - with the mind; *madanālasā* - erotic fatigue, or the name of one *sakhī*.

The beauty of Her face controls Kṛṣṇa's mind and gives hundreds of thousands of Her rival-gopīs, like Madanālasā, a heart-attack.

Stavāmṛta Kaṇā Vyākhyā: The strong desire for loving service that Kṛṣṇa awakens in *premamayī* Rādhārāṇī's heart through *śṛṅgāra rasa* is called *madana* here. Her body and mind become bent under the heavy weight of this *madana rasa*, and causes ever-new waves to rise in the ocean of Śrīmatī's beauty. That unhurried body and that beauty of Her face cause all Her rivals, like Candrāvalī and Padmā to get a heart-attack, and when Bakārāti (Kṛṣṇa, the enemy of Bakāsura) sees that sweet face He loses His patience, although He is such a powerful hero, and He becomes fully controlled by Śrī Rādhārāṇī.

VERSE 69:

**KANDARPA KOṬI RAMYA ŚRĪ JAYI ŚRĪ GIRIDHĀRIṆĀ
CAPALĀPĀṄGA BHAṄGENA VISMĀRITA SATĪVRATĀ**

kandarpa - Cupid; *koṭi* - millions; *ramya* - lovely; *śrī* - beauty; *jayi* - victor; *śrī giridhārinā* - by Śrī Giridhārī; *capala* - restless; *apāṅga* - glances; *bhaṅgena* - with movements; *vismārita* - forgetting; *sativratā* - Her vow of chastity.

She forgets Her vow of chastity when Śrī Giridhārī, who defeats the loveliness of billions of Cupids, casts His restless playful glances at Her.

Stavāmṛta Kaṇā Vyākhyā: This verse describes Rādhikā's *prema*. When *premamayī* sees the glances that Śrī Madana Mohana, Cupid's enchanter, casts at Her, She forgets Her vow of chastity (loyalty to Her husband), although this vow is hard to renounce for virtuous girls, and surrenders Her body, mind and life to Him. Therefore Śrīmatī sings in *pūrva rāga* (first love):

ki pekhalum yamunā tīre?
kāliyā varaṇa eka, mānuṣa ākāra go, vikāṭlum tāra ānkhi thāre
niti niti āsi yāy, emon kabhu dekhi nāi, ki khene bādāilām pā ghare
guruyā garava kula, nāsāilo kulavatī, kalaṅka coliyā āge phire
kāmera kāmāna jini, bhurūra bhaṅgimā go, hiṅgule beḍiyā duṭi ānkhi
kāliyāra nayāna bāṇa, marame hānilo go, kālāmaya āmi sab dekhi
cikaṇa kalāra rūpe, ākula korilo go, dharaṇe nā yāya mora hiyā.
koto cānda niṅgāḍiyā, mu'khāni mājilo go, yadu kohe koto sudhā diyā

"What did I see on the bank of the Yamunā? I saw a blackish complexioned boy purchasing Me with the beckoning of His eyes! I've never seen someone like Him! He destroys the pride of all the chaste married girls and makes them return to their homes polluted. His arched eyebrows defeat the pride of Cupid's bow and His reddish eyes are wandering here and there. His arrow-like glances pierce My heart and make Me see everything black (as if fainting. It can also mean that Rādhikā now sees all the directions filled with Kṛṣṇa's aura Ed.). His glossy blackish form agitates Me and I cannot keep My heart (steady) anymore! How many moons have to be squeezed out to smear His face with their nectar?"

VERSE 70:

**KR̥ṢṆETI VARṆA YUGMORU MOHA MANTREṆA MOHITĀ
KR̥ṢṆA DEHA VARĀMODA HR̥DYA MĀDANA MĀDITĀ**

Kṛṣṇa - Kṛṣṇa; *iti* - thus; *varṇa* - syllables; *yugma* - dual; *uru* - great; *moha* - enchanting; *mantrēṇa* - with the *mantra*; *mohitā* - enchanted; *Kṛṣṇa* - Kṛṣṇa; *deha* - body; *vara* - best; *āmōda* - delight; *hr̥dya* - pleasant; *mādana* - erotic; *māditā* - intoxicated.

She is greatly enchanted by the two-syllable mantra 'Kṛṣṇa' and She is intoxicated by the pleasant erotic mood that is most delightful to Kṛṣṇa's body.

Stavāmṛta Kaṇā Vyākhyā: Kṛṣṇa does not differ from His name, but this non-difference is experienced according to one's love. Śrīmatī Rādhārāṇī has the greatest love for Him, therefore Śrī Kṛṣṇa's name is for Her an especially enchanting *mahā-mantra*. She is enchanted to the greatest extent when She hears the enchanting *mantra* that contains His name. When She simply hears that name She tells a girlfriend: *pahile śunaluṃ hāma śyāma dui ākhara, toikhone mana curi kelo* "When I first heard the two syllables of Śyāma's name My heart was stolen." *japite japite nāma avaśa korilo go; kemone vā pāsariḥ tāre?* "When I repeat this name I become overwhelmed. How can I forget Him?" She is intoxicated by the same pleasant erotic mellow that gives the greatest delight to Kṛṣṇa's body. Śrīmatī's extraordinary wealth is *mādanākhyā mahā bhāva*, the source of all ecstatic love. *rājate hlādinī sāro rādhāyām eva yaḥ sadā* (Ujjvala Nīlamanī): "The essence of the Hlādinī-energy exists only in Rādhā." This supreme *bhāva* is called *mādana* because it maddens *rasa-ghana-vigraha* Śyāmasundara with topmost bliss. This pleasant transcendental erotic mood delights both subject and object equally, therefore it is fit to be named *mādana bhāva. mādayatiti mādanaḥ*.

VERSE 71:

**KUṬILA BHRŪ CALAC CAṆḌA KANDARPODDAṆḌA KĀRMUKE
NYASTĀPĀṄGA ŚARA KṢEPAIḤ VIHVALĪKṚTA MĀDHAVA**

kuṭila - arched; *bhrū* - eyebrows; *calat* - moving; *caṇḍa* - fierce; *kandarpa* - erotic; *uddaṇḍa* - great; *kārmuke* - bow; *nyasta* - placed; *apāṅga* - glances; *śara* - arrows; *kṣepaiḥ* - casting; *vihvalīkṛta* - agitating; *mādhavā* - Mādhava.

Her restless arched eyebrows are like the powerful bow of Cupid from where She fires arrow-like glances that agitate Mādhava.

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa Gosvāmī, who is the most expert poet to describe Śrī Rādhikā's sweetness, now describes Her extraordinary beauty and fragrance and the nectar of Her names and pastimes, all of which are able to control Kṛṣṇa. "Her restless arched eyebrows are like the powerful bow of Cupid from where She fires arrow-like glances that agitate Mādhava". *bhāṅka bhaṅgima thori janu; kājare sājalo madana*

janu (Vidyāpati): "The slightest movement causes Cupid to awaken." *majhu mukha heri, bharama bhare sundarī, jhāmpai jhāmpai dehā, kuṭila kaṭākha visikhe tanu jara jara, jīvane nā bāndhai thehā* (Govinda dāsa) "When this beautiful girl looks at My face I start shivering. My body is pierced by the sharp arrows of Her crooked glances and I cannot remain alive anymore!" All these Mahājana-*vāṇīs* reveal the limitless power of Śrī Rādhā's bow-like eyebrows and arrow-like glances. Śrī Kṛṣṇa is called Mādhava because He is always desired by billions of goddesses of fortune in Vraja, but for Him the world is empty without Śrī Rādhikā! No one else but Śrī Rādhā can delight Mādhava with the taste of *mādana rasa* by piercing Him and agitating Him with the arrows of Her restless glances. The word Mā also means beauty, and *dhava* means 'husband'. Kṛṣṇa is the husband of the pinnacle of beauty and the whole world is mad after His beauty and sweetness, but still, even He becomes agitated when He is pierced by the arrows of Śrī Rādhikā's glances, that are tinted with *madana rasa*.

VERSE 72:

**NIJĀṄGA SAURABHODGĀRA MĀDAKAUṢADHI VĀTYAYĀ
UNMADĪKṚTA SARVAIKA MĀDAKA PRAVARĀCYUTĀ**

nija - own; *aṅga* - body; *saurabha* - fragrance; *udgāra* - emanating; *mādakauṣadhi* - aphrodisiac; *vātyayā* - by the wind; *unmadīkṛta* - maddening; *sarva* - all; *eka* - one; *mādaka* - who maddens; *pravara* - the best; *acyutā* - the infallible Kṛṣṇa.

She maddens even the infallible Acyuta, who maddens the whole world, with the fragrant breeze that emanates from Her body and that is like an aphrodisiac for Him.

Stavāmṛta Kaṇā Vyākhyā: Now Śrī Raghunātha dāsa turns to Rādhikā's fragrance and glorifies it, saying: "She maddens even the infallible Acyuta, who maddens the whole world, with the breeze that carries the fragrance that emanates from Her body and that is like an aphrodisiac for Him". The Vedic scriptures say: *raso vai saḥ* "God is taste", *rasānām rasatamaḥ* "He is the taste of tastes" and *rasam hyevāyam labdhvānandī bhavati* "When you taste the flavour of God you will become happy". Śrī Kṛṣṇa is *rasa-svarūpa*, or *rasa-rāja*, who maddens the whole world with joy through His sounds, touch, form, smell, taste and pastimes, but Rādhikā maddens even Him with just Her fragrance, hence She is called Gandhonmāḍita Mādhavā. Śrī Rādhikā sings to Her *sakhīs* during *rasodgāra*: '*āmāra aṅgera varaṇa saurabha yokhona ye dige pāya, bāhu pasāriyā bāula hoiyā tokhona se dige dhāya.*' '*āmāra aṅgera bātāsa ye dige se mukhe se dina thāke*' "Wherever Kṛṣṇa smells My bodily fragrance, carried by the wind, He stretches out His arms and turns His face and runs in that direction

like a madman!" Śrī Caitanya Mahāprabhu, in the mood of Rādhā, was maddened by Kṛṣṇa's bodily fragrance and sang:

*kasturī lipta nilotpala, tāra yei parimala,
tāhā jini Kṛṣṇa aṅga gandha
vyāpe caudde bhuvane, kore sarva ākarṣaṇe,
nārīgaṇera āṅkhi kore andha
sakhi he! Kṛṣṇa gandha jagat mātāy
nārīra nāsāya poiṣe, sarva kāla tāhā boise,
Kṛṣṇa pāṣe dhari loiyā yāy*

.....
*hare nārīra tanu mana, nāsā kore ghūrṇana,
khasāya nīvi, chuṭāya keśa bandha.
kori āge bāurī, nācāya jagat nārī,
heno ḍākāti Kṛṣṇa aṅga gandha (C.C.)*

"The fragrance of Kṛṣṇa's body defeats that of a blue lotus flower smeared with musk. This smell pervades all the fourteen worlds and attracts everyone, blinding the eyes of the girls. O *sakhi!* Kṛṣṇa's fragrance maddens the world! It enters the women's nostrils and always remains sitting there, holding them and taking them to Kṛṣṇa! It steals the bodies and minds of women and makes their noses twirl. The women of the world then become like madwomen whose braids and girdles loosen of agitation. That's how the highwayman of Kṛṣṇa's bodily fragrance is!" Although Kṛṣṇa is an ocean of nectarean fragrance, the fragrant breeze that emanates from Śrī Rādhā serves as an aphrodisiac even for Him!

VERSE 73:

**DAIVĀC CHRUTI PATHĀYĀTA NĀMA NĪHĀRA VĀYUNĀ
PRODYAD ROMĀÑCA ŚĪTKĀRA KAMPI KṚṢṆA MANOHARĀ**

daivāt - by chance; *śruti* - of the ears; *patha* - path; *āyāta* - coming; *nāma* - name; *nīhāra* - mist; *vāyunā* - by the wind; *prodyat* - great; *romāñca* - goosebumps; *śītkāra* - screaming; *kampi* - shivering; *Kṛṣṇa* - Kṛṣṇa; *manoharā* - stealing the heart.

If by chance Kṛṣṇa hears the name 'Rādhā' being carried by the misty wind He begins to horripilate, scream and shiver of ecstasy. This is how She steals His heart.

Stavāmṛta Kaṇā Vyākhyā: Now Śrī Raghunātha dāsa glorifies the holy name of *premamayī* Śrī Rādhā, describing what power it has over *ānanda-ghana-mūrati* Śrī Kṛṣṇa. When the foggy winter- wind touches the body you get goosebumps and you may shriek and

shiver of cold. In the same way Kṛṣṇa shrieks, horripilates and shivers of ecstatic love when He accidentally hears the name "Rādhā" being carried by the misty wind. Thus erotic transformations appear in Him, although He is the transcendental youthful Cupid Himself. In *pūrva rāga* Kṛṣṇa sings:

*rādhā nāma ke kohile āge, śunaite manamatha jage.
sakhī kāhe koholi uha nāma; mana māhā nāhi lāge āna
koho tachu anupama rūpa; bujhalam amiyā svarūpa
heraite ānkhi kore āsa; koho rādhā mohana dāsa*

"Who has pronounced this name Rādhā before Me, that awakens amorous desires in Me? O Sakhi! Ever since you spoke that name My mind does not go anywhere else anymore! Say something about Her matchless form. I understand it is made of pure nectar! My eyes yearn to see Her, says Rādhā Mohana dāsa." Only Śrī Rādhā can steal Kṛṣṇa's heart like this, by simply making Him hear His name. A *dūti* told Śrīmatī:

*vṛṣabhānu nandinī, japaye rāti dinī, bharamē nā bolaye ān
lākho lākho dhani, bolaye madhura vānī, svapane nā pātaye kān
rā kohi dhā pahum̐, kohoi nā pārai, dhārā dhari bohe lora
soi purukh maṇi, loṭāya dharanī puna, ko koho ārati or
govinda dāsa tuyā, caraṇe nivedilo, kānuka etohum̐ samvāda
nīcaye jānaho, tachu duḥka khaṇḍaka, kevala tuyā parasāda*

"He is muttering "Vṛṣabhānu-nandinī, day and night, and out of delusion He cannot say anything else. Although hundreds of thousands of girls speak sweet words to Him, He doesn't lend an ear to them. He can only say Rā, but Dhā is already too much for Him. (He cannot pronounce that letter anymore) Tears stream from His eyes. This jewel of men rolls on the ground, who can describe His anxiety?" Govinda dāsa submits to Your feet: "This is the news of Kānu! Understand how miserable He feels and destroy His misery. That is only Your mercy."

VERSE 74:

**KṚṢṆA NETRA LASAJ JIHVĀ LEHYA VAKTRA PRABHĀMṚTA
KṚṢṆĀNYA TRṢṆĀ SAMHĀRĪ SUDHĀ SĀRAIKA JHARJHARĪ**

Kṛṣṇa - Kṛṣṇa; *netra* - eyes; *lasat* - glistening; *jihvā* - tongue; *lehya* - to be licked; *vaktra* - face; *prabhā* - light; *amṛta* - nectar; *Kṛṣṇa* - Kṛṣṇa; *anya* - other; *trṣṇā* - desire; *samhārī* - removing; *sudhā* - nectar; *sāra* - essence; *eka* - only; *jharjharī* - pitcher.

The nectarean luster of Her face can be licked by the glistening tongues of Kṛṣṇa's eyes. She is a jug with the essence of nectar that destroys all of Kṛṣṇa's other desires.

Stavāmṛta Kaṇā Vyākhyā: Now Śrī Raghunātha dāsa describes the glories of Rādhikā's sweet luster, that consists of pure *mahā bhāva*. Kṛṣṇa is like a Cakora-bird that is absorbed in licking the moonlight of Rādhikā's lustrous moonlike face, and He finds endless satisfaction and relish in that. It is said in Govinda Līlāmṛta (11.92):

*hari nayana cakora prīṭaye rādhikāyā mukha śaśinam apūrvam pūrṇam utpadya dhātā
nayana hariṇa yugmaṁ nyasya tasmin sulolam nyadhita tad avaroddhum pārsvayoḥ karṇa pāśau*

"The Creator made Rādhikā's wonderful moonlike face just to please Hari's Cakorabird-like eyes. In this moon He placed the marks of Her deer-like eyes (The moon has marks of a deer on its globe also) and he bound these restless deer up with the ropes of Her ears." Śrī Rādhikā is like a golden jug with the essence of nectar that destroys all of Kṛṣṇa's ulterior desires. All of Śrī Kṛṣṇa's desires to relish *kānta-rasa* (erotic flavours) are satisfied when He relishes the full *mādana rasa* of Śrī Rādhārāṇī, who is endowed with *mādanākhyā mahā-bhāva*. Kṛṣṇa only wants to meet other *gopīs*, like Candrāvalī, so that He can relish the sweetness of His meeting with Śrī Rādhikā afterwards and the moods that She will have towards Him, like *māna* and *kalahāntarītā*. Only the golden jug of Rādhikā's love can quench Kṛṣṇa's thirst for love. In fact Śrī Rādhārāṇī alone fulfills Śrī Kṛṣṇa's desires for *śṛṅgāra rasa* in the form of innumerable *gopikās*, that are Her reflections. Another meaning of this verse may be that Rādhikā is like a golden nectar-filled jug that destroys all the desires of the devotees other than the desire for Kṛṣṇa. The savour of the essence of nectar causes the thirst for Kṛṣṇa to increase and destroys all other thirsts. Śrī Rādhārāṇī is the presiding goddess of that devotion that fills the heart with thirst for Kṛṣṇa and makes it devoid of all other desires but Him. This is the real nature of the soul.

VERSE 75:

RĀSA LĀSYA RASOLLĀSA VAŚĪKṚTA BALĀNUJĀ GĀNA PHULLĪKṚTOPENDRĀ PIKORU MADHURA SVARĀ

rāsa lāsya - Rāsa-dance; *rasa* - flavour; *ullāsa* - joy; *vaśīkṛta* - subduing; *balānujā* - Kṛṣṇa, Balarāma's younger brother; *gāna* - song; *phullīkṛta* - causing to blossom; *upendra* - Kṛṣṇa, the prince of Vraja; *pika* - cuckoo; *uru* - great; *madhura* - sweet; *svarā* - voice.

She subdues Balarāma's younger brother in the Rāsa-dance, which is filled with the flavour of union, and She makes Upendra (the prince of Vraja) blossom with joy by singing even sweeter than a cuckoo.

Stavāmrta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa describes the sweetness of Śrī Rādhikā's pastimes (*līlā mādhurya*). Śrī Rādhikā delights Rāsa rasika (the relisher of the Rāsa-dance) Līlā Puruṣottama (the Supremely Playful Personality) Govinda with the Rāsa-dance, which is also called *sarva līlā mukuṭamaṇi* (the crownjewel of all transcendental pastimes), as Rāseśvarī (the Queen of the Rāsa-dance). The Rāsa-*līlā* is full of song and dance, therefore it is said here: "She subdues Balarāma's younger brother in the Rāsa-dance, which is filled with the flavour of union, and She makes Upendra (the prince of Vraja) blossom with joy by singing even sweeter than a cuckoo".

*nācata vṛṣabhānu kiśorī aṅge aṅge bāhu jori
megha upare yaiche dāminī phirata aichana bhātiyā
taru tamāla śyāmalāl mājhe rahato dharata tāla
bhāli bhāli koroto rahoto gamana manthara pātiyā
nūpura balayā kaṅkaṇa sāja kana kana kana kiṅkiṇī bāja
tāle rijhata sughaḍa śekhara ḍubalo jalada kāṅtiyā
vasana bhūsaṇa kavārī bhāra kholi paḍato bāra bāra
tāla mṛdaṅga ḍampha bāja vīṇā pākhovāja madhura gāja
ānande magana vṛṣabhānu sutā saba sakhīgaṇa saṅgiyā
rasa bhare uha kṣīṇa aṅga rāi baiṭhali śyāma saṅga
manda manda hasata khasato kānu aṅge aṅgiyā*

"Vṛṣabhānu Kiśorī dances, embracing Kṛṣṇa like a lightningstrike on a fresh monsooncloud and Śyāmasundara, who stands in the middle of the Rāsa-circle like a Tamāla-tree, gives the rhythm of the dance. Anklebells, waistbells and bangles jingle along and garments, ornaments and braids loosen and drop down again and again. There is laughing, joking and singing while *mṛdaṅgas*, *ḍamphas* and *pākhovājas* are sweetly playing. Vṛṣabhānu's daughter and Her girlfriends are in ecstasy, and absorbed in *rasika* feelings. Slender Rāi slightly smiles, sits down and leans against Śyāma's body."

VERSE 76:

**KṚṢṆA KELI SUDHĀ SINDHU MAKARĪ MAKARADHVAJAM
VARDHAYANTI SPHUṬAṂ TASYA NARMĀSPHĀLANA KHELAYĀ**

Kṛṣṇa - Kṛṣṇa; *keli* - play; *sudhā* - nectar; *sindhu* - ocean; *makarī* - fish; *makaradhvajam* - Cupid; *vardhayanti* - increases; *spHuṭam* - clearly; *tasya* - His; *narma* - joking; *āsphālana* - striking; *khelayā* - with the play.

She is like a huge Makarī-fish that swims in the nectar-ocean of Kṛṣṇa's play, and She increases Kṛṣṇa's amorous absorption with Her greatly humorous playfulness.

Stavāmrta Kaṇā Vyākhyā: The Makarī-fish freely and blissfully plays even in the deepest oceans, and Kṛṣṇa's pastimes are like a nectar-ocean wherein the Rādhā-fish blissfully dwells and plays, although She Herself is the main figure in all these erotic pastimes such as the Rāsa-dance. Even when She is separated from Kṛṣṇa She swims in the nectar-ocean of Kṛṣṇa's pastimes with the aid of Her girlfriends, who tell Her many nectarean stories about Kṛṣṇa. Also when Śrī Rādhikā personally describes Kṛṣṇa's pastimes hears about or remembers them She freely sports and lives in the ocean of nectar. Then it is said: "She increases Kṛṣṇa's erotic absorption with Her humorous *rasika* pastimes". Śrīmatī is most expert in joking and while doing so She increases Śyāma's erotic absorption, making Him agitated with Her enchanting smiles, Her beautiful face, the movements of Her eyes, Her nectarean words, the delectable movements of Her limbs and Her extraordinary beauty.

VERSE 77:

**GATIR MATTĀ GAJAḤ KUMBHAU KUCAU GANDHA MADODDHURAU
MADHYAM UDDĀMA SIMHO'YAM TRIVALYO DURGA BHITTAYAḤ**

gatiḥ - gait; *matta* - mad; *gajaḥ* - elephant; *kumbhau* - temples; *kucau* - breasts; *gandha* - fragrance; *mada* - moist; *uddhurau* - great; *madhyam* - waist; *uddāma* - great; *simha* - lion; *ayan* - this; *trivalyaḥ* - three lines; *durga* - fortress; *bhittayaḥ* - walls.

Her gait is like that of a mad elephant, Her breasts resemble the mada-moistened temples of an elephant, Her waist is as slender as that of a great lion and the three lines on Her belly resemble the walls of a fortress.

Stavāmrta Kaṇā Vyākhyā: In this verse Śrī Raghunātha describes Śrīmatī's gait, the beauty of Her breasts, the slenderness of Her waist and the beauty of Her three-lined belly with wonderful comparative embellishments (*upamālaṅkāra*).¹⁰ Śrīmatī Rādhārāṇī's gait resembles that of an intoxicated elephant and Her breasts are as large as the temples of elephants. Her slender waist is like a powerful lion. The lion (Rādhikā's waist) tries to tear the elephant (the breasts) apart, but the three lines on Her belly form a rampart that make it impossible to do so.

VERSES 78-86:

**ROMĀLĪ NĀGA-PĀŚĀ ŚRĪR NITAMBO RATHA ULBAṆAḤ
DANTA DURDĀNTA SĀMANTĀḤ PADĀṄGULYAḤ PADĀTAYAḤ (78)**

¹⁰ See Alankara Kaustubha 8.1

PĀDAU PADĀTIKĀDHYAKṢAU PULAKĀḤ PṚTHU KAṆKAṬĀḤ
ŪRŪ JAYA MAṆI STAMBHAU BĀHŪ PĀŚA VARAU DṚḌHAU (79)
BHRŪ DVANDVAM KĀRMUKAM KRŪRAM KAṬĀKṢĀḤ SĀṆITĀḤ ŚARĀḤ
BHĀLAM ARDHENDU DIVYĀSTRAM ANKUŚĀNI NAKHĀṆKURĀḤ (80)
SVARṆENDU PHALAKAM VAKTRAM KṚPĀṆĪ KARAYOR DYUTIḤ
BHALLA BHĀRĀḤ KARĀṆGULYO GAṆḌAU KANAKA DARPAṆAU (81)
KEŚA PĀŚAḤ KAṬU KRODHAḤ KARṆAU MAURVA GUṆOTTAMAU
BANDHŪKĀDHARA RĀGO'TI PRATĀPAḤ KARA KAMPAKAḤ (82)
DUNDUBHYĀDI RAVĀŚ CŪDĀ KIṆKIṆĪ NŪPURA SVANĀḤ
CIBUKAM SVASTIKAM ŚASTAM KĀṆṬHAḤ ŚAṆKHAU JAYAPRAḌAḤ (83)
PARIṢVAṆGO HI VIDHYASTRAM SAURABHAM MĀDAKAUṢADHAM
VĀṆĪ MOHANA MANTRA ŚRĪR DEHA BUDDHI VIMOHINĪ (84)
NĀBHI RATNĀDI BHĀṆḌĀRAM NĀSĀ ŚRĪḤ SAKALONNATĀ
SMITA LEŚO'PY ACINTYĀDI VAŚĪKARAṆA TANTRAKAḤ (85)
ALAKĀNĀM KULAM BHĪṢMAM BHRṆGĀSTRAM BHAṆGADĀYAKAM
MŪRTIḤ KANDARPA YUDDHA ŚRĪR VEṆĪ SAṆJAYINĪ DHVAJĀ (86)

romālī - the line of hairs; *nāgapāśa* - snake-noose; *śrīḤ* - beauty; *nitambaḤ* - hips; *ratha* - chariot; *ulbaṇaḤ* - great; *danta* - teeth; *durdānta* - invincible; *sāmāntāḤ* - generals; *padāṅgulyaḤ* - toes; *padāyataḤ* - footmen. / *pāḍau* - feet; *padātika* - infantry; *adhyakṇau* - two generals; *pulakāḤ* - goosepimples; *pṛthu* - big; *kaṅkaṭāḤ* - armor; *ūrū* - thighs; *jaya* - victory; *maṇi* - jewel; *stambhau* - pillars; *bāhū* - arms; *pāśa* - ropes; *varau* - the best; *dṛḍhau* - firm. / *bhrū* - eyebrows; *dvandvam* - pair; *kārmukam* - bow; *krūram* - cruel; *kaṭākṣāḤ* - glances; *sāṅitāḤ* - whetted; *śarāḤ* - arrows; *bhālam* - forehead; *ardha* - half; *indu* - moon; *divya* - divine; *astram* - weapon; *ankuśāni* - goads; *nakha* - nails; *ankurāḤ* - tips. / *svarṇa* - golden; *indu* - moon; *phalakam* - shield; *vaktram* - face; *kṚpāṇī* - sword; *karayoḤ* - hands; *dyutiḤ* - luster; *bhalla bhārāḤ* - spears; *karāṅgulyaḤ* - fingers; *gaṅḍau* - cheeks; *kanaka* - gold; *darpaṇau* - two mirrors. / *keśa* - hair; *pāśaḤ* - braids; *kaṭu* - bitter; *krodhaḤ* - anger; *karṇau* - ears; *maurva* - bow; *guṇa* - string; *uttamau* - the best; *bandhūka* - Bandhūka-flowers; *adhara* - lips; *rāga* - redness; *ati* - very; *pratāpaḤ* - powerful; *kara* - hands; *kampakaḤ* - trembling / *dundubhī* - Dundubhi-drum; *ādi* - and others; *ravāḤ* - sounds; *cūdā* - bangles; *kiṅkiṇī* - waistbells; *nūpura* - anklebells; *svanāḤ* - jingling; *cibukam* - chin; *svastikam* - auspicious; *śastam* - great; *kaṅṭhaḤ* - neck; *śaṅkha* - conchshell; *jaya* - victory; *pradaḤ* - giver / *pariṅvaṅgaḤ* - embrace; *hi* - certainly; *vidhi* - Brahmā; *astram* - missile; *saurabham* - fragrance; *mādakauśadham* - enchanting herb; *vāṇī* - words; *mohana* - enchanting; *mantra* - formula; *śrī* - beauty; *deha* - body; *buddhi* - intelligence; *vimohinī* - enchantress. / *nābhi* - navel; *ratnādi* - jewels and so; *bhāṅḍāram* - storehouse; *nāsā* - nose; *śrī* - beauty; *sakala* - all; *unnatā* - raised; *smita* - smile; *leśa* - slight; *api* - even; *acintya* - inconceivable; *ādi* - etc.; *vaśīkaraṇa* - subduing; *tantrakaḤ* - spell / *alakānām* - of the hairs; *kulam* - abundance; *bhīṣmam* - terrible; *bhrṅgāstram* - Bhṛṅga-weapon; *bhaṅga* - breach; *dāyakam* - giver; *mūrtiḤ* - form; *kandarpa* - Cupid; *yuddha* - battle; *śrīḤ* - goddess of fortune; *veṇī* - braid; *saṅjayinī* - victory; *dhvajā* - banner.

Her body-hairs are like beautiful snake-nooses, Her buttocks are like a great chariot, Her teeth are like invincible generals and Her toes are like infantry-men.

Her feet are like two infantry-generals, the goosepimples on Her skin are like a suit of armor, Her thighs are like jewelled pillars of victory and Her arms are strong nooses.

Her eyebrows are like two cruel bows, Her glances are like sharp arrows, Her forehead is like the divine half moon-missile and the tips of Her nails are like goads.

Her face is like a golden moonlike shield, Her hands are like two swords, Her fingers are like spears and Her cheeks are like golden mirrors.

Her curly locks are Her bitter anger, Her ears are the best bowstrings, and Her red lips, that resemble Bandhūka-flowers, are Her fierce anger, that makes the hands of the enemies tremble.

The jingling of Her waistbells, bangles and anklebells are like the Dundubhī-drums announcing Her victory, Her chin is a great sign of auspiciousness (svastika) and Her neck is like a conchshell that proclaims Her victory.

Her embrace is Brahmā's missile, Her fragrance an enchanting herb, and Her beautiful words are an enchanting formula that enchant the body and the intelligence.

Her navel is like a storehouse of jewels and other treasures, Her raised nose is very beautiful and Her slight smile is like an inconceivable controlling spell.

Her hair is like a terrible Bhṛṅga-weapon that breaks the resistance of the enemy; She is the embodiment of the goddess of victory in the battle of Cupid and Her braid is like a victory-flag.

Stavāmṛta Kaṇā Vyākhyā: *Mahā-kavi Śrīpāda Raghunātha* perfectly describes the sweetness of Śrī Rādhikā's forms, qualities and pastimes. They are automatically manifest in his extraordinary juicy and sweet heart, that is totally fixed on Rādhā and naturally flow down the mouth of his pen like a stream of water. We are making an effort here to give a direct explanation of the verses of this great 'Viśākhānandada stotram'-poem. Surely the *rasika*, conscientious devotees will be able to find all the other more inner, figurative meanings of the verses. In the work of great poets there is apart from the direct, external meaning also a suggestive, figurative inner meaning, and those who are able to reveal such confidential meanings through *dhvani* (suggestion used in Sanskrit poetry) are called *mahā kavīs*. In the *Dhvanyāloka* (1.4) it is written:

*pratīyamānām punar anyad eva vastvasti vāṇīṣu mahā kavinām
yat tat prasiddhārayavātriktam vibhāti lāvānyam ivāṅganāsu*

"Just as some indescribable aura of elegance called *lāvānya* emanates from beautiful women, there is some unknown suggestive meaning in the poetry of the great poets, that is clearly distinct from its obvious, direct meaning." In other words, there is another kind of

beauty, a subtle beauty in women that is clearly distinct from their external beauty. Some women do not have this *lāvanya*, although they are beautifully made up and decorated and their physical appearance is also beautiful, and other women are called *lāvanyāmṛta candrikā* (the moonlight of nectarean elegance) by the *rasikas*, although they are neither physically beautiful nor nicely decorated. From this we can understand that *lāvanya* (elegance) is something separate from physical appearance. The same goes for the figurative meaning of great poetry; it is quite different from the external words. Only the sensitive *rasikas* can know and relish this.

In the next verses Śrī Raghunātha dāsa describes a vision of the Dāna-līlā. For the benefit of Śrī-Śrī Kṛṣṇa-Baladeva Vasudeva had arranged for a sacrifice to be held by Bhāguri and other *munis* near Govindakuṇḍa, at the base of Govardhana Hill, and any *gopikā* who would supply *ghī* to this sacrifice would be blessed by the sages with an increase of wealth and cows. This was proclaimed throughout Vraja. Thus Śrī Rādhārāṇī set off from Rādhākuṇḍa with Her girlfriends to go to Govindakuṇḍa. The *gopīs* carried small golden jugs with fresh *ghī* on their heads, that were protected from the weight by red round silken bands. Śyāmasundara had heard from a parrot that the *gopīs* were on their way, so with Subala, Madhumaṅgala and other chums He erected a tollstation on the way, and dressed Himself in an extraordinary Dānī-veśa (taxcollector's dress).

<i>sahacarī saṅge,</i>	<i>raṅge colu kāmīni,</i>	<i>dāminī yaiche ujora</i>
<i>govardhana taṭa,</i>	<i>nikaṭahi bāṭa,</i>	<i>lei yajña ghrta ghora</i>
	<i>dekho sakhi aparūpa raṅga!</i>	
<i>nirupama prema -</i>	<i>vilāsa rasāyaṇa,</i>	<i>pibaite pulakita aṅga</i>
<i>dūra saiye daraśana,</i>	<i>animikha locana,</i>	<i>bahatahi ānanda nīra</i>
<i>ānanda sāyare,</i>	<i>ḍubala duhu jana,</i>	<i>bahu kṣaṇa bhāi gelo thira</i>
<i>atīśaya ādara,</i>	<i>vidagadha nāgara,</i>	<i>rāi niyaḍe upanīta.</i>
<i>iha yadunandana,</i>	<i>nirakhaye duhu jana,</i>	<i>ati sukhe nimagana cita</i>

"Rādhikā and Her *sakhīs* walked down the road near the base of Govardhana Hill just like lightningstrikes, carrying the *ghī* for the sacrifice. Look, O *sakhi*, at the amazing fun! You will get goosepimples of ecstasy when you drink the nectar of these incomparable loving pastimes! When The divine Pair stared at Each other from a distance with unblinking eyes, They shed streams of ecstatic tears, They drowned in an ocean of bliss and it took a long time until They calmed down. Very carefully the clever hero came closer to Rāi. Yadunandana sees how the hearts of the young pair become absorbed in great ecstasy." (Pada Kalpataru)

<i>garavahi sundarī,</i>	<i>cololahi ānata,</i>	<i>nāgara pantha āgora</i>
<i>kokotahi bāṭa,</i>	<i>dāna deho majhu hāta,</i>	<i>āna chale kācalī tora</i>
	<i>aparūpa prema taraṅga</i>	
<i>dāna keli rasa,</i>	<i>kalita mahotsava,</i>	<i>vara kila kiñcita raṅga</i>
<i>alpa pāṭala bhelo,</i>	<i>athira dṛgañcala,</i>	<i>tahi jala-kaṇa parakāśa</i>
<i>dhūnāita bhurū dhanu,</i>	<i>pulake purita tanu,</i>	<i>alakhita ānanda hāsa</i>
<i>aichana heri carita,</i>	<i>puna toikhone,</i>	<i>bāhūḍala pada dui cāri</i>
<i>rādhā mādhava</i>	<i>duhu kara padatala,</i>	<i>rādhā mohana bolihāri</i>

"While the proud beautiful girl walked on, the Nāgara blocked the way and said: "Hand Me the tax, otherwise I will take Your blouse away! How amazing are the waves of love! Rādhikā now shows the *kila kiñcita bhāva* in this great festival of the Dāna-play! The corners of Her unsteady eyes become pink and show drops of water, Her eyebrows are arched, Her whole body gets studded with goosepimples, and She laughs ecstatically in an unseen way. "When Kṛṣṇa sees Her acting like this He turns back two or four paces again. Rādhā Mohana dāsa glorifies the footsoles and handpalms of Rādhā and Mādhava!"

In this way the *rasika* quarrel escalates. The proud girls speak with arched eyebrows and Śyāmasundara describes the sweetness of Rādhikā's enchanting limbs with extraordinary eloquence. The above eight verses are a sample of this. Śyāmasundara sees all of Rādhikā's limbs as powerful weapons of king Cupid, approaching Him to destroy His patience. These verses are easy to understand, so we will not elaborate on them further.

VERSE 87-91:

**ITI TE KĀMA SAṂGRĀMA SĀMAGRYO DURGHATĀḤ PARAIḤ
 ĪDRŚYO LALITĀDĪNĀM SENANĪNĀM CA RĀDHIKE (87)
 ATO DARPA MADĀD YŪTAM DĀNĪNDRAM AVADHĪRYA MĀM
 MAHĀ MĀRA MAHĀRĀJA NIYUKTAM PRATHITAM VRAJE (88)
 SUṢṬHU SĪMANTA SINDŪRA TILAKĀNĀM VARA TVIṢĀM
 HĀRĀṄGADĀDI COLĪNĀM NĀSĀ MAUKTIKA VĀSASĀM (89)
 KEYŪRA MUDRIKĀDĪNĀM KAJJALODYAD VATAMSAYOḤ
 ETĀVAD YUDDHA VASTŪNĀM PARĀRDHYĀNĀM PARĀRDHYATAḤ (90)
 TATHĀ DADHYĀDI GAVYĀNĀM AMŪLYĀNĀM VRAJODDBHAVĀT
 ADATTVĀ ME KARAM NYĀYYAM KHELANTYO BHRAMATEHA YAT (91)**

iti - thus; *te* - your; *kāma* - Cupid; *saṅgrāma* - battle; *sāmagryaḥ* - weapons; *durghatā* - difficult; *paraiḥ* - by others; *īdrśaḥ* - in this way; *lalitādinām* - beginning with Lalitā; *senāninām* - generals; *ca* - and; *rādhike* - O Rādhē! / *ataḥ* - then; *darpa* - pride; *madād* - out of intoxication; *yūtam* - endowed; *dānīndram* - the king of tax-collectors; *avadhīrya* - disrespecting; *mām* - Me; *mahā* - great; *māra* - Cupid; *mahārāja* - great king; *niyuktam* - engaged; *prathitam* - known; *vraje* - in Vraja / *suṣṭhu* - nicely; *sīmanta* - part of the hair; *sindūra* - vermilion; *tilakānām* - of *tilaka*-markings; *vara* - excellent; *tvīṣām* - splendor; *hāra* - necklaces; *aṅgada* - armlets; *ādi* - etc.; *colīnām* - blouses; *nāsa* - nose; *mauktika* - pearls; *vāsasām* - garments / *keyūra* - bracelets; *mudrikādinām* - rings; *kajjala* - eyeliner; *udyad* - manifest; *vataṃsayoḥ* - earrings; *etāvad* - that many; *yuddha* - battle; *vastūnām* - of things; *parārdhyānām* - of billions; *parardhyataḥ* - billions / *tathā* - then; *dadhi* - yoghurt; *ādi* - etc.; *gavyānām* - milk-products; *amūlyānām* - priceless; *vraja udbhavāt* - coming from Vraja; *adattvā* - not having given; *me* - My; *karam* - hand; *nyāyyam* -proper; *khelantyaḥ* - playing; *bhramata* - wandering; *iha* - here; *yat* - what.

Śrī Kṛṣṇa said: "O Rādhike! In this way all the paraphernalia for Cupid's battle reside in You, and they is difficult for others to attain. The

same thing goes for Your generals, headed by Lalitā! Now, intoxicated with pride, you are ignoring Me, the king of tax collectors, although it is well known in Vraja that I am engaged in My job by the great king Cupid. All the great paraphernalia of warfare, like the excellent vermilion in the parts of Your hair, Your brightly splendid tilaka-markings, Your necklaces, blouses, nose-pearls, garments, bracelets, rings, eyeliner and earrings are more valuable than billions upon billions (of gold coins). Without paying Me the levy of yoghurt and other priceless dairy-products from Vraja you are just loitering around here!

Stavāmṛta Kaṇā Vyākhyā: How wonderfully humorous are the erotic pastimes of Vraja! That is why the Lord's keeps His eternal consorts in the illusion that they are married to others through the agency of Yogamāyā, who can accomplish the impossible (*aghaṭana ghaṭana paṭiyasī*). He swims on an ocean of wonderful secrets as He makes them forget about their status and He also forgets about His own status. *rasa* cannot be relished unless you can forget about your status. *āmiho nā jāni nā jāne gopīgaṇa; duṅhāra rūpa guṇe duṅhāra nitya hare mana/ dharma chāḍi rāge duṅhe koroye milana; kabhu mile kabhu nā mile daivera ghaṭana / ei sab rasa-niryāsa koribo āsvāda* (C.C.) "I don't know it and the *gopīs* also don't know it. We always steal each other's minds with our forms and qualities. We meet each other by giving up virtuous principles; sometimes we meet and sometimes we don't meet - it is up to Fate. I will relish all these extracts of *rasa*." This extract of *rasa* can be relished in different erotic pastimes - Seeing each other, speaking with each other, touching each other, blocking the way, Rāsa, enjoyments in Vṛndāvana, watersports, boating pastimes, stealing the clothes, Dāna-pastime, hide-and-seek, drinking honey-wine, dressing like a girl, feigning sleep, playing dice, tugging at the garments, kissing, embracing, scratching, drinking the honey from the lips and intercourse - how wonderful and unprecedented is the sweet flavour of this extract of *rasa*!

Before this the sweetness of Śrīmatī's form was described by comparing them with different weapons of Cupid. Now Śrī Kṛṣṇa says: "O Śrī Rādhike! All the extraordinary ingredients of the erotic battle, all these infallible weapons, are present in You and are hard to find elsewhere!" In other words, no goddess of fortune, what to speak of any ordinary girl, is able to create such erotic agitation in Śrī Kṛṣṇa as the sweet limbs of *mahā-bhāvamayī* Śrī Rādhārāṇī. Each of Her limbs consists of *mahābhāva*. Then can no comparison be found at all?" To this He answers: "Your generals, headed by Lalitā, are endowed with the same powerful weapons of eros! I am engaged by Mahārāja Kandarpa¹¹ as the king of tax-collectors at this Dāna-Ghāṭī. Still you are proudly ignoring Me and are going off with many valuable ingredients that are fit for taxation." How funny is the way in which Kṛṣṇa levies taxes on these priceless dairy-products!

āhira ramaṇī yoto,

cālāiyā bāhira patha,

āpane yāicho ān chale

¹¹ This Cupid is the transcendental Cupid who emanates from Krishna to assist Him in His erotic pastimes.

<i>bāhu nāḍā diyā yāo,</i>	<i>dānī pāne nāhi cāo,</i>	<i>eto nā garava kāro bole</i>
<i>hede go kiśorī gori,</i>	<i>śunaho vacana mori,</i>	<i>tora dāna nā koribo āna</i>
<i>eteko śuniyā tabe,</i>	<i>hāsiyā bolaye sabe,</i>	<i>kibā dāna koho dekhi kāna</i>
<i>puna hāsi kohe vāñī,</i>	<i>śuno ohe vinodinī,</i>	<i>alpa nibo tomāra pīrite</i>
<i>pītavāsa kāma rāya,</i>	<i>se vā yoto dāna cāya,</i>	<i>tāhā tumi nā pāribe dite</i>
<i>gale gajamati hāra,</i>	<i>eka lakṣa dāna tāra,</i>	<i>dui lakṣa śiñhāra sindūra</i>
<i>tina lakṣa keśa-pāśa,</i>	<i>dāna māge pītavāsa,</i>	<i>cāri lakṣa pāyera nūpura</i>
<i>kusuma kabari jhuri,</i>	<i>pānca lakṣa dāna tāri,</i>	<i>nahe koho ye hoy ucita</i>
<i>morā koro rāja sevā,</i>	<i>kāñculīte lukā kibā,</i>	<i>dekhāiyā korāo paratīta</i>
<i>ke jāne kisera dāna,</i>	<i>ki bol bolaye kāna,</i>	<i>anya hoile āmi bhāle jāni</i>
<i>yadi puna heno bol,</i>	<i>tabe pābe pratiphala,</i>	<i>hāsilo ananta pahuñ śuni</i>

"All the cowherdgirls take the outside path around Govardhana, forcefully swaying their arms. Nobody can be as proud as them! They don't even look at the tax-collector who blocks their way! Listen, O young golden girl! I will not levy any other tax from You!" Hearing this, all the *gopīs* laughed and said: "Look, O Kāna! What is there to levy on us anyway?" Kṛṣṇa laughed and said: "Listen, O Vinodini! I will take only little because I love You! You are anyway not able to pay as much as king Cupid, Pītavāsa (Kṛṣṇa) wants to tax from You! You must pay Pītavāsa (Me or Cupid) a hundred thousand for Your big pearl necklace, two hundred thousand for the vermilion in the part of Your hair, three hundred thousand for Your braided hair, and four hundred thousand for the anklebells on Your feet! If You think that half a million tax on the flowers that fall down from Your braid is not proper, than tell Me what You consider a proper levy. I am engaged in the service of king Cupid! What are You hiding there in Your bodice? Show Me!" Who knows what other levies Dānī Rāya has demanded from Kiśorījū and what more He has said?

VERSES 92-94:

**TATO MAYĀ SAMAM YUDDHAM KARTUM ICCHATA BUDHYATE
KIṆCAIKO'HAM ŚATAM YŪYAM KURUDHVAM KRAMAŚAS TATAḤ (92)
PRATHAMAM LALITOCCAṆḌĀ CARATĀCCAṆḌA SAṄGARAM
TATAS TVAM TAD ANU PREṢṬHA SAṄGARĀḤ SAKALĀḤ KRAMĀT (93)
ATHA CEN MILITĀḤ KARTUM KĀMAYADHVE RAṆAM MADĀT
AGRE SARATA TAD DORBHYĀM PINĀSMI SAKALĀḤ KṢAṆĀT (94)**

tataḤ - therefore; *mayā samam* - with Me; *yuddham* - fight; *kartum* - doing; *icchata* - desire; *budhyate* - understood; *kiñ* - what; *ca* - and; *eka* - one; *aham* - I; *śatam* - hundreds; *yūyam* - you; *kurudhvam* - do; *kramaśaḥ* - gradually; *tataḥ* - thus. / *prathamam* - first; *lalitā* - Lalitā; *uccaṇḍā* - very angry; *caratāc* - may do; *caṇḍa* - fierce; *saṅgaram* - fight; *tataḥ* - thus; *tvaṁ* - you; *tat* - that; *anu* - following; *preṣṭha* - dear; *saṅgarāḥ* - warriors; *sakalāḥ* - all; *kramāt* - gradually. / *atha* - then; *ced* - if; *militāḥ* - assembled; *kartum* - doing; *kāmayadhve* - wanting; *raṇam* - fight; *madāt* - out of pride; *agre* - before; *sarata* - come; *tad* - then; *dorbhyām* - with the arms; *pināsmi* - I will crush; *sakalāḥ* - all; *kṣaṇāt* - in a moment.

I understand that you all want to fight with Me. But I am alone, and there are hundreds of you! Therefore you should fight Me one by one! First hottempered Lalitā can have a fierce fight with Me, after that You, and after that all the other gopīs, according to their qualifications! And if you are so proud and foolish that you want to fight with Me all together, then come before Me and I will crush you all with My arms in a single moment!"

VERSE 95-96:

**ITI KṚṢṆA VACAḤ ŚRUTVĀ SĀṬOPAMĀ NARMA NIRMITAM
SĀNANDAMĀ MADANĀKRĀNTA MĀNASĀLI KULĀNVITĀ (95)
SMITVĀ NETRĀNTA BĀṆAIS TAM STABDHĪKṚTYA MADODDHATAM
GACCHANTĪ HAṂSAVAD BHAṄGYĀ SMITVĀ TENA DHRTĀÑCALĀ (96)**

iti - thus; *Kṛṣṇa vacaḤ* - Kṛṣṇa's words; *śrutvā* - having heard; *sāṭopamā* - proudly; *narma* - joking words; *nirmitam* - making; *sānandam* - blissfully; *madana* - erotically; *ākrānta* - overwhelmed; *mānasā* - mentally; *ali-kula* - girlfriends; *anvitā* - accompanied by. / *smitvā* - having smiled; *netrānta* - corners of the eyes; *bāṇaiḤ* - with arrows; *tam* - Him; *stabdhīkṛtya* - stunning; *mada* - passion; *uddhatam* - overwhelmed; *gacchantī* - going; *haṁsavad* - like a swan; *bhaṅgyā* - with movements; *smitvā* - having smiled; *tena* - by Him; *dhṛta* - held; *añcalā* - edge of the garment.

Hearing Kṛṣṇa's proud joking words Śrī Rādhikā became very happy and Her mind was overwhelmed with amorous desires. She smiled and stunned Kṛṣṇa with the arrows She fired at Him from the corners of Her eyes. Kṛṣṇa was overwhelmed with passion and smiled as He grabbed the edge of Her garment while She tried to walk by with the gait of a swan.

Stavāmṛta Kaṇā Vyākhyā: When Śrī Rādhā heard these joking and proud words of Śrī Kṛṣṇa, Her heart was attacked by Cupid. These amorous desires of Śrī Rādhikā are actually just desires to serve and please Kṛṣṇa with Her *mādana rasa*. Slightly smiling, She fired an arrow-like glance at Śrī Kṛṣṇa. How wonderful is the power of Śrī Rādhikā's glance, so strongly enriched with *mādana rasa*! When Śrī Kṛṣṇa, who is *rasa ghana vigraha* and the transcendental youthful Cupid, saw the beauty of these glances even slightly during *pūrva rāga* He told a *sakhī*:

*soi! cāhani mohinī thora; marame bāndhilum,
heriyā bhulilum, rūpera nāhiko ora.....
sūna ye hiyā, rahala poḍiyā, vastu rahala tāya
caṇḍi dāsa koy, phiri dekhā hoy, tabe se parāṇa roy*

"O Sakhi! When this enchantress looked at Me even slightly She bound My heart and I forgot everything! There's no one as beautiful as Her! My heart was empty, but now it has gotten some substance. Caṇḍi dāsa sings: "If I can see Her again, then I can remain alive!"

VERSE 97:

LILAYĀÑCALAM ĀKRṢYA CALANTĪ CĀRU HELAYĀ
PURO RUDDHA PATHAM TAM TU PAŚYANTĪ RUṢṬAYĀ DRŚĀ

līlayā - playfully; *añcalam* - edge of cloth; *ākṛṣya* - pulling at; *calantī* - moving; *cāru* - beautiful; *helayā* - with a sign of disrespect; *puraḥ* - before; *ruddha* - blocked; *patham* - road; *tam* - Him; *tu* - but; *paśyantī* - seeing; *ruṣṭayā* - angrily; *drśā* - with eyes.

Kṛṣṇa playfully tugged at the edge of Rādhikā's sārī, but She walked on, showing Her beautiful mood called helā, and when He blocked Her path She looked at Him with angry eyes.

Stavāmṛta Kaṇā Vyākhyā: The mood called *helā* is defined as follows by Śrīla Rūpa Gosvāmī:

*grīvārecaka saṁyukto bhrū netrādi vikāsa kṛt
bhāvād īṣat prakāśo yaḥ sa hāva iti kathyate
hāva eva bhaved dhelā vyaktaḥ śṛṅgāra sūcakaḥ*

"The first transformation in the manifestation of *śṛṅgāra rasa* as a *sthāyi bhāva* is called *bhāva*. When the neck is bent, the eyes are widened and thus the eyebrows are lifted it is called *hāva*, at least when this mood is slightly manifest. But when this same expression clearly contains an underlying erotic mood it is called **helā**." (Ujjvala Nīlamanī) It is this *helā*-mood that Rādhikā expresses when Kṛṣṇa blocks Her path. She looks at Him angrily, a sweet anger anointed with ecstasy. The Dānī is fully enchanted by this *bhāva* and says:

vinodini! mui boḍo udāra dānī!
sakala chāḍiyā, viṣaya loiyāchi, tomāra mahimā śuni
hema varaṇa, maṇi ābharaṇa, sadāi nayane dekhi
pāsarite nāri, hiyāra bhari, pālatite nāri ānkhi
tumi se parāṇa, saravasa dhana, e dui nayānera tārā
eto kalāvati, gokule vasati, kāru nahe heno dhārā
ki jāni ki guṇe, hiyāra mājhāre, paśiyā koroḥo vāsa.
aparūpa nahe, emata sahaja, kohoye vaṁśī dāsa

"Vinodini! I am a very generous tax-collector! I've given up all My attachments when I heard about Your glories! My eyes constantly see golden and jewel ornaments! I cannot forget You, You fill up My heart! I cannot even blink with My eyes (when I see You)! You are the all-in-all of My life and You are the pupils of My eyes! There is no artful girl anywhere in Gokula like You! Who knows which attribute caused You to enter My heart and to live there?" Vamśī dāsa says: "It is not so amazing, it is quite natural (that She is so attractive to You)!"

Rādhā and Kṛṣṇa are both eager to relish Each other's forms, qualities and pastimes. Finally the *sakhīs* manage to accomplish Their sweet meeting:

mohana vijana vane, dūre gelo sakhigaṇe, ekalā rahilo dhanī rāi
duti ānkhi chale chale, caraṇa kamala tale, kānu āsi poḍolo loṭāi
vinodini! janama saphala bhelo mora!

tomā heno guṇa nidhi, pathe āni dilā vidhi, ānandera ki kohobo ora
ravira kiraṇa pāiche, cānda mukha ghāmiyāche, mukhara mañjira duṭi pāya
hiyāra upore rākhi, juḍāo se mora ānkhi, candana carcita kori gāya
eteko minati kori, rāiyera karete dhari, bosāyalo nija pitavāse
nirjana nikuñja vane, milana doñhāra sane, mane mane hāse vamśī dāsa

"The *sakhīs* went far away from the enchanting lonely forest, leaving Rāi behind alone there. Then Kānu came there and fell at Her lotus feet, saying: O Vinodini! My birth has become a success, for Fate brought a qualified jewel like You on My way! What could be more ecstatic?" Your moonlike face perspires when the sunrays touch it and Your anklebells jingle on Your feet. Keep them on My chest and soothe My eyes as sandalwoodpulp soothes the body!" Speaking in such a humble way Kṛṣṇa took Rāi by the hand and seated Her on His own yellow *dhotī*. When Vamśī dāsa sees Their meeting in this solitary *kuñja*-forest he laughs within himself."

VERSE 98:

**MĀNASA SVARDHUNĪM TŪRṆAM UTTARĪTUṀ TARĪM ŚRITĀ
 KAMPITĀYĀM TARAU BHĪTYĀ STUVANTĪ KṚṢṆA NĀVIKAM**

mānasa svardhunīm - on the Mānasa Gaṅgā-lake; *tūrṇam* - quickly; *uttarītuṀ* - for crossing; *tarīm* - boat; *śritā* - sheltered; *kampitāyān* - shaking; *tarau* - on the boat; *bhītyā* - fearfully; *stuvantī* - praising; *Kṛṣṇa* - Kṛṣṇa; *nāvikam* - the boatman.

Śrīmatī steps in a boat because She quickly wants to cross the Mānasa Gaṅgā, and when the boat starts to rock She fearfully praises the boatman Kṛṣṇa.

Stavāmrta Kaṇā Vyākhyā: Now Śrīpāda Raghunātha perceives the boating pastime of Śrī Rādhā-Mādhava. Śrīmatī quickly wants to cross the Mānasa Gaṅgā, so She boards the old and broken boat of the young steersman Śyāmasundara. As soon as the boat comes to the middle of the Mānasa Gaṅgā-lake it starts to rock in the strong winds, and Rādhikā fearfully praises the Kṛṣṇa-boatman:

*nāiyā he ekhon loiyā colo pāra; pūriilo tomāra āsā ki āra vicāra
akalaṅka kule mora kalaṅka rākhile, ekhon kibā mone āche nā boloho chale
nāiyā hoiyā cūḍā bāndha mayūrera pākhe, ithe ki garava koro kula vadhū sāthe
pāre neo nūtana nāiyā nā koro veyāja; jñāna dāsa kohe nāiyā boḍo rasa rāja*

"O Boatman! Now take Me across the lake! Your desires are fulfilled, what more do You want? You have now polluted the spotless reputation of My family (by committing adultery with Me) What do You have on Your mind? Tell Me openly! Why do You have a crown of peacockfeathers, being a boatman? Why are You so haughty with the married girls? Take Me across the lake, O young boatman, and don't play any tricks!" Jñāna dāsa says: "This boatman is a great *rasika*!"

*nā bāo navīna kāṇḍāri; jhalake uṭhaye jala bhaye kempe mori
tvarāya taraṇi loiyā tīre āilā śyāma, saphala korilā vidhi pūriilo manokāma
navīna mākhana chenā ye chilo pasāre; sakala dilen śyāma nāgarera kare
aṅjalī aṅjalī kori korilā bhojana; sabe meli colilen āpan bhavana
āilā mandire rāi sakhīgaṇa saṅge; hariṣe bosilā dhanī premera taraṅge*

"Don't row anymore, O young steersman! The water is gushing in only more. I'm shivering and dying of fear!" Śyāma quickly brought His boat to the shore and Fate arranged there for the fulfillment of all His desires. The *gopīs* gave Śyāma all the fresh butter and buttermilk that was meant to be sold, and He began to eat it, handful after handful. Then everyone went to their own home. When Rāi came to Her own home She joyfully sat down on the waves of love."

VERSE 99-103:

**NIJA KUṆḌA PAYAḤ KELI LĪLĀ NIRJITAM ACYUTAM
HASITUM YUṆJATI BHAṄGYĀ SMERĀ SMERA-MUKHĪḤ SAKHĪḤ (99)
MĀKANDA MUKULA SYANDI MARANDA SYANDI MANDIRE
KELI TALPE MUKUNDENA KUNDAVRṆDENA MAṆḌITĀ (100)
NĀNĀ PUṢPA MAṆIVRĀTA PIṆCHA GUṆJĀ PHALĀDIBHĪḤ
KṚṢṆA GUMPHITA DHAMMILLOTPHULLA ROMA SMARĀṆKURĀ (101)
MAṆJU KUṆJE MUKUNDASYA KUCAU CITRAYATAḤ KARAM
KṢAPAYANTĪ KUCĀKṢEPAIḤ SUSAKHYA MADHUNONMADĀ (102)
VILĀSE YATNATAḤ KṚṢṆA DATTAM TĀMBŪLA CARVITAM
SMITVĀ VĀMYĀD AGRHNĀNĀ TATRĀROPITA DŪṢAṆAM (103)**

nija - own; *kuṇḍa* - lake; *payaḤ* - water; *keli* - play; *līlā* - pastime; *nirjitam* - privately; *acyutam* - Acyuta; *hasituṁ* - mocking; *yuñjati* - engaging; *bhaṅgyā* - with gestures; *smerā* - smiling; *smeramukhīḤ* - smiling faced girl; *sakhīḤ* - girlfriends / *mākanda* - mango; *mukula* - buds; *syandi* - trickling; *maranda* - honey; *syandi* - trickling; *mandire* - in the cottage; *keli* - play; *talpe* - on the bed; *mukundena* - with Mukunda; *kunda* - Kunda-flowers; *vṛndena* - with an abundance; *maṇḍitā* - decorated / *nānā* - various; *puṣpa* - flowers; *maṇivrāta* - jewels; *piñcha* - feathers; *guñjā* - *guñjā*-beads; *phalādibhiḤ* - and with fruits and so; *Kṛṣṇa* - Kṛṣṇa; *gumphita* - strung; *dhammilla* - braid; *utphulla* - blooming; *roma* - pores of skin; *smara* - Cupid; *aṅkurā* - sprouts / *mañju* - lovely; *kuñje* - in a grove; *mukundasya* - of Mukunda; *kucau* - breasts; *citrayataḤ* -making pictures; *karam* - hand; *kṣapayantī* - causing to tremble; *kuca* - breasts; *kṣepaiḤ* - with the movements; *susakhya* - intimate friendship (love); *madhunā* - by honey; *unmadā* - maddened / *vilāse* - in pastimes; *yatnataḤ* - carefully; *Kṛṣṇa* - by Kṛṣṇa; *dattam* - given; *tāmbūla* - bettelleaves; *carvitam* - chewed; *smitvā* - having smiled; *vāmyād* - out of contrariness; *agrhnānā* - not accepting; *tatra* - there; *āropita* - finding; *dūṣaṇam* - contamination.

She engages Her smiling girlfriends in mocking Acyuta with different gestures after She defeated Him in a water-game in Her own lake.

On a playbed in a cottage where the honey trickles from the mango-buds She is decorated with many Kunda-flowers by Mukunda.

Cupid's sprouts start to blossom in the pores of Her skin when Kṛṣṇa binds Her braids with different flowers, jewels, peacockfeathers and guñjā-beads and so.

In a lovely grove She becomes intoxicated with the honey of intimate friendship and strikes Kṛṣṇa's lotuslike hands with Her breasts while He is trying to draw pictures on them.

During amorous pastimes Kṛṣṇa gives Her His chewed betelleaves, but She simply smiles and refuses to accept them, considering them to be contaminated.

Stavāmṛta Kaṇā Vyākhyā: What an amazing, purifying Mandākinī-river of *līlā-rasa* is this 'Viśākhānandada Stotram' of Śrīpāda Raghunātha! Just as the Mandākinī-river floods both riverbanks in the month of Bhādra (the monsoon-months of August and September), with one wave cascading over the other, and then quickly runs towards the ocean, similarly this purifying Mandākinī of Śrīpāda Raghunātha's *stotram* is like an ear-delighting sound-vibration containing a stream of *yugala-līlā-rasa* that inundates the hearts of the *rasika bhaktas* and makes wonderful waves of *rasa* there, streaming without interruption towards the lotus feet of Śrī-Śrī Rādhā-Mādhava, the ocean of *rasa* and the ocean of *prema*.

At noontime Śrī Raghunātha dāsa sits on the bank of Śrī Rādhākuṇḍa, absorbed in remembering transcendental pastimes, when suddenly he sees how Rādhā and Kṛṣṇa and Their girlfriends come to the *kuṇḍa* to play Their water-pastimes. He sees:

sab sakhigaṇa meli korolo payāna; kautuke keli kuṇḍa avagāna

*jala mähā paiṭhalo sakhīgaṇa meli; duhu jana samara koroto jalakeli
vithārāla kuntala jara jara aṅga; gahana samare dei nāgara bhaṅga
sakhīgaṇa beḍhalo śyāmara canda; govinda dāsa heri rahu dhandha*

"All the *sakhīs* blissfully met and entered the water of the *kuṇḍa* to start a waterfight with the Divine Pair. Their long hair became wet and spread all over their bodies. They surrounded Śyāma-candra (Kṛṣṇa, the black moon) and got into a heavy waterfight with Him." Govinda dāsa is startled when he beholds this. (Pada Kalpataru)

Kṛṣṇa is called Ajita, the Invincible, and because He never fails in His omnipotence He is named **Acyuta**. But now Śrī Raghunātha dāsa sees that his Īsvarī Rādhikā easily defeats this Acyuta in the watersports in Rādhākuṇḍa! When Śyāma sees the movements Rādhikā makes when She splashes Him with water, the restless looks She casts at Him from Her eyes and the sweetness of Her wet body that shines through Her wet garments, and when He hears the sweet jingling of Her bangles, He easily accepts defeat. The *sakhīs* blissfully clap their hands to congratulate Śrīmatī when they see Acyuta's defeat, and with a movement of Her eyes Śrīmatī engages Her smiling *sakhīs* in mocking Acyuta. Understanding Śrīmatī's hint, the *sakhīs* tell Śyāma: "Ohe! Don't come here anymore to play with our *sakhī*! This is not the killing of Bakāsura or Pūtanā, nor is this the pasturing field where You can tend Your cows and roll about with Your chums like Subala! Now You are playing with Jaya-Śrī, Śrī Rādhikā, the goddess of victory Herself! With a single sidelong glance She can crush the mind and heart of even a great, great hero like You! Don't try to play with Her to defeat Her!" How happy Śrīmatī is when She hears these joking words!

After the watersports the Divine Couple and Their *sakhīs* come back on the shore where Their maidservants bathe Them again, massage Them with oil and dress Them in fresh, dry clothes. Then the divine Pair enters a *kuñja*-cottage on the bank of Rādhākuṇḍa. When the spring has just arrived honey trickles from the mangobuds inside this cottage which is filled with the buzzing of bees and the singing of cuckoos in the fifth note. Everything is full of great amorous incitements. Śyāma and Svāminī sit down on a playbed in the *kuñja*-cottage and Śyāma wants to start decorating Svāminī there, so the *sakhīs* and *mañjarīs* go to pick many Kunda-flowers, from which Śyāma can personally fashion so many floral ornaments like garlands, armllets, bangles, sashes and anklebells.

Now Rasikendra (Kṛṣṇa, the king of relishers) takes a golden comb, lovingly starts to comb Svāminī's hair and makes a braid of it with different flowers, jewels, peacockfeathers, and *guñjā*-beads. The *sakhīs* and *mañjarīs* are beside themselves of ecstasy when they see Śrīmān decorating Śrīmatī in this way. After He has done His job Kṛṣṇa hands Śrīmatī a jewelled mirror and asks Her what She thinks about the braid He made. Seeing how wonderfully Rasikendra has decorated Her hair Śrīmatī horripilates of ecstasy. Śrī Raghunātha dāsa, in his form of Tulasī Mañjarī, sees everything and swims in an ocean of bliss. Tulasī sees how Śrīmatī's body, that consists of pure ecstasy, blossoms like Cupid's buds in the form of Her ecstatic goosepimples.

Finally Nāgaramaṇi starts drawing pictures of leaves on Śrīmatī's breasts. Nāgara's hands shiver of amorous agitation when He touches these breasts, and that shivering obstructs His work of drawing the pictures. Śrīmatī is then intoxicated with the honey of *susakhya*, or intimate loving friendship, and forcibly strikes Kṛṣṇa's lotuslike hands with Her

breasts! Śrī Rūpa Gosvāmī gives the following example of this *susakhya*-mood in his 'Ujjvala Nīlamanī':

*āviṣkurvati visphuran-nava nakhollekhaṁ svavakṣas taṭaṁ
kṛṣṇe pīta dukūla saṅkalanayā smitvā sakhīnām puraḤ
abhra śyāmam uro rurodha balita bhrūr ānanam dhunvati
romāñcodgama kañcukena kucayor dvandvena gāndharvikā*

Śrī Rūpa Mañjarī told her friend: "In front of all the *sakhīs* smiling Kṛṣṇa removed His yellow scarf and showed all the fresh scratching-marks of Rādhā's nails (signs of lovemaking) on His chest. Gāndharvikā then frowned Her eyebrows and shook Her head and covered Śyāma's cloudblue chest with Her horripilating breasts!" She could never do such a thing unless She was intoxicated with the honey of *susakhya* (intimate friendship)! After dressing and ornamenting Each other, Śrī Rādhā and Mādhava enter a *kuñja*-cottage where They have a picknick and lay down to rest.

*ratana thāli bhori, cini kadalī sara, ānali rasavatī rāi
śītala kuñjatala, gandha suparimala, baiṭhala nāgara yāi
bhojana koru vrajarāya.
vāsita vāri, sukarpūra tāmbūla, sakhīgaṇa deoto bādhāya
agora candana, śyāma aṅge lepāna, vijai kusumaka vāya
sakhīgaṇa saṅge, vihāra koroto duhu, govinda dāsa boli yāy*

"Rasavatī Rāi brings jewelled plates filled with sweets, bananas and cream and Nāgara sits down on the nicely fragrant and cool floor of the *kuñja*. While the Lord of Vraja eats, the *sakhīs* bring scented water and betelleaves with camphor. They anoint Śyāma's limbs with sandalwoodpulp and fan Him with flowerfans. Thus Govinda dāsa describes Rādhā and Śyāma's sports with Their girlfriends."

*sakhīgaṇa saṅge, rāi sudhāmukhī, kānuka bhojana śeṣa
bhuñjaye koto, paramānanda kautuke, guṇa mañjarī pariveśa
aparūpa bhojana keli
koriyā ācamana, nibhṛta nīketana, calu sab sahacarī meli
ratana pālañka'pora, sutala rāi kānu, priya sakhī tāmbūla delo*

"After Kānu has finished His meal nectar-faced Rāi and Her girlfriends eat His remnants, that are served to them by Guṇa Mañjarī, in topmost ecstasy! How wonderful is this eating-pastime! All the assembled *sakhīs* wash their mouths and go to the lonely place where Rāi and Kānu are reclining on a jewelled sofa, to serve Them betelleaves." (Pada Kalpataru) During amorous pastimes Śyāma wants to push His chewed betelleaves in Śrīmatī's mouth, but Śrīmatī refuses to accept them. Making a dirty face and smiling in a mood of opposition, She says: "I won't eat this, which is chewed by that mouth that has already kissed thousands of other girls!" After making love Rādhā and Śyāma doze off for a while - *kṣaṇe eka ninde, nindāyali duhuñ jana balarāma haraṣita bhelo*. When They wake up the maidservants wash Their mouths and Vṛndādevī brings male and female parrots (*śuka-sārikā*) who delight everyone with sweet songs and praises of Rādhikā and Mādhava.

VERSE 104:

**DYŪTE PAṆĪKṚTĀM VAṂŚĪM JITVĀ KRṢṂA SUGOPITĀM
HASITVĀCCHIDYA GRHNĀNĀ STUTĀ SMERĀLI SAṅCAYAIḤ**

dyūte - in a dice-game; *paṅkṛtām* - put at stake; *vaṁśīm* - flute; *jitvā* - having won; *Kṛṣṇa* - Kṛṣṇa; *sugopitām* - secretly; *hasitvā* - laughing; *acchidya* - snatching away; *grhnānā* - taking; *stutā* - praised; *smera* - smiling; *ali* - girlfriends; *saṅcayaiḤ* - by a group.

When She defeats Kṛṣṇa in a dice-game and wins His flute, that was put up for a wager, Kṛṣṇa tries to hide it, but She smiles and snatches it away from Him while Her smiling girlfriends loudly praise Her.

Stavāmṛta Kaṇā Vyākhyā: Now Rādhā and Mādhava commence Their dice-game in Sudevī's *kuñja*. Kṛṣṇa puts up His flute for a wager and Śrīmatī Her Viṇā. Nāgara is defeated because He is completely enchanted by Śrī Rādhā's sweetness:

rādhā mādhava, pāśaka khelato, kori koto vividha vidhāna
duhuka vacana rīti, kevala pīriti, duhu vara rasika nidhāna
sakhi he! āju nāhi ānanda ora!
duhu donhā rūpa, nayana bhari pībai, duhu kiye candra cakora
hātahi hāta, lāgāi yab khelata, bhāve avaśa tab deha

"Rādhā and Mādhava follow different rules when They play dice, but Their words are simply filled with love. Indeed, They are the greatest jewels of *rasikas*! O *sakhi*! Today there's no limit to the ecstasy! They fill up Their eyes with the nectar of Each other's forms like Cakora-birds drinking the nectar of the moon, and although They play with Their hands Their whole bodies become overwhelmed by ecstasy." When Nāgara sees Śrīmatī's wonderful sweetness during this dice-game and feels the touch of Her beautiful hand He becomes overwhelmed with ecstasy. When He is defeated in the match He tries to hide His flute from Her. Rādhārāṇī wants to take the flute, but Śyāma does not want to give it. Who can then see (imagine) the force *vijayinī* Rādhā uses! Forcibly She snatches the flute out of Śyāma's hand. The *sakhīs* roll over the ground of laughter and ecstasy when they see Śrīmatī's endeavours and praise Her for the way She forcibly snatched the flute away from Śyāma.

VERSE 105-106:

VIŚĀKHĀ GŪḌHA NARMOKTI JITA KRṢṂĀRPIṬA SMITĀ

**NARMĀDHYĀYA VARĀCĀRYĀ BHĀRATĪ JAYI VĀGMITĀ (105)
VIŚĀKHĀGRE RAHAḤ KELI KATHODGHĀṬAKA MĀDHAVAM
TĀḌAYANTĪ DVIRABJENA SA BHRŪBHAṄGENA LĪLAYĀ (106)**

viśākhā - Viśākhā; *gūḍha* - intimate; *narma* - joking; *ukti* - words; *jita* - defeats; *Kṛṣṇa* - Kṛṣṇa; *arpita* - offered; *smitā* - smile; *narma* - joking; *adhyāya* - study; *vara* - best; *ācāryā* - teacher; *bhāratī* - Sarasvatī; *jayi* - defeating; *vāgmitā* - eloquence / *viśākhā* - Viśākhā; *agre* - before; *rahaḤ* - intimate; *keli* - pastimes; *kathā* - topics; *udghāṭaka* - the revealer; *mādhavam* - Mādhava; *tāḍayantī* - striking; *dviḤ* - twice; *abjena* - with a lotus flower; *sa* - with; *bhrūbhaṅgena* - a movement of Her eyebrows; *līlayā* - playfully.

She smiles when Viśākhā verbally defeats Kṛṣṇa with intimate jokes, and She is the best teacher in the science of joking Herself, defeating even Sarasvatī in eloquence.

When Mādhava reveals all kinds of intimate topics about His pastimes to Viśākhā, Rādhikā playfully frowns Her eyebrows and strikes Him twice with Her playlotus.

Stavāmṛta Kaṇā Vyākhyā: Śrīmatī smiles and looks at Kṛṣṇa when Viśākhā verbally defeats Him with joking words. The *sakhīs* have learned the art of using joking words from Śrī Rādhārāṇī alone, because She is the best teacher in the science of joking and She is even more eloquent than Bhāratī, or Sarasvatī, the goddess of speech and learning.

Knowing that He is defeated by Viśākhā in a joking discussion, Mādhava changes the subject to conceal His embarrassment and begins to embarrass Rādhikā by telling Viśākhā about Śrīmatī's haughtiness during His intimate pastimes with Her. When Śrīmatī hears this She blushes of shame, playfully frowns Her eyebrows and strikes Mādhava with Her hand-lotus!

VERSE 107:

**LALITĀDI PURAḤ SĀKṢĀT KṚṢṆA SAMBHOGA LĀNCHANE
SŪCYAMĀNE DṚŚĀ DŪTYĀ SMITVĀ HUṆKURVATI RUṢĀ**

lalitādi - Lalitā and others; *puraḤ* - before; *sāksāt* - directly; *Kṛṣṇa* - Kṛṣṇa; *sambhoga* - enjoyment; *lānchane* - marks; *sūcyamāne* - showing; *dṛśā* - by a glance; *dūtyā* - by a girl-messenger; *smitvā* - smiling; *huṅkurvatī* - roaring; *ruṣā* - angrily.

She smiles and angrily rebukes a dūti who reveals the marks of Kṛṣṇa's lovmaking on Her body in front of Lalitā and others with a gesture of her eyes.

Stavāmṛta Kaṇā Vyākhyā: How wonderful is Śrī Raghunātha dāsa's vision of these transcendental *rasika* pastimes! His heart is like a bumblebee that is drunk from the honey of Śrī Rādhā and Mādhava's garden of divine pastimes and his poetry is like the buzzing of that bee that pleases the minds and hearts of the *rasika* devotees with the remnants of the divine fragrance of these pastimes. How wonderfully he recollects these sweet pastimes in these verses! Once, while Rādhā and Mādhava have Their unprecedented pastimes in the forests of Vraja, one *dūti* (girl-messenger) gives sly hints with her eyes to Lālītā and other *sakhīs*, showing the marks of Kṛṣṇa's amorous enjoyment on Rādhikā's limbs. Lalitā and the *sakhīs* make different jokes about this and Rādhikā smiles, contracts Her eyes out of shyness, and angrily rebukes this *dūti*.

VERSE 108:

***KVACIT PRAṆAYA MĀNENA SMITAM ĀVṚTYA MAUNINĪ
BHĪTYĀ SMĀRA ŚARAIḤ BHAṄGYĀLIṄGANTĪ SASMITAṀ HARIM***

kvacit - sometimes; *praṇaya* - love; *mānena* - with pique; *smitam* - smiling; *āvṛtya* - concealing; *mauninī* - silent girl; *bhītyā* - fearfully; *smāra* - Cupid; *śaraiḥ* - with arrows; *bhaṅgyā* - with gestures; *aliṅgantī* - embraces; *sasmitaṁ* - with a smile; *harim* - Hari.

Sometimes She is driven by loving anger and She stays silent and covers Her smile, but as soon as She becomes afraid of Cupid's arrows She embraces Hari with a smile.

Stavāmṛta Kaṇā Vyākhyā: Sometimes also Śrīmatī may remain silent and restrain Her laughter out of loving anger. Praṇaya is the greatest shelter for *māna*, and therefore Rādhā and Mādhava may be angry with Each other with or without a cause:

*akāraṇād dvayor eva kāraṇābhāsatas tathā; prodyan praṇaya evāyaṁ vrajen nirhetu
mānatām
ādyam mānam pariṇāmam praṇayasya jagur budhāḤ; dvitīyam punar asyaiva vilāsa bhara
vaibhavam
budhaiḤ praṇaya mānākhyā eṣa eva prakirtitaḤ (Ujjvala Nīlamanī)*

"In Vraja Śrī Rādhā-Mādhava go through two kinds of *māna* - with a cause and without a cause. Causeless pique is again divided in two categories - causeless and with an apparent cause (*kāraṇābhāsa*). *Māna* that comes forth from *praṇaya* is called 'causeless

māna'. The wise call *māna* with a cause the culmination of *praṇaya* and causeless pique the *vilāsa vaibhava* of *praṇaya*. The learned call causeless *māna* also ***praṇaya māna***."

*rasavati rāi rasikavara ṭhāma; śyāma tanu mukure herai anupāma
nija pratibimba śyāma - aṅge heri; rokhe kohoto dhani ānana pheri
nāgara eto kiye cañcala bheli; hāmāri samukhe karu āna saṅge keli
eto kōhi rāi korolo tahi māna*

When Rasavatī Rāi sees Her own reflection on Śyāma's glossy mirror-like chest She becomes angry with Him, thinking it to be some other girl sporting with Him. She becomes angry with Him, exclaiming: "Nāgara! How naughty You are to enjoy with another girl straight in front of us!" The *sakhīs* then explain Her that it is not another heroine, but just Her own reflection on Śrī Hari's chest. *sundari! jānalum tuyā durabhāṇa; hari ūra mukure heri nija cāhari tāhe sautinī kori māna* When Rādhikā hears Her friends' explanation She realizes Her mistake, but She suppresses a smile and remains silent, until finally She becomes afraid of Cupid's arrows and blissfully embraces Hari. Buzzing bees want to fly up to Śrīmatī's beautiful lotuslike face, attracted to Her fragrance, and Śrīmatī uses this opportunity to fearfully embrace Her Prāṇa Vallabha, who starts laughing, and ask Him for protection.

VERSE 109-110:

**KUPITAM KAUTUKAIḤ KRṢṆAM VIHĀRE BĀḌHA MAUNINAM
KĀTARĀ PARIRABHYĀŚU MĀNAYANTĪ SMITĀNANAM (109)
MITHAḤ PRAṆAYA MĀNENA MAUNINĪ MAUNINAM HARIM
NIRMAUNA SMARA MITREṆA NIRMAUNAM VĪKṢYA SASMITĀ (110)**

kupitam - angry; *kautukaiḤ* - playfully; *Kṛṣṇam* - Kṛṣṇa; *vihāre* - during pastimes; *bāḍha* - more; *mauninam* - silent; *kātarā* - upset; *parirabhya* - embracing; *āśu* - swiftly; *mānayantī* - worshipping; *smita* - smiling; *ānanam* - face. / *mithaḤ* - mutually; *praṇaya* - loving; *mānena* - with anger; *mauninī* - silent girl; *mauninam harim* - silent Hari; *nirmaunā* - not silent; *smara* - Cupid; *mitreṇa* - by a friend; *nirmaunam* - not silent; *vīkṣya* - seeing; *sasmitā* - with a smile.

Once, during amorous pastimes, Kṛṣṇa playfully became angry and remained silent for a long time. This made Rādhikā very upset and made Her quickly worship Him by embracing Him with a smiling face.

Sometimes Rādhikā and Hari are lovingly angry at Each other and refuse to speak to Each other. Their friend Cupid then intervenes and breaks Hari's silence. Haripriyā Rādhikā then also breaks Her silence and looks at Hari again with a smile.

Stavāmṛta Kaṇā Vyākhyā: Once Rādhā and Mādhava are angry with Each other and Śrīmatī thinks: "Śyāma will not speak first, then I will also not speak!" Śyāmasundara also thinks: "If Śrīmatī doesn't speak, then I will also not say anything!" How much They are suffering by refusing to speak to Each other! But They start speaking to Each other again when Their friend Cupid intervenes. How wonderful is Cupid's mediation! Kṛṣṇa starts by touching a pomegranate (using it as a symbol for Rādhikā's firm breasts), and this makes Śrīmatī smile slightly. Kṛṣṇa then says: "Rādhe! Your vow was broken first, because You smiled!" Śrīmatī then says: "No, You broke Your vow first by touching that pomegranate!" In this way They Both begin to smile and speak with Each other again.

VERSES 111-112:

**KVACIT PATHI MILAC CANDRĀVALĪ SAMBHOGA DŪṢAṆAM
ŚRUTVĀ KRŪRA SAKHĪ VAKTRĀN MUKUNDE MĀNINĪ RUṢĀ (111)
PĀDA LĀKṢĀ RASOLLĀSI ŚIRASKAṂ KAṂSA VIDVIṢAM
KṚTA KĀKU ŚATAṂ SĀŚRĀ PAŚYANTĪṢAC CALAD DṚŚĀ (112)**

kvacit - sometimes; *pathi* - on the way; *milat* - meeting; *candrāvalī* - Candrāvalī; *sambhoga* - enjoyment; *dūṣaṇam* - polluted; *śrutvā* - having heard; *krūra* - cruel; *sakhī* - girlfriend; *vaktrād* - from the mouth; *mukunde* - in Mukunda; *mānini* - proud girl; *ruṣā* - angry / *pāda* - feet; *lākṣā* - lac; *rasa* - fluid; *ullāsi* - shining; *śiraskam* - on the head; *kaṁsa vidviṣam* - Kṛṣṇa, the enemy of Kaṁsa; *kṛta* - doing; *kāku* - plaintive words; *śataṁ* - hundreds; *sāśra* - with tears; *paśyantī* - sees; *īṣat* - slightly; *calad* - moving; *dṛśā* - eyes.

Sometimes She hears from a cruel sakhī that Mukunda met Candrāvalī on the way and was polluted by enjoying with Her. This makes Her very angry with Him. Kṛṣṇa then offers plaintive words to Her and decorates His head with the glistening lac from Her feet while She glimpses at Him with restless, tearfilled eyes.

Stavāmṛta Kaṇā Vyākhyā: While Rādhikā thus sports in the forest (*vana vihāra*) with Kṛṣṇa, She hears from a cruel *sakhī*: "Sakhi Rādhe! Are You now freely enjoying with this womanizer who is polluted by having enjoyed with Candrāvalī? Just today I saw Him meeting Candrāvalī when He was on His way to meet You and going into a *kuñja* to enjoy with Her!" When Śrīmatī hears these accusations from Her *sakhī* She becomes *mānini*. Seeing that Śrīmatī suddenly rejects Him, Nāgara begins to flatter Her with hundreds of pleas:

kṣema aparādha, *sundari! beri eka koro avadhāna!*
prema bāda korobi yab, *tab koiche dharaba parāṇa*

<i>lekhi loho kavaca,</i>	<i>dāsa kori sundari,</i>	<i>jivana yauvane bahu bhāgi</i>
<i>tuyā guṇa ratana,</i>	<i>śravaṇe maṇi kuṇḍala,</i>	<i>ebe bhelo tribhaṅga vairāgi</i>
<i>pitāmbara gole,</i>	<i>kori kara yugale,</i>	<i>minati karahu tuyā āge</i>
<i>hāma yaiche lākho</i>	<i>lākho śyāma luṭhata,</i>	<i>tuyā dhani caraṇa sohāge</i>
<i>manasija kore dhanu,</i>	<i>heri kātara tanu,</i>	<i>vichurala dhana jana māyā</i>
<i>tachu bhaya lāgi,</i>	<i>śaraṇa hām leyaluṃ,</i>	<i>deha pada paṅkaja chāyā</i>

"O beautiful girl! Listen carefully! If You stop loving Me because of some slight offence I may have committed, then how can I remain alive? Your jewel-like qualities are like earrings to Me, but now I have (been forced to) renounced them. Holding My yellow cloth in My hands I humiliate Myself before You. There are hundreds of thousands of Śyāmas like Me rolling at Your lotus feet. My body gets agitated when Cupid holds His bow, and I gave up My wealth, friends and all other *māyā*. Fearing Cupid, I've taken shelter of You! Give Me the shade of Your lotus feet!" Speaking these plaintive words, Śyāma rolls in the dust of Śrīmatī's lotus feet, that are moist with sweat, and when He places Her feet on His head Her red footlac gets printed on His beautiful hair. Śrī Prabodhānanda Sarasvati said (in Rādhā Rasa Sudhānidhi 201):

*rasaghana mohana mūrtim vicitra keli mahotsavollasitam
rādhā caraṇa vilōḍita rucira śikhaṇḍam harim vande*

"I praise Hari, the embodiment of deep enchanting *rasa*, who rolls with His beautiful peacockfeather crown at the lotus feet of Rādhā. This is a great wonderful festival of bliss to Him!" Tears come in Śrīmatī's eyes when She casts a slight, restless glance at this *rasa ghana mohana mūrti* Hari. In this way She fulfills the desires on Ghanaśyāma's mind. *heraite vadana rodana karu duhuṅ jana aba ghanaśyāma mana pūra*.

VERSES 113-114:

***KVACIT KALINDAJĀ TĪRE PUṢPA TROṢANA KHELAYĀ
VIHARANTĪ MUKUNDENA SĀRDHAM ĀLĪKULĀVṚTĀ (113)
TATRA PUṢPA KṚTE KOPĀD VRAJANTĪ PREMA KĀRITĀT
VYĀGHOṢITĀ MUKUNDENA SMITVĀ DHṚTVĀ PAṬĀÑCALAM (114)***

kvacit - sometimes; *kalindajā* - the Yamunā; *tīre* - on the bank; *puṣpa* - flower; *troṣana* - picking; *khelayā* - by playing; *viharantī* - enjoying; *mukundena sārdham* - with Mukunda; *ālī kula* - girlfriends; *āvṛta* - surrounded / *tatra* - there; *puṣpa kṛte* - for the flowers; *kopād* - out of anger; *vrajantī* - going; *prema* - love; *kāritāt* - impelled by; *vyāghoṣitā* - followed; *mukundena* - by Mukunda; *smitvā* - smiling; *dhṛtvā* - catching; *paṭa* - garment; *añcalam* - edge.

Sometimes She playfully picks flowers on the bank of the Yamunā with Her girlfriends and enjoys pastimes with Mukunda there. Then She becomes

agitated with loving anger and wants to leave, but Mukunda smiles and stops Her by tugging at the edge of Her garment.

Stavāmṛta Kaṇā Vyākhyā: Sometimes Śrīmatī performs the flower-picking pastime with Śrī Kṛṣṇa and with Her girlfriends in the forests on the bank of the Kālindī (Yamunā). A loving quarrel may then ensue over the picking of these flowers and leaves¹². Śrīmatī then angrily wants to go home, but Nāgara smiles slightly and brings Her back by tugging at the end of Her garment.

VERSES 115-116:

**VIHĀRA ŚRĀNTITAḤ KLĀNTAṂ LALITĀ NYASTA MASTAKAM
VĪJAYANTI SVAYAM PREMṆĀ KṚṢṆAM RAKTA PAṬĀÑCALAIḤ (115)
PUṢPA KALPITA DOLĀYĀM KALAGĀNA KUTŪHALAIḤ
PREMṆĀ PREṢṬHA-SAKHĪ VARGAIR DOLITĀ HARI BHŪṢITĀ (116)**

vihāra - pastimes; *śrāntitaḤ* - of fatigue; *klāntam* - fatigue; *lalitā* - Lalitā; *nyasta* - placed; *mastakam* - head; *vījayanti* - fans; *svayam* - personally; *premṇā* - with love; *Kṛṣṇam* - Kṛṣṇa; *rakta* - red; *paṭa* - garment; *añcalaiḤ* - with edges. / *puṣpa* - flowers; *kalpita* - made of; *dolāyām* - on a swing; *kalagāna* - singing; *kutūhalaiḤ* - curiously; *premṇā* - with love; *preṣṭha* - beloved; *sakhī* - girlfriends; *vargaiḤ* - with the groups; *dolitā* - swinging; *hari bhūṣitā* - decorated by Hari.

When Kṛṣṇa becomes tired of lovemaking He rests His head on Lalitā's lap and Śrīmatī personally and lovingly fans Him with the edge of Her red garment.

She mounts a swing made of flowers and swings on it, decorated by Hari('s presence), while Her dearest girlfriends push the swing and sing sweet songs.

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa is still experiencing Rādhikā and Mādhava's *vana vihāra-līlā* in these verses. Sometimes when the Yugala Kīśora Śrī Rādhā-Śyāma enjoys in the forest with Their *sakhīs* Śyāmasundara may become tired and He may lie down, keeping His head on Lalitā's lap. Full of love Śrīmatī will then fan Śyāma with the end of Her garment, that is bright red out of passionate love for Kṛṣṇa.

Sometimes also the *preṣṭha sakhīs* lift the Yugala-Kīśora on a floral see-saw and will swing Them while singing songs of Their pastimes with honey-sweet voices. Rādhikā and Mādhava decorate Each other with Their bodily luster and beauty:

¹² See Sri Radha-Krsnojjvala Kusuma Keli and its "Stavamṛta Kana"-commentary.

dekho sakhi jhulata vinoda vinodinī
jhulana upore śobhe hema nīlamanī
jhuli jhuli jhulāoye, sakala sakhīgaṇa, heri ānande māṭiyā
duhuka guṇe sabe, gāota bāota, hema putali pāṅṭiyā
kapota kīra, śuka śārī kokila, mayūra nācata māṭiyā
duhuka mana māhā, uyala manasija, herata ānahi bhāṭiyā
vayāne mṛdu mṛdu, hāsa upajata, hilana duhu doṅhā gāṭiyā
rati rabhasa rase, hṛdaya gara gara, vichurala prema sāṅgāṭiyā

"Look O *sakhi*, how Vinoda and Vinodinī are moving to and fro on the swing! They look as beautiful as gold and a sapphire! The *sakhīs* are mad with ecstasy while they push the swing, fan Them, and sing the glories of Their attributes. They look just like a row of golden puppets! The pigeons, parrots and cuckoos sing their songs and the peacocks dance like mad, while the Divine Pair becomes intoxicated with Mind-born (erotic) feelings as They look at Each other. Slight smiles appear on Their faces while They lean against Each other, Their hearts are overwhelmed by erotic *rasa* and love radiates from their intimate union."

VERSE 117:

KUṆḌA KUṆJĀṄGANE VALGU GĀYĀD ĀLĪ-GAṆĀNVITĀ
VĪṆĀNANDITA GOVINDA DATTA CUMBENA LAJJITĀ

kuṇḍa - lake; *kuñja* - grove; *aṅgane* - in the yard; *valgu* - beautiful; *gāyād* - singing; *ālīgana* - girlfriends; *anvitā* - surrounded; *vīṇā* - Vīṇā; *ānandita* - delighting; *govinda* - Govinda; *datta* - given; *cumbena* - by a kiss; *lajjitā* - shy.

She sings beautiful songs with Her girlfriends on the courtyard of a grove on the bank of Her lake. She delights Govinda with Her Vīṇā-playing, and when He gives Her a kiss She becomes shy.

Stavāmṛta Kaṇā Vyākhyā: Sometimes the *sakhīs* surround the Yugala Kīśora on a large yard within a *kuñja* on the bank of Śrī Rādhākuṇḍa, and sing for Them with sweet voices. Śrīmatī then takes a Vīṇā and plays in such a beautiful and wonderful way that Nāgara becomes totally enchanted and gives Her a kiss on Her lotuslike face. Śrīmatī becomes shy because He is doing it in front of Her *sakhīs*, and with Her resultant amazing beauty She enchants Nāgara and Her *sakhīs*. Śrī Raghunātha dāsa, who is present there as Tulasī Mañjarī, is engaged in Śrīmatī's devotional service and swims in oceans of bliss when he (she) witnesses this pastime.

VERSE 118:

**GOVINDA VADANĀMBHOJE SMITVĀ TĀMBŪLA VĪṬIKĀM
YUÑJATĪHA MITHO NARMA KELI KARPŪRA VĀSITĀM (118)
GIRĪNDRA GAHVARE TALPE GOVINDORASI SĀLASAM
ŚAYĀNĀ LALITĀ VĪJYAMĀNA SVĪYA PAṬĀÑCALAIḤ (119)**

govinda - Govinda; *vadana* - face; *ambhoje* - in the lotus; *smitvā* - smiling; *tāmbūla vīṭikām* - betelleaves; *yuñjati* - places; *iha* - here; *mithaḤ* - mutually; *narma* - joking; *keli* - play; *karpūra* - camphor; *vāsītām* - scented / *girīndra* - Govardhana Hill; *gahvare* - in a cave; *talpe* - on a bed; *govinda* - Govinda; *urasi* - on the chest; *sālasam* - languid; *śayānā* - resting; *lalitā* - Lalitā; *vījyamāna* - being fanned; *svīya* - own; *paṭāñcalaiḤ* - with the edge of the garment.

Smiling, She places betelleaves scented with the camphor of Their humorous pastimes in Govinda's lotusmouth.

She lies exhausted on Govinda's chest on a bed in a cave of Govardhana Hill and Lalitā fans Her there with the edge of her garment.

Stavāmr̥ta Kaṇā Vyākhyā: The divine Pair is absorbed in the mellows of joking and laughter. Tulasī is fanning Them and sees that Śrīmatī Herself lovingly places betelleaves, that are as if scented with Their humorous mellows, in Govinda's lotusmouth.

Śrīmatī is exhausted from making love and reclines Śyāmasundara's broad chest when Lalitā comes and mitigates Her fatigue by lovingly fanning Her with the end of her cloth.

VERSE 120:

**APŪRVABANDHA GĀNDHARVA KALAYONMĀDYA MĀDHAVAM
SMITVĀ HĀRITA TAD VEṆU HĀRĀ SMERA VISĀKHAYĀ**

apūrvabandha - unprecedented; *gāndharva* - song; *kalayā* - with the art; *unmādyā* - maddening; *mādhavam* - Mādhava; *smitvā* - smiling; *hārīta* - stealing; *tad* - His; *veṇu* - flute; *hārā* - necklace; *smera* - smiling; *visākhayā* - by Visākhā.

With a smile She maddens Mādhava with Her unprecedented musical skill and simultaneously She tells smiling Visākhā to steal His flute and His necklace.

Stavāmr̥ta Kaṇā Vyākhyā: One of the attributes ascribed to Śrī Rādhikā in Ujjvala Nīlamaṇi is Saṅgīta Prasarābhijñā: No one can rival Her in the art of singing. The following example is given in Ujjvala Nīlamaṇi:

*Kṛṣṇasāra hara pañcama svare muñca gīta kutukāni rādhike
prekṣate'tra hariṇānudhāvitām tvām na yāvad ati roṣanaḥ patiḥ*

Vṛndā said: "O Rādhikē! Your nectar-sweet voice, that sings in the fifth note, destroys Kṛṣṇa's patience, so immediately stop Your blissful singing as long as Your naturally angry husband does not come running after Hari!" As long as Śrī Hari is enchanted by Her singing there is opportunity, so Rādhikā gives a sly hint with Her eyes to smiling Viśākhā to steal His flute and His necklace, without Mādhava noticing it.

VERSES 121-122:

**VĪṆĀ DHVANI DHUTOPENDRA HASTĀC CYOTITA VAṂŚIKĀ
CŪḌĀ SVĀNA HṚTA ŚYĀMA DEHA GEHA PATHA SMṚTIḤ (121)
MURALĪ GILITOTTUṄGA GRHA DHARMA KULA ŚTHITIḤ
ŚṚṄGATO DATTA TAT SARVA SATILĀPĀÑJALI TRAYĀ (122)**

vīṇā dhvani - the sound of the Vīṇā; *dhuta* - tremble; *upendra* - Kṛṣṇa; *hastāt* - from the hand; *cyotita* - falling; *vaṁśikā* - flute; *cūḍā* - bangles; *svāna* - jingling; *hṛta* - stealing; *śyāma* - Śyāma; *deha* - body; *geha* - house; *patha* - road; *smṛtiḥ* - remembrance / *muralī* - flute; *gilita* - swallowed; *uttuṅga* - elevated; *grha* - house; *dharma* - virtue; *kula* - family; *sthitiḥ* - position; *śṛṅgataḥ* - horn; *datta* - given; *tat* - that; *sarva* - all; *sa* - with; *tila* - sesame; *āpa* - water; *añjali* - hands; *trayā* - three.

The sound of Her Vīṇā-playing makes Upendra (Kṛṣṇa, the prince of Vraja) drop His flute from His hand, and the jingling of Her bangles makes Śyāma forget His body, His home and His path. The sound of Kṛṣṇa's flute swallows Her elevated family-traditions and the sound of His horn makes Her offer three hands full of water with sesame seeds to it all.

Stavāmṛta Kaṇā Vyākhyā: Although all awareness and all knowledge serves Him, Hari forgets everything when He hears the sweet sound of Rādhikā's Vīṇā-playing and the jingling of Her bangles. But this effect is mutually accomplished: When Kṛṣṇa plays His enchanting flute Rādhikā forgets Her high family traditions and all local customs. She laments over this as follows:

*gurujanāra jvālāy prāṇa koroye vikali; dviguṇa āguṇa deo śyāmera murali
ubha hāte tomāya minati kori āmi; mora nāma loiyā āra nā bājho tumi
tora svare gelo mora jāti kula dhana; koto nā sahībo pāpa lokera gañjana
tore kohe vāṁśiyā nāsiyā satikula; tora svare mui ati hoiyāchi ākula
āmāra minati śata nā bājho āra; jñāna dāsa uhāra oi se vebhāra*

"My superiors upset My heart like a burning fire, and Śyāma's fluteplaying doubles the height of the flames. I pray to You with folded hands: Please don't play My name with Your flute anymore! Because of Your voice My caste, family-traditions and wealth are all gone. How much can I tolerate of the sinful reactions and the gossip and rebukes from the people? Your fluteplaying destroys the virtue of all chaste girls and Your voice has greatly upset Me! I humbly ask You: Don't play anymore!" In the same way Rādhikā offers three handfuls of water and sesame-seeds to Her family-traditions (in other words: She completely gives them up) when She hears Śyāmasundara playing His horn.

VERSE 123:

**KṚṢṆA PUṢṬIKARĀMODI SUDHĀ SĀRĀDHIKĀDHARĀ
SVA MĀDHURITVA SAMPĀDI KṚṢṆA PĀDĀMBUJĀMṚTĀ**

KṚṣṇa - KṚṣṇa; *puṣṭikara* - nourishing; *āmodi* - scenting; *sudhā* - nectar; *sāra* - essence; *adhikā* - more; *adharā* - lips; *sva* - own; *mādhuritva* - sweetness; *sampādi* - accomplishing; *KṚṣṇa* - KṚṣṇa; *pādāmbuja* - lotus feet; *amṛtā* - nectar.

She nourishes KṚṣṇa with Her scented lips, that are sweeter than the essence of nectar, and Her sweetness is accomplished by the nectar of KṚṣṇa's lotus feet.

Stavāmṛta Kaṇā Vyākhyā: In the follow verses Śrī Raghunātha dāsa describes the sweetness of Śrī Rādhā-KṚṣṇa's mutual love. Śrī Rādhikā nourishes KṚṣṇa with Her scented lips, that are sweeter than the essence of nectar. They are not just nourishing and very delicious for KṚṣṇa, they are His very life! In Govinda Līlāmṛta (11.79) Śrīla Kavirāja Gosvāmī has written:

*ānanda pūrṇāmṛta sattva mūrteḥ KṚṣṇasya jīvātu tayāpta kīrteḥ
etāvata varṇita san mahimno rādhādharasyaṅya guṇaiḥ kim uktaiḥ*

"Rādhā's lips are famous as the means of survival for KṚṣṇa, who is Himself the very form of full nectarean bliss. After knowing these glories, what is the need of mentioning any of their other qualities?"

Rādhikā's sweetness is accomplished by KṚṣṇa's lotus feet. The word 'lotus feet' should be read as 'great devotion' here. Actually Śrī Rādhā's sweetness increases unlimitedly when She is with KṚṣṇa. She Herself says: *bandhu! tomāra garave garavinī hām rūpasi tomāra rūpe* "O friend! I am the pride of Your pride and the form of Your form!" (Jñāna dāsa) Śrī KṚṣṇa not only accomplishes Her sweetness, He is Her all-in-all! In Vidyāpati Thākura's words Śrīmatī says this:

hātaka darapana, māthaka phula, nayanaka añjana mukhaka tāmbūla

*hṛdayaka mṛgamada gīmakā hāra; dehaka saravasa gehaka sāra
pākhīka pākha, mīnaka pāni; jīvaka jīvana hāma tuhu jāni
tuhu kaise mādhava koho tuhu moya; vidyāpati koho - duhu dohā hoy*

"You are the mirror in My hand, the flower on My head, the eyeliner around My eyes and the betelleaves in My mouth! You are the musk on My breasts, the necklace around My neck and the all-in-all of My body and My house! You are to Me what the wings are to the bird, the water is for the fish, and the life is to the soul. O Mādhava! What are You not to Me?" Vidyāpati says; "They belong to Each other!"

VERSE 124:

**RĀDHETI NIJA NĀMNAIVA JAGAT KHYĀPITA MĀDHAVA
MĀDHAVASYAIVA RĀDHETI JÑĀPITĀTMĀ JAGAT TRAYE**

*rādhā - Rādhā; iti - thus; nāmna - with the name; eva - only; jagat - world; khyāpita -
celebrated; mādhavā - Mādhava; mādhavasya - of Mādhava; eva - only; rādhā - Rādhā; iti - thus;
jñāpita - known; ātma - self; jagat - world; traye - in three.*

She has made Kṛṣṇa known in the world as 'Mādhava' by having the name 'Rādhā' and She Herself has become known as in the three worlds as Mādhava's 'Rādhā'.

Stavāmṛta Kaṇā Vyākhyā: This verse refers to the following strophe in the supplement of the Ṛg Veda: *rādhayā mādhavo devo mādhavenaiva rādhikā janeṣv avibhrājante* "Rādhā always shines between the people with Mādhava deva and Mādhava also with Rādhikā".¹³

VERSE 125:

**MṚGANĀBHEḤ SUGANDHA ŚRĪR IVENDOR IVA CANDRIKĀ
TAROḤ SUMAÑJARĪVEHA KṚṢṆASYĀBHINNATĀM GATĀ**

¹³The Vedas are the highest scriptural authority, and also there the glories of Radhika and Madhava are proclaimed. Hence Sri Raghunatha dasa Gosvami rightfully says here that his Svamini has made Kṛṣṇa known in the world as 'Madhava' by having the name 'Radha' and She Herself has become known as in the three worlds as Madhava's 'Radha'. Ed.

mṛganābheḤ - of musk; *sugandha* - nice fragrance; *śrīḤ* - beauty; *iva* - as if; *indoḤ* - of the moon; *iva* - as if; *candrikā* - moonlight; *taroḤ* - of a tree; *sumāñjarī* - nice bud; *iva* - just like; *iha* - here; *Kṛṣṇasya* - of Kṛṣṇa; *abhinnatām* - non-difference; *gatā* - become.

She has become non-different from Kṛṣṇa just as the musk and its fragrance, the moon and its beams and the trees and its nice buds are all non-different from each other.

Stavāmṛta Kaṇā Vyākhyā: In Caitanya Caritāmṛta (Ādi 4) it is said:

*rādhā pūrṇa śakti - Kṛṣṇa pūrṇa śaktimān; dui vastu bheda nāhi śāstra paramāṇa
mṛgamada tāra gandha yaiche aviccheda, agni jvālāte yaiche nāhi kabhu bheda
rādhā-Kṛṣṇa aiche sadā ekai svarūpa, līlā rasa āsvādite dhare dui rūpa*

"Rādhā is the full energy and Kṛṣṇa is the full energetic. There's no difference between the Two, that is proven by the scriptures. Just as musk and its scent are inseparable, and there is never any difference between fire and its flames, similarly Rādhā and Kṛṣṇa are One Truth, that has assumed two forms in order to relish the mellows of transcendental pastimes."¹⁴ In the field of pastimes Rādhā and Kṛṣṇa are eternally separate beings in order to relish the flavours of Their mutual love. Another meaning of this verse is that Mādhava becomes beautiful only with Rādhikā just as musk is beautified by its opulence of fragrance, the moon is beautified by its rays, milk is beautified by its whiteness and trees are beautified by their nice fresh buds.

VERSE 126:

**RAṄGINĀ SAṄGA RAṄGEṆA SĀRAṄGA RAṄGINĪ KṚTĀ
SĀNAṄGA RAṄGA BHAṄGENA SURAṄGĪ KṚTA RAṄGADĀ**

raṅginā - with playful (*raṅgī*) Kṛṣṇa; *saṅga* - with; *raṅgeṇa* - with playful fun; *sāraṅga* - with a deer; *raṅginī* - with Her pet-doe; *kṚtā* - becoming; *sānaṅga* - with Cupid; *raṅga* - fun; *bhaṅgena* - with motions; *suraṅgī* - with beauty; *kṚta* - doing; *raṅgadā* - delighting.

She has become Raṅginī (a playful girl, or a doe) in the company of playful Hari, and She has beautified Kṛṣṇa with Her delightful erotic motions.

¹⁴ Some people may argue here that this comparison does not stand, for as soon as the musk is crushed with a machine it loses its fragrance and as soon as water is poured over the fire it loses its burning capacity, but as soon as musk is separated from its fragrance it is no longer considered to be musk and as soon as fire is separated from its burning energy it is no longer called fire, but a heap of black coal.

Stavāmrta Kaṇā Vyākhyā: Playful Śrī Hari has stolen Śrīmatī's mind and heart with His incomparable beauty, sweetness and love. Śrīmatī's pet doe is named 'Raṅgiṇī' and Kṛṣṇa's pet deer is named 'Suraṅga', and just as Raṅgiṇī, who is always intoxicated by erotic felicity, never leaves Suraṅga, Śrīmatī, who is always overwhelmed by strong desires to please Kṛṣṇa with Her service, never leaves Hari. She has made Hari playful and beautiful (*surāṅgī*) with Her erotic motions. Although Śyāmasundara enchants millions of Cupids He becomes attracted to Śrī Rādhikā's forms, qualities and pastimes and He becomes intoxicated by the erotic pastimes She always plays with Him in the *nikuñjas* of Vraja. *rātri dina kuñjakrīḍā kore rādhā aṅge; kaiśora vayas saphal koilo krīḍā range* (C.C.) "Day and night He plays in the *kuñjas* with Rādhā; thus He makes His adolescence a success!"

VERSES 127-130:

**ITY ETAN NĀMA LĪLĀKTA PADYAIḤ PĪYŪṢA VARṢAKAIḤ
TAD RASĀSVĀDA NIṢṆĀTA VĀSANĀ VĀSITĀNTARAIḤ (127)
GĪYAMĀNĀM JANAIḤ DHANYAIḤ SNEHA VIKLINNA MĀNASAIḤ
NATVĀ TĀM KR̥PAYĀVIṢṬAM DUṢṬO'PI NIṢṬHURAH ŚATHAH (128)
JANO'YAM YĀCATE DUḤKĪ RUDANN UC CAIR IDAM MUHUḤ
TAT PADĀMBHOJA YUGMAIKA GATIḤ KĀTARATĀM GATAḤ (129)
KṚTVĀ NIJA GAṆASYĀNTAḤ KĀRUṆYĀN NIJA SEVANE
NIYOJAYATU MĀM SĀKṢĀT SEYAM VṚNDĀVANEŚVARĪ (130)**

iti - these; *etat* - Her; *nāma* - names; *līlā* - pastimes; *akta* - anointed; *padyaiḥ* - with verses; *pīyūṣa* - nectar; *varṣakaiḥ* - with showers; *tat* - that; *rasa* - flavour; *āsvāda* - relish; *niṣṇāta* - expert; *vāsanā* - desire; *vāsita* - scented; *antaraiḥ* - with the hearts / *gīyamānām* - being sung; *janaiḥ* - by the people; *dhanyaiḥ* - by the great; *sneha* - love; *viklinna* - melting; *mānasaiḥ* - with minds; *natvā* - having bowed; *tām* - to Her; *kṛpayā* - with mercy; *āviṣṭam* - endowed; *duṣṭaḥ* - wicked; *api* - even; *niṣṭhuraḥ* - cruel; *śaṭhaḥ* - deceitful / *janaḥ* - person; *ayam* - this; *yācate* - begs; *duḥkī* - miserable; *rudann* - crying; *uccaiḥ* - loudly; *idam* - this; *muhuḥ* - repeatedly; *tat* - Her; *pādāmbhoja* - lotus feet; *yugma* - pair; *eka* - only; *gatiḥ* - goal; *kātaratām* - anxiously; *gataḥ* - became / *kṛtvā* - done; *nija* - own; *gaṇasya* - of the party; *antaḥ* - within; *kāruṇyāt* - out of pity; *nija* - own; *sevane* - in service; *niyojayatu* - may engage; *mām* - me; *sākṣāt* - directly; *sā* - She; *iyam* - this; *vṛndāvaneśvarī* - the Queen of Vṛndāvana.

Many great souls, that are expert in relishing the flavours of Śrī Rādhā's service, whose minds are absorbed in thinking about Her and whose hearts are melting with devotional love for Her, sing Śrī Rādhikā's glories by reciting these verses that are anointed with Her names and pastimes and that are like showers of nectar. Although this unhappy person is cruel, deceitful and wicked, he still bows down humbly at Her lotus feet, considering them to

be the only goal of his life, and he continuously weeps and begs: "May the Queen of Vṛndāvana be merciful to me and allow me in Her own party, engaging Me in Her direct service!"

Stavāmṛta Kaṇā Vyākhyā: At the end of this 'Viśākhānandada stotram', which is full of descriptions of Śrī Rādhā's unprecedented forms, qualities and pastimes, Śrī Raghunātha dāsa, whose very life is the service of Śrī Rādhā, thinks: "In this *stava* I have glorified the qualities and pastimes of Śrīmatī Rādhikā, and by doing this I must have committed offences to Her. Only the great devotees, who are expert in relishing the mellows of Śrī Rādhā, who are absorbed in thinking about Her and whose hearts are melting out of love for Her, are able to sing Her glories with verses that shower the nectar of Her pastimes. I don't have any of the qualifications of such great devotees, I am just a cruel wretch whose heart is filled with deceitfulness!" This is Śrīla Raghunātha dāsa Gosvāmī's humility, but Sarasvatī-devī has given another explanation of these verses, to glorify Śrīpāda Raghunātha: Those who recite Śrī Raghunātha dāsa's Viśākhānandada stotram can easily understand how expert he is in relishing sweet mellows, how absorbed he is in thinking about Śrī Rādhikā, and how much his heart is melting out of love for Her. He is certainly greater than the great, for such an abundance of jewellike praises and prayers has emanated from the mine of his heart!

Śrī Raghunātha says: "Although a person like me is very wicked, cruel and deceitful, the lotus feet of Śrī Rādhā are His only shelter and goal, therefore he pitifully prays and loudly cries again and again that Śrī Vṛndāvaneśvarī will be kind upon him and count him among Her own dear ones, engaging him (or her) in Her personal service!" One may ask here: "How will Śrī Raghunātha spend his time as long as Śrīmatī Rādhārāṇī does not personally engage him (her) in Her personal service as a *mañjarī*?" The answer is given in the following verse:

VERSE 131:

**BHĀJĀMI RĀDHĀM ARAVINDA NETRĀM
SMARĀMI RĀDHĀM MADHURA SMITĀSYĀM
VADĀMI RĀDHĀM KARUṆĀ BHARĀDRĀM
TATO MAMĀNYASTI GATIR NA KĀPI**

bhājāmi - I worship; *rādhām* - Rādhā; *aravinda* - lotus; *netrām* - eye; *smarāmi* - I remember; *rādhām* - Rādhā; *madhura* - sweet; *smita* - smile; *āsyām* - face; *vadāmi* - I speak of; *rādhām* - Rādhā; *karuṇā* - mercy; *bhara* - filled; *ardrām* - melting; *tataḥ* - thus; *mama* - my; *anya* - other; *asti* - is; *gatiḥ* - goal; *na* - not; *kāpi* - anyone (fem).

I worship Rādhā, who has lotus-like eyes, I remember Rādhā, who has a sweetly smiling face, and I speak of Rādhā, who is melting of compassion. Thus there is no other goal for me.

Stavāmṛta Kaṇā Vyākhyā: Here Śrī Raghunātha dāsa says: "I have dedicated myself only to the lotus feet of Śrī Rādhā, and I have no other shelter or goal, therefore I spend all my time with things related to Her. I will worship lotus-eyed Rādhā". Worship means serving the deity of Śrī Rādhā and listening to the glorification of Her qualities and pastimes in the company of Her devotees. *aravinda netrām* means here that 'while I worship Śrī Rādhā I always profusely experience the sweetness of Her form and Her attributes'. "I always remember sweet smiling-faced Rādhā". *madhura smitāsyām* means here that while Śrī Raghunātha remembers Rādhā, the splendor of Her smiling face constantly illuminates his heart. "I will always glorify in song and speech Śrī Rādhā, whose heart melts of compassion. My tongue will not pronounce anything else but the names, qualities and pastimes of Śrī Rādhā". *karuṇā bharādrām* means here that the light of hope always illuminates Dāsa Gosvāmī's heart, which is filled with the darkness of despair, as he remembers Śrī Rādhā's causeless grace while singing Her glories. He hopes that Śrīmatī will soon bless him by granting him Her personal service. "Although I am completely unqualified, on the strength of Rādhikā's grace there will be no obstacles on the way to attaining Her personal service".

VERSES 132-133:

**LĪLĀ NĀMĀṆKITA STOTRAṀ VIŚĀKHĀNANDADĀBHIDHAM
YAḤ PAṬHEN NIYATAṀ GOṢṬHE VASEN NIRBHARA DĪNADHĪḤ (132)
ĀTMĀLAṆKṚTI RĀDHĀYĀM PRĪTIM UTPĀDYA MODABHĀK
NIYOJAYATI TAṀ KṚṢṆAḤ SĀKṢĀT TAT PRIYA SEVANE (133)**

līlā - pastimes; *nāma* - name; *āṅkita* - marked; *stotraṁ* - praise; *viśākhānandadābhidham* - named Viśākhānandada; *yaḥ* - whoever; *paṭhet* - recites; *niyataṁ* - constantly; *goṣṭhe* - in Vraja; *vaset* - resides; *nirbhara* - very; *dīnadhīḥ* - humbly; *ātma* - self; *ālaṅkṛti* - decorated; *rādhāyām* - of Rādhā; *prītim* - love; *utpādya* - manifesting; *modabhāk* - delighted; *niyojayati* - engages; *taṁ* - him; *Kṛṣṇaḥ* - Kṛṣṇa; *sākṣāt* - directly; *tat* - Her; *priya* - dear; *sevane* - in the service.

Anyone who constantly recites this Viśākhānandada-stotram, which is marked with Śrī Rādhikā's pastimes and names, in a humble state of mind, will eternally reside in Vraja, and Śrī Kṛṣṇa, being very pleased with him, will lovingly engage him in the personal loving service of His beloved Śrī Rādhikā, whom He decorates with His own presence.

Stavāmrta Kaṇā Vyākhyā: These two verses contain the *phalaśruti*, the benediction offered to the devoted reciters of Viśākhānandada-stotram. The mentioning of Śrī Rādhā being decorated by Śrī Kṛṣṇa indicates that Śrī Raghunātha dāsa Gosvāmī considers Śrī Rādhā to be superior to Śrī Kṛṣṇa. Kṛṣṇa enhances Rādhā's beauty; this is called *rādhā snehādhika*, having greater love for Rādhā (than for Kṛṣṇa), or *bhāvollāsa*. The direct personal service of Śrī Rādhikā, that is promised in these verses, is the ultimate goal and aspiration of the Gauḍīya Vaiṣṇavas. Śrīla Narottama Ṭhākura Mahāśaya sings:

prāneśvari! ei bāra karuṇā koro more!

<i>daśanete tṛṇa dhari,</i>	<i>añjali mastake kori,</i>	<i>ei jana nivedana kore</i>
<i>priya sahararī saṅge,</i>	<i>sevana koribo raṅge,</i>	<i>aṅge veśa koribeka sādhe</i>
<i>rākho ei sevā kāje,</i>	<i>nija pāda paṅkaje,</i>	<i>priya sahararī-gaṇa mājhe</i>
<i>sugandhi candana,</i>	<i>maṇimaya ābharana,</i>	<i>kauṣika vasana nānā raṅge</i>
<i>ei sab sevā yāra,</i>	<i>dāsī yeno hoṅ tāra,</i>	<i>anukṣana thāki tāra saṅge</i>
<i>jala suvāsita kori,</i>	<i>ratana bhṛṅgāre bhari,</i>	<i>karpūra vāsita guvā pāna</i>
<i>e sab sājāiyā ḍālā,</i>	<i>labāṅga mālāti mālā,</i>	<i>bhakṣa dravya nānā anupāma</i>
<i>sakhīra iṅgita hobe,</i>	<i>e sab ānibo kobe,</i>	<i>yogāibo lalitāra kāche</i>
<i>narottama dāsa koy,</i>	<i>ei yeno mora hoy,</i>	<i>dāḍāiyā rahu sakhīra pāche</i>

"O Queen of my heart! Be kind to me this time! Holding a straw between my teeth and keeping my hands folded on my head, I pray to You: I will blissfully serve You along with Your dear girlfriends, dressing Your limbs. Please keep me among Your beloved companions for this service to Your lotus feet. I will always stay in the company of Your maidservants who joyfully serve You with fragrant sandalwoodpulp, jewel ornaments and silken dresses. On the indication of the *sakhīs* I will fill up a jewelled pitcher with scented water and I will bring camphor-scented betelleaves, garlands of cloves and jasmines and different matchless eatables to Lalitā (so that she can serve the divine Pair with these things). Narottama dāsa says: "May I thus once stand behind the *sakhīs* (awaiting orders from the divine Pair)!"

VERSE 134:

**ŚRĪMAD RŪPA PADĀMBHOJA DHŪLI MĀTRAIKA SEVINĀ
KENACID GRATHITA PADYAIḤ MĀLĀ-GHREYA TAD ĀŚRAYAIḤ**

śrīmad rūpa - Śrīla Rūpa Gosvāmī; *padāmbhoja* - lotus feet; *dhūli* - dust; *mātra-eka* - only; *sevinā* - by a servant; *kenacid* - by someone; *grathita* - strung; *padyaiḤ* - with verses; *mālā* - garland; *āghreya* - to be smelled; *tat* - his; *āśrayaiḤ* - by surrendered devotees.

Someone who only serves the dust of Śrīla Rūpa Gosvāmī's lotus feet has strung this garland of verses. May his (Rūpa Gosvāmī's) surrendered devotees enjoy the smell of this garland.

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa says; "Let me introduce myself as the humble and unworthy servant of the dust of Śrīmad Rūpa Gosvāmī's lotus feet. This is not only my introduction, this is also my only aspiration. Like an instrument I have just recorded whatever was revealed to me by the grace of Śrīla Rūpa Gosvāmī's footdust. I strung a garland of fragrant flowers that I picked in Śrīmad Rūpa Gosvāmī's garden. It is not such a great feat to string a garland; the qualities are in the flowers (the names, qualities and pastimes of Śrī Rādhikā that were revealed to me by Śrī Rūpa Gosvāmī's grace); they are full of the honey of the love of the Divine Couple and they are very fragrant. If the devotees who are surrendered to Rādhā and Mādhava, or to Rūpa Gosvāmī, smell this flowergarland even once, the stringing-work of this fallen soul has become worthwhile."

* Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Viśākhānandada stotram" *

Translated in 1989 - 1995 by Advaita dāsa.

Śrī Mukundāṣṭakam

Eight Prayers To Śrī Mukunda

By Śrīla Raghunātha Dāsa Gosvāmī

VERSE 1:

**BALABHID UPALA KĀNTI DROHIṆI ŚRĪMAD AṅGE
GHUṢṚṆA RASA VILĀSAIḤ SUṢṬHU GĀNDHARVIKĀYĀḤ
SVAMADANA NRPA ŚOBHĀM VARDHAYAN DEHA RĀJYE
PRAṆAYATU MAMA NETRĀBHĪṢṬA PŪRTIṂ MUKUNDAḤ**

balabhid - indra; *upala* - stones; *kānti* - lustre; *drohiṇi* - defeating; *śrīmad* - beautiful; *aṅge* - on the body; *ghuṣṛṇa* - vermilion; *rasa* - taste; *vilāsaḥ* - through pastimes; *suṣṭhu* - nicely; *gāndharvikāyāḥ* - of Rādhā; *sva* - own; *madana* - Cupid; *nṛpa* - king; *śobhām* - beauty; *vardhayan* - increasing; *deha* - body; *rājye* - in the kingdom; *praṇayatu* - may he do; *mama* - my; *netra* - eyes; *abhīṣṭa* - desire; *pūrtim* - fulfilling; *mukundaḥ* - Mukunda.

May Mukunda, whose beautiful bodily complexion, anointed with vermilion, defeats the lustre of sapphires, splendidly increasing the beauty of king Cupid in the kingdom of Gāndharvikā's (Rādhikā's) body, fulfill the desires of my eyes!

Stavāmṛta Kaṇā Vyākhyā: In this Mukundāṣṭaka Śrīla Raghunātha dāsa Gosvāmī prays to Śrī Mukunda for the fulfilment of his eyes' desires. In Śrīla Rūpa Gosvāmī's book 'Stavamālā' exactly the same Mukundāṣṭaka can be found. Some people say that Śrīla Rūpa Gosvāmī ordered Śrīla Dāsa Gosvāmī to present his Mukundāṣṭaka in exactly the same way in his 'Stavāvalī', but our opinion is that this transcendental poetry was not made in the same way as wordly poetry is. It was never written, but it has transcendently manifested itself in the hearts of the Gosvāmīs, that were enlightened by *viśuddha sattva*. In each *kalpa* (a day of Lord Brahmā) Śrī Caitanya Mahāprabhu descends with His followers, and in each *kalpa* Śrī Rūpa-Raghunātha and other Gosvāmīs reveal their eternal transcendental prayers for the relish of the practising devotees. Therefore we should not think in terms of: "This *stotram* was first composed by Śrīla Rūpa Gosvāmī, and later Raghunātha dāsa took it over on his order", or so. This *aṣṭaka* is understood to be spontaneously manifest from the pens of both Gosvāmīs.

A bright smile, as white as Kunda-flowers, is always budding on the beautiful mouth of Śrī Kṛṣṇa, therefore He is named Mukunda (*mukh* = mouth and *kunda* = Kunda-flower). Mukunda also means the bestower of liberation to Rādhārāṇī, who suffers the pangs of separation from Him. Or Mukunda means He who frees Śrī Rādhā from the tight bondage of Her blouse, braid and girdle. In this way Śrīla Raghunātha dāsa Gosvāmī prays to Mukunda for the fulfillment of his eyes' desires.

Śrī Mukunda's beautiful bodily lustre defeats that of a sapphire. There's no comparison to the endless sweetness of Śrī Kṛṣṇa's form. The poets compare it with so many objects, like sapphires, blue lotus flowers, crushed eyeliner or a fresh monsooncloud, but is it actually possible to compare the embodiment of transcendental *rasa* with anything made out of the five gross material elements? Experienced souls say that there's no object of comparison to be found. *kvalaya nīla ratana dalitāñjana megha puñja jini varaṇa suchānda* (Govinda dāsa). Then it is said: "He excellently increases king Cupid's beauty in the kingdom of Gāndharvā Rādhikā's body with His limbs that are even more beautiful than sapphires, like the forehead and the chest, due to being powdered with vermilion." In other words, Śrīmatī's limbs show different symptoms of erotic ecstasy when She sees Kṛṣṇa's limbs, that are sweeter than sweet, anointed with unguents like vermilion. In Rādhārāṇī's name the Mahājanas sing: *kapāle candana phoṅṭāra chaṭā lāgilo hiyāra mājhe; nā jāni ki vyādhi maramē bādhalo nā kōhi lokera lāje* "The lustre of the dot of sandalwood pulp on His forehead enters My heart. I don't know which disease it causes in My heart, and I'm afraid to tell the people out of shyness!" *kapāle candana cāṅd, kāmīnī mohana phāṅd* "The moon-like sandal-spot on His forehead is like a noose that traps the women." In this verse the *asaṅgati-alāṅkāra* (poetic metaphor) is used:

*atyanta bhinnādhāratve yugapad bhāsanam yadi
dharmayor hetu phalayos tadā sā syād asaṅgatiḥ*

"When the cause and result occur simultaneously, although the receptacles are completely different, it is called an *asaṅgati alāṅkāra*." (Alāṅkāra Kaustubha 8.47) Here Śrī

Kṛṣṇa's body is anointed with vermilion, but nevertheless the beauty of Rādhā's body increases, hence it is called an *asaṅgati*-metaphor. Here Śrīla Raghunātha dāsa says: "May this Mukunda fulfill the desires of my eyes", or in other words: "May He bless me with His *darśana!*"

<i>ei dekho sarvānanda,</i>	<i>rasa kanda śrī mukunda,</i>	<i>nikuñjete madana gopāla</i>
<i>mahā indranīla maṇi,</i>	<i>tāra varṇa kise gaṇi,</i>	<i>mahojjvala mūrati rasāla</i>
<i>navīna kiśorākṛti,</i>	<i>mahārāja cakravartī,</i>	<i>nāgarendra vrajendra kumāra</i>
<i>rāi aṅga rasa-rājye,</i>	<i>manamatha bhāṭṭācārye,</i>	<i>sadā kore svacchanda</i>
	<i>vihāra</i>	
<i>ḍṛḍha parirambhane,</i>	<i>aṅge aṅge āliṅgane,</i>	<i>kuñjeśvarī madhura milane.</i>
<i>galita kunkuma sāra,</i>	<i>sarvottama upahāra,</i>	<i>dāna kore navīna madane</i>
<i>sugandhi kunkuma rāge,</i>	<i>surañjita śrī mādhave,</i>	<i>nija śobhā koriche</i>
	<i>vardhana.</i>	
<i>sei to nayānanda,</i>	<i>kuñja mājhe śrī mukunda,</i>	<i>āra kobe dibe darāśana</i>

"O Behold Śrī Mukunda, the source of all bliss and *rasa!* Behold Madana Gopāla in the *nikuñja!* Who will count a great sapphire before the complexion of His brightly shimmering luscious form? The fresh adolescent form of the prince of Vraja, the king of amorous heroes, always freely plays in the kingdom of *rasa* of Rāi's body, which is governed by king Cupid! This youthful Cupid gives the greatest gift to Kuñjeśvarī in the form of the excellent vermilion that melts from His limbs when He firmly embraces Her during Their sweet union. Surāñjita (nicely colored) Śrī Madhava thus increases His own beauty with this fragrant vermilion-color! When this Śrī Mukunda reveal Himself to me again in the *kuñja*, to the delight of my eyes?"

VERSE 2:

**UDITA VIDHU PARĀRDHA JYOTIR ULLAṄGHI VAKTRO
NAVA TARUṆIMA RAJYAD BĀLYA ŚEṢĀTI RAMYAḤ
PARIṢADI LALITĀLĪM DOLAYAN KUṆḌALĀBHĪYĀM
PRAṆAYATU MAMA NETRĀBHĪṢṬA PŪRTIM MUKUNDAḤ**

udita - rising; *vidhu* - moon; *parārdha* - billions; *jyotiḥ* - light; *ullaṅghi* - surpassing; *vaktra* - face; *nava* - fresh; *taruṇima* - youth; *rajyad* - shining; *bālya* - childhood; *śeṣa* - end; *ati* - very much; *ramyaḥ* - lovely; *pariṣadi* - in the assembly; *lalitā* - Lalitā; *alīm* - girlfriend; *dolayan* - oscillating; *kuṇḍalābhīyām* - both earrings; *praṆayatu* - may he do; *mama* - my; *netra* -eyes; *abhīṣṭa* - desire; *pūrtim* - fulfilling; *mukundaḥ* - Mukunda.

May Mukunda, the splendor of whose face surpasses that of billions of rising moons, who is very lovely when He reaches childhood's end and enters into fresh

adolescence, and who makes the hearts of Rādhikā and all Her girlfriends oscillate along with the dangling of His earrings, fulfill the desires of my eyes!

Stavāmṛta Kaṇā Vyākhyā: It is as if Mukunda takes the storehouse of His endless beauty and keeps it before the eyes of Śrī Raghunātha dāsa Gosvāmī. No one can describe this in a sweeter way than an experienced person. When Śrī Raghunātha perceives Mukunda's moonlike face he thinks: "Why do the poets compare it with the moon? I think even billions of rising moons are defeated by the beauty of His face!" When Śrīpāda Bilvamaṅgala Ṭhākura directly perceived Kṛṣṇa's face he said: *vadanendu vinirjita śaśī daśadhā deva padam prapadyate; adhikām śriyam aśnutetarām tava kāruṇya vijṛmbhitam kiyat* (Kṛṣṇa Karṇāmṛta - 96) "O Lord! When Your moonlike face rises it seems as if the moon divides itself into ten parts and takes shelter of Your feet, and even then its beauty is enhanced. There is no comparison to the pastimes of Your compassion!"

"He is extremely lovely as He reaches childhood's end and enters fresh adolescence!" Here childhood is understood to be the Pugaṅḍa-age. *kaumāram pañcam ābdāntam pugaṅḍam daśamāvadhī; āṣoḍaśac ca kaiśoram yauvanam syāt tataḥ param* (B.R.Sindhu 2.1.309). "Kaumāra is upto five years of age, Pugaṅḍa upto ten, Kaiśora upto sixteen and Yauvana from sixteen up." Kaiśora is again divided in *ādya*, beginning, *madhya*, middle and *śeṣa*, final stage. Final Kaiśora is also called Nava Yauvana, or fresh youth. *idam eva hareḥ prājñair nava yauvanam ucyate* (B.R.S. 2.1.330). Apparently Śrī Raghunātha dāsa indicates the beginning of the final Kaiśora-stage when he speaks of the 'rising of Mukunda's fresh youthfulness', because in this age Kṛṣṇa accomplishes His ecstatic pursuits with the *gopikās*. This final Kaiśora age is praiseworthy, for then Kṛṣṇa enacts His wonderful festival of pastimes according to the injunctions of the *Kandarpa-śāstras* (erotic scriptures). Śrīla Rūpa Gosvāmī has written in *Bhakti Rasāmṛta Sindhu* (2.1.331):

*atra gokula-devīnām bhāva sarvasva śālītā
abhūta pūrva kandarpa tantra līlotsavādayaḥ*

The sweetness of this age is described as follows (B.R.S. 2.1.329):

*daśārdha-śara mādhuri damana dakṣayāṅga śriyā vidhūnita vadhū dhṛtim varakalā
vilāsāspadam
dṛgañcala camatkṛti kṣapita khañjarīta dyutiṁ sphūrat taruṇimodgamaṁ taruṇi paśya
pītāmbaram*

"O Young girl! Look at Pītāmbara (Kṛṣṇa) entering His fresh youth! His sweetness, that defeats that of Cupid, destroys the patience of the young married girls of Vraja, He is the abode of the greatest artistic pastimes and His startling sidelong glances defeat the restlessness of the wagtailbirds!"

Then Śrī Raghunātha says: "He makes the hearts of Śrī Rādhā and Her girlfriends, headed by Lalitā, dangle along with His dangling earrings!" The beauty of Kṛṣṇa's ears were described in *Govinda Līlāmṛta* (16.84) in an incomparable way:

*śrī karṇa bhūṣaṇa bharād dara dīrgha randhram viśvāṅganā nayana mīna manoja jālam
gopī mano hariṇa bandhana bāgurā yat śrī rādhikā nayana khañjana bandha pāśaḥ*

"The small holes in Kṛṣṇa's ears that became lengthened by carrying His earrings, are like holes in the nets that catch the eyes of all the ladies of the world, the net that the hunter Cupid spread out to catch the *gopīs'* doe-like minds, or the ropes that bind the wagtailbirds of Śrī Rādhikā's eyes". *tan me hṛdi sphuratu mādhaba karṇa-yugmam* "May Mādhava's ears be manifest in my heart". Jewelled earrings are dangling on these enchanting ears. Śrī Vaiṣṇī dāsī sings: *kāṇe makara kuṇḍale, āsta mānusa gile, kācā pākā nāhi bāche* "The Makara-earrings on His ears make all the people melt. They cannot choose between ripe and raw." That's why the hearts of Śrī Rādhā and Her *sakhīs* are dangling along with Mukunda's earrings. Śrīla Raghunātha dāsa prays to this Mukunda that He may fulfill the desires of his eyes.

*parārdha pūrṇimā cānde, ye amṛta jyotsnā tāte,
sarva bhāve kori ullāṅghana
navīna tāruṇya ratne, paugaṇḍera atikrame,
sakala mādhubya nīketana
maṇimaya kuṇḍala, śruti-mūle jhālamala,
lalitāra vāyasyā rādhāra
lajjā dhairya gelo dūre, cañcala korilo tāre,
aparūpa kuṇḍala vīhāra
sei mora netrānanda, nanda suta śrī mukunda,
āra kobe dibe daraśana?
bhāgavata cūḍāmaṇi, raghunātha dāsa gosvāmī,
aśru-jale kore nivedana*

"Surpassing the nectarean rays of billions of full moons in all respects, the abode of all sweetness when He outgrows His Paugaṇḍa-age, becoming a jewel among youngsters, jewelled earrings shimmer under His ears, casting the bashfulness of Lalitā's girlfriend Rādhā far away and making Her very restless. How wonderful are the pastimes of these earrings! With tearfilled eyes Raghunātha dāsa Gosvāmī, the crownjewel of theistic saints, prays: "When will that son of Nanda, Śrī Mukunda, the joy of my eyes, show Himself again?"

VERSE 3:

***KANAKA NIVAHA ŚOBHĀ NINDI PĪTAM NITAMBE
TAD UPARI NAVA RAKTAM VASTRAM ITTHAM DADHĀNAḤ
PRIYAM IVA KILA VARṆAM RĀGA YUKTAM PRIYĀYĀḤ
PRAṆAYATU MAMA NETRĀBHĪṢṬA PŪRTIM MUKUNDAḤ***

kanaka - golden; *nivaha* - abundance; *śobhā* - beauty; *nindi* - defeating; *pītaṁ* - yellow; *nitambe* - buttocks; *tad* - that; *upari* - above; *nava* - new; *raktaṁ* - red; *vastram* - cloth; *itthaṁ* - thus; *dadhānaḥ* - wearing; *priyam* - dear; *iva* - as if; *kila* - certainly; *varṇaṁ* - color; *rāga* - passionate love; *yuktaṁ* - endowed with; *priyāyāḥ* - of the lady-love; *praṇayatu* - may he do; *mama* - my; *netra* - eyes; *abhīṣṭa* - desire; *pūrtiṁ* - fulfilling; *mukundaḥ* - Mukunda.

May Mukunda, who wears a yellow *dhotī*, that shimmers even brighter than an heap of gold, on His buttocks, and above that a red sash which appears to be colored by the passionate love of His dearly beloved Śrī Rādhikā, fulfill the desires of my eyes!

Stavāmṛta Kaṇā Vyākhyā: *vāso dravat kanaka-vṛnda nibhaṁ dadhāna* "He wears a cloth that shines like heaps of molten gold", and *pīta vasana janu bijurī virājita sajala jalada ruci deha* (Pada Kalpataru) "His yellow cloth shimmers like lightning and His body shines like a full monsoon cloud." And again when you see the red sash He wears over this yellow *dhotī*, it appears to be colored by Śrī Rādhā's passionate love for Him. Red is the color of passion. That passionate love (or colour) makes Priyatama (Mukunda) appear to be ever-fresh. This is called *anurāga*.

*sadānubhūtim api yaḥ kuryān nava navaṁ priyam
rāgo bhavan nava navaḥ so'nurāgaḥ itīryate (U.N.)*

"When a person experiences the beloved as ever-fresh, although he or she has always been known, and the passionate love is always new, it is called *anurāga*." This ever-fresh passion of Śrī Rādhā is coloring Śrī Mukunda's sash. The Supreme transcendental truth is thus colored red by passionate ecstatic love. Śrī Raghunātha dāsa covets the *darśana* of this eye-delighting Mukunda.

*keli kuñja abhyantare, ratana vedīra pare,
śrī mukunda rasika nāgara.
svarṇa rāśi dyuti hara, nitambete pītāmbara,
jhalamala kore nirantara*

"The hero of all relishers, Śrī Mukunda, constantly shines in a play-grove on a jewelled platform, the yellow *dhotī* on His buttocks shimmering brighter than a heap of gold!"

*rakta vastra tad upari, anurāge giridhārī,
aṅgete dharilā rasamaya
priyatama śrī rādhāra, aṅgera mādhurya sāra,
rāga-yukta varṇa sunīscaya*

"With love *rasika* Giridhārī wears a red sash above that yellow *dhotī*. Surely that sash is colored by Śrī Rādhā's complexion, which is the essence of sweetness."

*sei mora netrānanda, priya prabhu śrī mukunda,
pūrṇa koro mora abhilāṣa.
vṛṣabhānu sutā yuta, dekhā dibe nandasuta,
nivedaye raghunātha dāsa*

Raghunātha dāsa prays: "May my eye-delighting, dearest Lord Śrī Mukunda fulfill my desires by revealing Himself to me with Vṛṣabhānu's daughter by His side!"

VERSE 4:

***SURABHI KUSUMA VṚNDAIR VĀSITĀNTAḤ SAMṚDDHAIḤ
PRIYA SARASI NIDĀGHE SĀYAM ĀLĪ PARĪTĀM
MADANA JANAKA SEKAIḤ KHELAYANN EVA RĀDHĀM
PRAṆAYATU MAMA NETRĀBHĪṢṬA PŪRTIṀ MUKUNDAḤ***

surabhi - fragrant; *kusuma* - flowers; *vṛndaiḤ* - by a multitude; *vāsita* - scented; *antaḤ* - inside; *samṛddhaiḤ* - being increased; *priya* - beloved; *sarasi* - in the lake; *nidāghe* - in the summer; *sāyam* - evening; *ālī* - girlfriends; *parītām* - surrounded; *madana* - Cupid; *janaka* - creating; *sekaiḤ* - by splashing; *khelayann* - playing; *eva* - only; *rādhām* - Rādhā; *praṇayatu* - may he do; *mama* - my; *netra* - eyes; *abhīṣṭa* - desire; *pūrtiṀ* - fulfilling; *mukundaḤ* - Mukunda.

May Mukunda, who plays with Rādhā, who is surrounded by Her girlfriends, in Her beloved lake (Rādhākuṇḍa), that has become more fragrant due to the nicely smelling flowers, in summer-evenings, by splashing Her in an erotically agitating way, fulfill the desires of my eyes!

Stavāmṛta Kaṇā Vyākhyā: Śrīla Raghunātha dāsa Gosvāmī prays to Mukunda for the fulfilment of his eyes' desires. His heart is stirred by desires to see his beloved Śrī Rādhārāṇī with Śrī Mukunda. The practising devotees should also have some of this desire in their hearts. They should not think: "I'm satisfied with what I have attained", for insatiability is the nature of true devotion. Śrīla Jīva Gosvāmī has written in Prīti Sandarbha: *ānukūlyābhilāṣa* (desire for the Lord's favour, or a desire to please the Lord) and *sauhārdābhilāṣa* (desire for love and friendship with the deity) should be accompanied by a firm *prāptyābhilāṣa*, a desire to attain the deity. Śrīla Raghunātha dāsa always sees his deity in his *smaraṇa* and in transcendental visions, but still he is never satiated! His heart is always eager for the Lord's direct *darśana*. It is summer and in the evening Śrī Raghunātha dāsa falls on the bank of the *kuṇḍa* and weeps *praṇayatu mama netrābhīṣṭa pūrtiṀ mukundaḤ*

"May Mukunda fulfill the desires of my eyes!". Suddenly a sweet and *rasika kuṇḍa-līlā* appears before his love-saturated eyes:

First of all he perceives the beauty of the *kuṇḍa*: he sees Mālatī-, Mādhavī-, Mallikā-, Labanga-, Jāti, Yūthikā- and other vines entwining mango-, Kadamba-, jackfruit-, Campaka-, Nāga-Keśara-, and Aśoka-trees, that are covering the *kuṇḍa* in all directions. Heaps and heaps of flowers are growing on these trees and vines, their honey and pollen scenting the spotless water of the *kuṇḍa*. Parrots and cuckoos are pleasing the ears with their sweet singing, which is audible all around the *kuṇḍa*. Rādhā and Mukunda illuminate the bank of the *kuṇḍa* with Their golden and blue complexions as They enter into the water with Their girlfriends, that are all embodiments of *ānanda rasa*, the flavour of ecstasy. They both take syringes (*pich-kārīs*) in Their hands and start to spray each other with the *kuṇḍa*-water, thus inciting all kinds of erotic feelings in Each other. Their hearts are filled with erotic *rasa* when They cast crooked glances at Each other, make naughty gestures while splashing Each other with water, sweetly smile at Each other, speak joking words and behold Each others wet limbs. Especially Nāgara Mukunda is overwhelmed when He beholds Śrī Rādhā's sweetness. He's not able to splash Her anymore and thus accepts defeat at the hands of Śrīmatī.

*sakhībhīḤ sambhūya svakarakamaladvandva kaliter jalaiḤ sekaṁ rādhā bahu vidadhatī
nāgaramaṇeḤ
sudhāpūrṇān varṇān namita vadanendor alam alaṁ jito'smītyākarṇyā hasad uparatā yatra
kim iti*

(Vṛndāvana Mahimāmṛta 5.4)

"When Śrī Rādhā and Her girlfriends splashed Nāgara-maṇi's limbs with a lot of water with their lotuslike hands, Kṛṣṇa lowered His moon-like face and exclaimed: "Enough! Enough! I accept defeat!" Hearing these ambrosial words from Nāgara-maṇi, Śrī Rādhā stopped splashing Him and began to laugh in an enchanting way." How sweet and beautiful this Nāgara-maṇi Śrī Mukunda, who is more worshipable than millions of life-airs, looks to Śrīpāda Raghunātha, when He is defeated by Śrī Rādhārāṅgī! Therefore, while he remembers the vision of this pastime, Śrī Raghunātha prays to Śrī Mukunda's lotus feet for the fulfillment of His eyes' desires.

*grīṣma kāla aparāhne, nija priya sakhī saṅge,
rādhākuṇḍe rādhā thākurāṇī
padmera parāge jala, suvāsita ṭalamala,
siñce rasikendra cūdāmaṇi.
madana janaka seke, yeno koilo abhiṣeke,
śrī mukunda madana mohana
sei līlāmaya hari, netrābhīṣṭa pūrṇakārī,
āra kobe dibe daraśane*

"In the summer-evenings Rādhā Ṭhākuraṇī, along with Her beloved girlfriends, splashes the crown-jewel of amorous heroes with the water from Rādhākuṇḍa, that is scented by lotuspollen. Śrī Mukunda, the enchter of Cupid, is as if splashed and showered with erotic agitation. When will that playful Hari, the fulfiller of all desires, show Himself to me again?"

VERSE 5:

**PARIMALAM IHA LABDHVĀ HANTA GĀNDHARVIKĀYĀḤ
PULAKITA TANUR UCCAIḤ UNMĀDAS TAT KṢAṆENA
NIKHILA VIPINA DEŚĀD VĀSITĀN EVA JIGHRAN
PRAṆAYATU MAMA NETRĀBHĪṢṬA PŪRTIM MUKUNDAḤ**

parimalam - fragrance; *iha* - here; *labdhvā* - having obtained; *hanta* - O!; *gāndharvikāyāḤ* - of Rādhā; *pulakita* - goosepimples; *tanuḤ* - body; *uccaiḤ* - greatly; *unmadah* - maddened; *tat-kṣaṇena* - suddenly; *nikhila* - complete; *vipina deśād* - from the forest; *vāsitān* - scented; *eva* - only; *jighran* - smelling; *praṇayatu* - may he do; *mama* - my; *netra* -eyes; *abhīṣṭa* - desire; *pūrtim* - fulfilling; *mukundaḤ* - Mukunda.

O! May Mukunda, who immediately gets goosepimples of ecstasy all over His body as soon as He catches Gāndharvikā's (Rādhikā's) fragrance, and who then frantically smells the whole forest, that is delighted by this fragrance, fulfill the desires of my eyes!

Stavāmṛta KaĀ Vyākhyā: One day, at midday, Śrī Raghunātha gets a vision in which he sees Śrī Mukunda coming to Śrī Rādhākuṇḍa, eager to meet Śrī Kuṇḍeśvarī there. Not seeing Śrīmatī, our anxious jewel of heroes becomes very agitated with feelings of separation. Suddenly the breeze of Śrī Rādhākuṇḍa carries the divine bodily fragrance of Śrīmatī, who is approaching the *kuṇḍa*, into Śrī Mukunda's nostrils and extinguishes the burning fire of His separation. In his *siddha svarūpa* of Śrī Tulasī Mañjarī, Śrī Raghunātha dāsa sees that as soon as Mukunda catches Śrīmatī's divine bodily fragrance His hairs are standing on end of ecstasy. The whole forest around Rādhākuṇḍa becomes delighted by Śrīmatī's bodily fragrance. Our jewel of amorous heroes becomes wholly intoxicated when He catches the fragrance of Śrīmatī, who is also known (in Ujjvala Nīlmaṇi) as Gandhonmādita Mādhavā, She who maddens Mādhava with Her bodily fragrance. Frantically He starts wandering through the forest, smelling each and every tree and vine there. Tulasī's heart is filled with pride when she sees how her Īśvarī's bodily fragrance can madden Nāgara!

*jaya jaya kuṅjeśvarī, vṛṣabhānu sukumārī,
cāri dike priya sakhīgaṇa*

*rāi aṅga parimala, ki āścarya dhare bolo,
suvāsita vana upavana*

"All glories to Vṛṣabhānu's tender daughter, the Queen of the *kuñjas*, who is surrounded by Her dearest girlfriends! How amazing is the power of Rāi's bodily fragrance, that scents all the forests and sub-forests!"

*aṅga gandhe śyāma rāya, unmatta pāgala prāya,
kuñje kuñje koroye āghrāna
pulake pūrita aṅga, kadamba keśara raṅga,
ghana ghana jāge śiharana*

"This bodily fragrance makes Śyāma Rāya almost mad and makes Him smell each and every *kuñja*. His hairs are standing on end like Kadamba-blossoms and He trembles violently."

*ainā veśe śrī mukunda, mora duṭī netrānanda,
āra kobe dibe daraśana.
rādhākuṇḍe raghunātha, dāsa gosvāmī divā rātra,
aśru jale kore nivedana.*

"When will Śrī Mukunda, who delights my two eyes, reveal Himself to me like this again? Day and night Raghunātha dāsa Gosvāmī prays like that at Rādhākuṇḍa, with tear-filled eyes!"

VERSE 6:

**PRAṆIHITA BHUJA DAṆḌAḤ SKANDHA-DEŚE VARĀṄGYĀḤ
SMITA VIKASITA GAṆḌE KĪRTIDĀ KANYAKĀYĀḤ
MANASIJA JANI SAUKHYĀM CUMBANENAIVA TANVAN
PRAṆAYATU MAMA NETRĀBHĪṢṬA PŪRTIṀ MUKUNDAḤ**

praṇihita - placed; *bhuja* - arm; *daṇḍaḤ* - staff; *skandha-deśe* - on the shoulder; *varāṅgyāḤ* - of a beautiful girl; *smita* - smiling; *vikasita* - blossoming; *gaṇḍe* - on the cheek; *kīrtidā kanyakāyāḤ* - of Kīrtidā's daughter; *manasija* - Cupid; *jani* - arousing; *saukhyam* - happiness; *cumbanena* - by kissing; *eva* - only; *tanvan* - giving; *praṇayatu* - may he do; *mama* - my; *netra* - eyes; *abhīṣṭa* - desire; *pūrtiṀ* - fulfilling; *mukundaḤ* - Mukunda.

May Mukunda, who places His staff-like arm on the shoulder of Kīrtidā's beautiful daughter, and who experiences great erotic happiness when He kisses Her cheeks, that are blossoming with a smile, fulfill the desires of my eyes!

Stavāmṛta Kaṇā Vyākhyā: Suddenly a golden light illuminates the bank of Śrī Rādhākuṇḍa and Śrī Mukunda's Bhāgya-nidhi (jewel of His fortune) Śrīmatī Vārṣabhānavī arrives in the *kuṇḍa*-forest.. The desires of Mukunda's eyes are fulfilled. Bewildered by Her form and qualities He places His arm on Śrīmatī's shoulder and kisses Her cheeks, that are blossoming with Her smile, thus experiencing a great erotic delight. In this verse the *vibhāvanā alankāra* has been used. *hetu rūpa kriyābhāve phalaṁ yat sā vibhāvanā* (Alaṅkāra Kaustubha 8.30) "The Vibhāvanā-metaphor expresses an action performed without any cause." That applies to this verse because erotic delight is experienced without having actual sexual intercourse. Remembering his vision of this lovely pastime Śrī Raghunātha dāsa says: "O Mukunda! Just as my Īśvarī fulfilled the desire of Your eyes by showing Herself to You, now You please delight my eyes by showing me this pastime of Yours!"

*ei dekho kuṅja rāja, nikuṅjete rasarāja,
śrī mukunda vrajendra kumāra
kīrtidā nandinī saṅge, nava līlā rasa raṅge,
kautukete korena vihāra*

"O! Behold the king of the groves, the king of all relishers Śrī Mukunda, the prince of Vraja! How much fun is He having with Kīrtidā's daughter, playing ever-new relishable pastimes with Her!"

*varāṅgīra skandhopari, bhujā daṇḍa rākhi hari,
koto kore rasera prasaṅga
smita vikasita gaṇḍe, cumbanete rasa-bhāṅḍe,
manasīja ānanda taraṅga.*

"Hari keeps His staff-like arm on Varāṅgī (beautiful-limbed) Rādhikā's shoulder and speaks so many romantic words to Her. He floats on the waves of erotic bliss when He kisses Her cheeks, that are blossoming with a smile."

*sei mora netrānanda, giridhārī śrī mukunda,
mano vāñchā koroho pūraṇa
bhāgavata cūḍāmaṇi, raghunātha dāsa gosvāmī
kare joḍe kore nivedana*

Śrīla Raghunātha dāsa Gosvāmī, the crownjewel of all theistic saints, prays with folded hands: "May Giridhārī Śrī Mukunda, who is the delight of my eyes, fulfill my desires!"

VERSE 7:

**PRAMADA DANUJA GOṢṬHYĀḤ KO'PI SAMVARTA-VAHNIR
VRAJA-BHUVI KILA PITROR MŪRTIMĀN SNEHA PUÑJAḤ**

**PRATHAMA RASA MAHENDRAḤ ŚYĀMALO RĀDHİKĀYĀḤ
PRAṆAYATU MAMA NETRĀBHĪṢṬA PŪRTIṂ MUKUNDAḤ**

pramada - wild or proud; *danuja* - demon; *goṣṭhyāḤ* - of the host; *kaḤ* - who; *api* - even; *samvarta* - destruction; *vahniḤ* - fire; *vraja-bhuvi* - Vraja; *kila* - certainly; *pitroḤ* - of the parents; *mūrtimān* - embodiment; *sneha* - affection; *puñjaḤ* - abundance; *prathama* - first; *rasa* - flavour; *mahendraḤ* - great king; *śyāmalaḤ* - blackish; *rādhikāyāḤ* - of Rādhikā; *praṇayatu* - may he do; *mama* - my; *netra* - eyes; *abhīṣṭa* - desire; *pūrtiṁ* - fulfilling; *mukundaḤ* - Mukunda.

May Mukunda, who is the fire of destruction for all the wild and proud demons, who is the embodiment of great affection for His parents in Vraja, and who is the presiding deity of the first (erotic) *rasa* for Śrī Rādhikā, fulfill the desires of my eyes!

Stavāmṛta Kaṇā Vyākhyā: According to their own feelings different loving devotees see and relish Śrī Mukunda, and those whose hearts are devoid of feeling for Him won't be able to see or relish Him at all. Demoniac personalities see Kṛṣṇa again as their enemy. They cannot relish Mukunda as the fathomless ocean of transcendental sweetness, rather Mukunda kills them and bestows liberation on them, thus making His name, which means 'bestower of liberation', fully justified. Hence Śrī Raghunātha dāsa says: "He is the fire of destruction for all the puffed-up demons." How many hundreds of powerful demons have not flown like moths into that fire, thus finding a sudden death? Mukunda did not have to wear any weapon or missile to kill powerful demons like Aghāsura, Bakāsura, Śakaṭāsura, Pūtanā, Tṛṇāvarta, Vyomāsura, Keśī and Ariṣṭa. He swallowed them as the fire swallows insects. As He is the fire of destruction for the demons, so He is the embodiment of great affection for His parents Śrī Nanda and Yaśodā. When you see Śrī Nanda and Yaśomatī fondling Śrī Mukunda full of affection it appears as if their heart's affection takes the concrete shape of Śrī Mukunda. Again, He is the presiding deity of the first, or erotic *rasa* for Śrīmatī Vṛṣabhānu-nandinī. He is *śṛṅgāra-rasa* personified, as Śrī Rādhārāṇī remarked Herself in Gīta Govinda - *śṛṅgāra sakhi! mūrtimān iva* "O sakhi! He is like the embodiment of the erotic mellow!" In Śrīmad Bhāgavata (10.43.17) Śrī Śuka Muni described how everyone present in Kaiśa's colosseum saw Kṛṣṇa differently, according to their own mood, as He entered with Baladeva:

*mallānām aśanir nṛṇām naravaraḤ strīṇām smaro mūrtimān
gopānām svajano'satām kṣitibhujām śāstā svapitro śīśuḤ
mṛtyur bhojapater virāḍ aviduṣām tattvaṁ paraṁ yoginām
vṛṣṇiṇām para devateti vidito raṅgam gataḤ sāgrajaḤ*

"O Mahārāja Parīkṣit! When Kṛṣṇa entered the arena with His older brother, the wrestlers (Cāṇura and Muṣṭika) saw Him as a thunderbolt, the human beings saw Him as the best of men, the women saw Him as the embodiment of Cupid, the cowherders saw Him as

one of their own, the wicked kings saw Him as chastisement Himself, His parents saw Him as a mere child, Kamsa saw Him as death personified, ignorant souls saw Him as an ordinary person, the *yogīs* saw Him as the Supreme Truth and the Yādavas saw Him as the Supreme Lord." Śrī Raghunātha likes to see Mukunda as Rādhārānī's Prāṇanātha or as Her submissive hero. How exactly Mukunda revealed Himself to Śrī Raghunātha according to his desires is described in the next verse.

kuñje vṛndāvana candra, parama ānanda kanda, para tattva bhajanera mūla
sajala jalada bhāti, abhakta dānava prati, pralayera agni samatula
nanda yaśodāra prāṇa, sneha puñja mūrtimān, śrī rādhāya śṛṅgāra mūrtimān
sei sarva rasa-dhāma, mahendra mukunda nāma, netrābhīṣṭa koroho pūraĀa

"Vṛndāvana Candra in the *kuñja* is the source of topmost bliss, the Supreme Truth and the root cause of our worship. He shines like a full monsoon-cloud and He is like the fire of destruction to the demoniac non-devotees. He is the embodiment of affection for Nanda and Yaśodā, and He is their very life. For Śrī Rādhā He is erotic *rasa* personified. May that abode of all flavours, the great king named Mukunda, fulfill the desires of my eyes!"

VERSE 8:

**SVĀ KADANA KATHAYĀṄGĪKṚTYA MRDVĪM VIŚĀKHĀM
 KṚTA CAṬU LALITĀM TU PRĀRTHAYAN PRAUḌHA ŚĪLĀM
 PRAṆAYA VIDHURA RĀDHĀ MĀNA NIRVĀSANĀYA
 PRAṆAYATU MAMA NETRĀBHĪṢṬA PŪRTIM MUKUNDAḤ**

sva - own; *kadana* - suffering; *kathayā* - by speaking; *aṅgīkṛtya* - accepting, or confiding; *mṛdvīm* - tender girl; *viśākhām* - Viśākhā; *kṛta* - doing; *caṭu* - flattering; *lalitām* - Lalitā; *tu* - but; *prārthayan* - praying; *prauḍha-śīlām* - arrogant girl; *praṇaya* - love; *vidhura* - anguished; *rādhā* - Rādhā; *māna* - pride; *nirvāsanāya* - for destroying; *praṇayatu* - may he do; *mama* - my; *netra* -eyes; *abhīṣṭa* - desire; *pūrtim* - fulfilling; *mukundaḤ* - Mukunda.

May Mukunda, who confides in soft-hearted Viśākhā, telling her about His suffering but who prays to arrogant Lalitā with plaintive words in order to destroy the proud huff of love-anguished Śrī Rādhā, fulfill the desires of my eyes.

Stavāmṛta Kaṇā Vyākhyā: Śrīmatī is now overcome by a loving pique towards Mukunda. Without Rādhā, Mukunda thinks the world is completely empty. With tearfilled eyes He then tells soft-hearted and earnest Viśākhā about His heartache and His anguish of separation and thus wins her over. He knows very well that even if He can get Viśākhā on His side, Rādhā will not give up Her pique without the consent of Śrī Lalitā. Lalitā has a

harsh nature, though, and she always teaches (encourages) Śrī Rādhā how to maintain Her pique towards Him, with or without reason. Indeed, she becomes very angry when Rādhā allows Her *māna* to slacken. Therefore Mukunda prays to Lalitā with plaintive words: "O merciful Lalite! O My sole benefactor! O beautiful girl! Vṛṣabhānu-nandinī is so cruel to Me, if you are also so hardhearted, then what will be the destination of a distressed boy like Me, who is suffering so much out of separation from Śrīmatī? Therefore please forgive the faults this suffering soul has made knowingly or unknowingly, and be pleased!" Śrīla Raghunātha says: "May Mukunda, who is thus pitifully praying to Lalitā-*sakhī* for the breach of my Īśvarī's pique, fulfill the desires of my eyes by granting me His *darśana*!"

*kuñje vṛṣabhānu sutā, praṇaya vikalā rādhā,
durjaya māninī garva bhare.
ratana vedīra pare, ekākinī nata śire,
mukhe kon vacana nā sphure*

"In a *kuñja*, Vṛṣabhānu's daughter Rādhā is obsessed by an invincible proud huff. She sits alone on a jewelled platform with lowered head and not a word is heard from Her mouth."

*māna nirvāsana tare, giridhārī koto kore,
namra bhāve udvega kathāya
mṛdula svabhāvavatī, viśākhāya kori stuti,
aṅgikāra koriyā tāhāya*

"How many efforts Giridhārī is making to banish this pique by means of anguished and humble words! First He wins over soft-hearted Viśākhā with praises."

*cātu vākye karaḷe, koto nā prārthanā kore,
pragalbha svabhāvā lalitāya
śrī mukunda rasakanda, vaiṣṇīdhārī śrī govinda,
kobe darśana dibe hāya*

"Then He prays to harsh and bold-natured Lalitā with folded hands, speaking so many plaintive, flattering words. O! When will this Śrī Mukunda, Vaiṣṇīdhārī Śrī Govinda, the source of all *rasa*, give His *darśana* again?"

VERSE 9:

**PARIPATHATI MUKUNDASYAṢṬAKAṂ KĀKUBHIR YAḤ
SPHUṬAM IHA VIṢAYEBHYAḤ SAṂNIYAMYENDRIYĀṆI
VRAJA NAVA YUVARĀJO DARŚAYAN SVAM SARĀDHAM
SVA JANA GAṆANA MADHYE TAM PRIYĀYĀS TANOTI**

paripāṭhati - reciting; *mukundasya* - of Mukunda; *aṣṭakam* - eight verses; *kākubhiḤ* - anxiously; *yaḤ* - whoever; *sphuṭam* - clearly; *iha* - here; *viśayebhyaḤ* - from the sense-objects; *saṁniyamya* -controlling; *indriyāḌi* - the senses; *vraja* - Vraja; *nava* - new; *yuva-rājaḤ* - prince; *darśayan* -revealing; *svam* - His own; *sarādhām* - with Rādhā; *sva* - own; *jana* - people; *gaṇana* - counting; *madhye* - amongst; *taṁ* - Him; *priyāyāḤ* - of the beloved; *tanoti* - does.

Śrī Mukunda, the young prince of Vraja, will reveal Himself with His beloved Rādhā to anyone who anxiously recites these eight prayers to Mukunda and withdraws his senses from the sense-objects, counting him or her among the maidservants of His Priyājī Rādhikā!

Stavāmṛta Kaṇā Vyākhyā: Here Śrī Raghunātha dāsa bestows a benediction upon the reciters of the Mukundāṣṭaka, saying: "The young prince of Vraja, Śrī Kṛṣṇa, will reveal Himself along with Śrī Rādhā to he who withdraws his five senses, viz. the tongue, eyes, skin, nose and ears, from the worldly sounds, touches, forms, flavours and scents they may encounter and who always offers his mind to Śrī Rādhā-Mukunda, keeping it always absorbed in the flavours of Their matchless names, forms, qualities and pastimes, and who recites this Mukundāṣṭaka with a blissful, faltering voice, counting him among Śrī Rādhārāṇī's maidservants and blessing him with the devotional service of the Divine Pair!"

<i>bhūmaṇḍale yei jana,</i>	<i>cātu vākye sarva kṣaṇa,</i>	<i>sarvendriya koriya samyama</i>
<i>madhura mukundāṣṭaka,</i>	<i>pāṭha kore ratna śloka,</i>	<i>aśru jala koriyā siṅcana</i>
<i>vraja nava yuvarāje,</i>	<i>śrī rādhāra sakhī mājhe,</i>	<i>tāra nāma koriya likhana</i>
<i>rādhā saṅge giridhāri,</i>	<i>dekhā diyā kṛpā kori,</i>	<i>dāna kore yugala sevana</i>

"The young prince of Vraja will write the name of anyone in this world who always recites the eight jewel-verses of this sweet Mukundāṣṭaka with a plaintive voice, controlling all his senses and sprinkling himself with his tears of love, amongst the girlfriends of Śrī Rādhā. Śrī Rādhā and Giridhāri will mercifully show Themselves to him and give him Their devotional service."

Thus ends Śrīla Raghunātha dāsa Gosvāmī's Mukundāṣṭakam

Translated in 1992 -1996 by Advaita dāsa.

Śrī-Śrī Utkāṇṭhā Daśakam

Ten Anxious Prayers

By Śrīla Raghunātha Dāsa Gosvāmī

VERSE 1:

**CHINNA SVARṆA VININDI CIKKAṆA RUCIM SMERĀM VAYAḤ SANDHITO
RAMYĀM RAKTA SUCĪNA PAṬṬA VASANĀM VEŚENA VIBHRĀJITĀM
UDGHŪRṆAC CHITI-KAṆṬHA PIṆCHA VILASAD VEṆĪM MUKUNDAṀ MANĀK
PAŚYANTĪM NAYANĀNCALENA MUDITĀM RĀDHĀM KADĀHAM BHĀJE**

chinna - cut; *svarṇa* - gold; *vinindi* - rebuking; *cikkana* - glossy; *rucim* - splendor; *smerām* - smiling; *vayaḥ* - age; *sandhitaḥ* - conjuncture; *ramyām* - lovely; *rakta* - red; *sucīna* - glossy; *paṭṭa* - silken; *vasanām* - dress; *veśena* - by dressing; *vibhrājitām* - shines; *udghūrṇat* - wiggling; *śīhikaṇṭha* - peacock; *piṅcha* - feather; *vilasad* - beautiful; *veṇīm* - braid; *mukundaṁ* - Mukunda; *manāk* - slightly; *paśyantīm* - seeing; *nayana* - eyes; *añcalena* - sidelong; *muditām* - glad; *rādhām* - Rādhā; *kadā* - when; *aham* - I; *bhaje* - worship.

"When will I serve Śrī Rādhā, whose complexion rebukes the splendor of molten gold, who is a smiling girl in Her puberty, who is beautifully dressed in a glossy, red silken *sārī*, whose braid is as beautiful as the tail of a blissfully dancing peacock and who blissfully casts sidelong glances at Mukunda?"

Stavāmṛta Kaṇā Vyākhyā: In the following ten verses Śrī Raghunātha dāsa Gosvāmī strongly covets the worship of and the meeting with his most beloved Śrī Rādhārāṇī, hence this *stotram* is named **utkaṇṭhā daśakam**. A strong hankering for something is called *utkaṇṭhā*. Just as it is a scientific fact that we get whatever we really hanker for, it is also a fact that we can not relish these things unless and until we become eager for it, even if we have already gotten it. For instance, a thirsty man who wanders through the sun-scorched desert with a parched throat considers a glass of cold, sweet water to be a great gift, but those who do not have any thirst to start with will also not feel the need to drink. Especially on the path of *bhakti sādhana* this thirst or eagerness is the very life-force of *bhajana*. In the attainment of the Lord's grace all the endeavours of the *sādhaka bhakta* will become fulfilled, and this eagerness of the devotee will unleash the limitless grace of the Lord upon him. The great teachers say that just as a child is born through the meeting of man and wife, similarly the devotional service of and the direct meeting with the Lord are attained when love meets with this kind of eagerness.

The root cause of Śrīla Raghunātha dāsa Gosvāmī's great longing for his beloved Śrī Rādhārāṇī's personal devotional service is the wonderful attractiveness of Her sweet forms, qualities and pastimes. In this verse he prays for Śrī Rādhārāṇī's devotional service while

simultaneously recollecting the sweetness of Her form (*rūpa-mādhurī*). First of all he says **chinna svarṇa vinindi cikkaṇa ruciṁ** "Her brilliantly shimmering body defeats the beauty of lacerated gold." When the goldsmith cuts a piece of heated gold with a sharp knife, a brightly shining kind of gold comes out from within. Śrī Rādhā's bodily lustre is even more glossy and brilliant than this, for this lustre consists of Mahā Bhāva. How mean is the ordinary worldly substance named gold in comparison to this! There is no comparison to this lustre in this world, but still the Mahājanas try to make some comparison for the people of this world. Śrī Vidyāpati sings: *gorī kalevara nūnā janu - āñcare ujora sonā* "Her slender body is shining with a golden splendor." *kāñcana kamala pavane ulaṭāyalo aichana vadana sañcāri* (Govinda Dāsa) "Her face shines like a golden lotus flower turned upside down by the wind." Then it is said: **vayaḥ sandhito ramyāṁ** "Her puberty is attractive and enchanting." The conjunction of childhood and youth is called *vayah sandhi* or puberty in Ujjvala Nīlamaṇi: *bālya yauvanayoḥ sandhir vayoḥ sandhir itīryate*. Seeing Śrī Rādhikā's *vayaḥ sandhi*, Śrī Kṛṣṇa became enchanted and told His friend Subala:

*vādyam kiñkṇim āharaty upacayam jñātvā nitambo guṇī
svasya dhvaṁsam avetya vaṣṭi balibhir yogam hrasan madhyamam
vakṣaḥ sādhu phala-dvayam vicinute rājopahāra kṣamam
rādhāyās tanu-rājyam añcati nave kṣauṇī-patau yauvane*

(Ujjvala Nīlamaṇi)

"O Friend! Look! Look! Now that the king of fresh adolescence has taken possession of the kingdom of Śrī Rādhā's body, Her qualified buttocks, knowing how elevated they are becoming, blissfully begin to play instrumental music in the form of Her jingling waistbells, Her chest is offering two excellent fruits (Her growing breasts) as a present for the king of youth, and Her waist, afraid that it will be destroyed completely by the entering king of youthfulness, takes shelter of the three lines on Her belly as a borderstop. How wonderful is the power of the king of youth!" While describing the *bhāva mādhurī* of Śrīmatī's puberty, the poet Vidyāpati has sung:

*khane khana nayana koṇa anusarai; khane khana vasana dhūli tanu bharai
khane khana daśanaka chaṭāchaṭa hāsa; khane khana adhara āge koru vāsa
coṅki caloye khane, khana calu manda; manamatha pāṭha pahilo anubandha
hrdayaja mukulita heri heri thora; khane āñcara dei, khane hoy bhora
bālā śaiśava tāruṇa bheṭa; lakhai nā pārai jeṭha kanēṭha
vidyāpati koho - śuno vara kāna; taruṇima śaiśava cihnai nā jāna*

"Sometimes She casts restless sidelong glances, sometimes She is rolling with Her clothes in the dust, staining Her whole body. Sometimes She laughs, showering Her glittering teeth and sometimes She makes Her teeth reside behind Her lips. Sometimes She walks quickly, and sometimes slowly. For the first time She studies the science of eros. I see Her breasts are beginning to bud slightly. Sometimes She covers them with a shawl, sometimes She forgets to conceal them. Childhood is now offered to adolescence and now

we don't know if childhood or adolescence is prominent. Vidyāpati says: "Listen, O excellent Kṛṣṇa! You cannot see the signs of childhood or adolescence."¹⁵

Then it is said **rakta sucīna paṭṭa-vasanām** "She wears a glossy red silk *sārī*." **anurāge rakta sādī**. The red colour of Her *sārī* expresses Her passionate feelings towards Kṛṣṇa. Then **udghūrṇac chiti-kaṇṭha piñcha vilasad veṇīm** "Her braid shines like the tail of a blissfully dancing peacock." In Govinda Līlāmṛta (11.116) it is said:

*vilāsa visrastam avekṣya rādhikā
śrī keśa-pāśaṁ nija puccha-piñchayoḥ
nyakkāram āśaṅkya hriyeva bhejire
giriṁ camaryo vipinaṁ śikhaṇḍinaḥ*

"Seeing Rādhikā's loosened braid when She reclines after enjoying with Kṛṣṇa, the peacocks shyly and fearfully flee into the forest, and the deer flee into the mountains, seeing that the luster of their feathers and tails is defeated!"

mukundaṁ manāk paśyantīm nayanāñcalena "She casts sidelong glances at Mukunda." There is no comparison to the way Śrīmatī Rādhārānī worships the god of love Mukunda with Her glances, that are colored by Her Mādana rasa. Even Śrīmatī's slightest glance can steal Nāgara's heart and mind. The Mahā Janas sing the words of Śrī Kṛṣṇa as follows: *sajani! so dhanī citaka cora. corika pantha bhorī daraśāyali cañcala nayanaka ora* (Govinda dāsa) "O friend! This girl stole My heart with Her restless sidelong glances!" Finally Śrī Raghunātha says: **smerām muditām veśena vibhrājītām śrī rādhām kadāhaṁ bhaje** "When will I worship and directly serve that Rādhā, whose face is always beautified by a slight smile, who is always most blissful and who is always decorated with various ornaments and clothes as well as with *bhāva*-ornaments like *hāva*, *bhāva*, *kila kiñcita* and so on?"

*chinna svarṇa vinindita ujjvala varaṇa; jhālamala sucikkaṇa aṅgera kiraṇa
hari citta camatkārī vayaḥ sandhi-kāla; dyotamānā nava-gaurī mūrati rasāla
unnata ujjvala rase koriyāche snāna; anurāge rakta sādī kori paridhāna
udghūrṇa nṛtya śīla śikhi candrikāte; beṇḍheche vicitra veṇī vicitra chāṇḍete
netrāñcale mukundera drṣṭipāta kore; kobe vā bhajibo āmī sei śrī rādhāre*

"Her body emits rays of a bright, glossy complexion that mocks the splendor of lacerated gold. Her puberty astonishes Hari's heart and Her luscious youthful golden form is greatly effulgent. When will I worship that Śrī Rādhā, who has bathed in the elevated erotic *rasa* and then puts on a red *sārī* of *anurāga* (constant, passionate Hari-*prema*), whose braid is wonderfully bound like the tail of an intoxicated dancing peacock, and who casts sidelong glances at Śrī Mukunda?"

¹⁵ The restless glances show adolescence, the playing in the dust childhood; showing the teeth shows childhood, smiling with the teeth covered adolescence. A fast gait shows childhood, a slow one adolescence, covering the breasts with a shawl shows adolescence and forgetting to cover them shows childhood.

VERSE 2:

**YASYĀḤ KĀNTI TANŪLLASAT PARIMALENĀKRṢṬA UCCAIḤ SPHURAD
GOPĪ-VṚNDA MUKHĀRAVINDA MADHU TAT PRĪTYĀ DHAYANN APY ADAḤ
MUÑCAN VARTMANI VAṂBHRAMĪTI MADATO GOVINDA-BHRṆGAḤ SATĀM
VṚNDĀRĀNYA VAREṆYA KALPA-LATIKĀM RĀDHĀM KADĀHAM BHĀJE**

yasyāḤ - whose; *kānti* - lustre; *tanu* - body; *ullasat* - splendid; *parimalena* - with the fragrance; *ākṛṣṭa* - attracted; *uccaiḤ* - highly; *sphurad* - manifest; *gopī-vṛnda* - host of *gopīs*; *mukha* - face; *aravinda* - lotus; *madhu* - honey; *tat* - that; *prītyā* - with love; *dhayann* - drinking; *apy* - although; *adaḤ* - all; *muñcan* - relinquishing; *vartmani* - down the road; *vaṁbhramīti* - wanders; *madataḤ* - out of intoxication; *govinda bhrṅgaḤ* - the Govinda-bee; *satām* - saints; *vṛndārānya* - Vṛndāvana; *vareṇya* - superexcellent; *kalpa-latikām* - wish-yielding vine; *rādhām* - Rādhā; *kadā* - when; *aham* - I; *bhaje* - worship.

Although the Govinda-bee very much loves to drink the honey (of love) that oozes from the beautiful lotusfaces of the *gopīs*, He suddenly leaves them and wanders here and there over the pathways searching for the best of wishyielding vines of Vṛndāvana, being attracted to the superexcellent fragrance of Her blissful body. When will I worship that Rādhā?"

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrīla Raghunatha dāsa Gosvāmī gradually reveals the unrivalled sweetness of the love of Śrī Rādhārānī, which is far superior to the love of the other Vraja-sundarīs, although they are also endowed with *mahā bhāva*. Śrī Kṛṣṇa is like a bumblebee who is very thirsty after the relish of the love-honey that appears in the lotus-like *gopīs*. The *gopīs*' bodies have the beauty of *mahā-bhāva*, and therefore the king of aesthetes, Rasarāja Śrī Kṛṣṇa, covets them so much, for beauty and sweetness that is caused by other factors than *prema* can never attract or subdue Kṛṣṇa. And again, although Kṛṣṇa may drink the honey of the lotus-like faces of the *gopīs*, when He catches the fragrance of the Rādhā-lotus even from afar He suddenly leaves all these *gopīs* and constantly wanders down the *kuñja*-pathways like mad, attracted by Her exquisite bodily fragrance. In fact the *gopīs* are innumerable expansions of the body of *mahābhāvamayī* Śrīmatī Rādhārānī, that are displayed by Her to make Kṛṣṇa, who is *śṛṅgāra-rasa* personified, relish the honey of *śṛṅgāra rasa*, the erotic flavour. *bahu kāntā vinā nahe rasera ullāsa; līlāra sahāya lāgi bahuta prakāśa.....krṣṇera vallabhā rādhā-Kṛṣṇa prāna-dhana; tāhā vinu sukha hetu nahe gopīgaṇa* (C.C.) "Without the presence of many lovers there is no joy in the *rasa*. Therefore, to support the *līlā* there are many consorts manifest. Rādhā is Kṛṣṇa's beloved and the treasure of His heart, and without Her, the *gopīs* can not make Him happy." The best proof of that is Śrīla Jayadeva's description of the Vasanta Rāsa (the vernal Rāsa-*līlā*). Here also Kṛṣṇa left all the *gopīs* to run after Śrī Rādhā in the forest:

*kamsārīr api saṁsāra vāsanābaddha śṛṅkhalām
rādhām ādhāya hṛdaye tatyāja vraja-sundarīḥ
itas tatas tām anusṛtya rādhikām anaṅga bāṇa braṇa khinna mānasaḥ
kṛtānutāpaḥ sa kalinda-nandinī taṭānta kuñje viṣasāda mādhabaḥ*

(Śrī Gīta Govindam 3/1-3)

"Taking Rādhā, who was the binding link to His sexual desires, in His heart, Kamsa's enemy Kṛṣṇa relinquished all the Vraja-sundarīs. He wandered here and there in the forest looking for Rādhikā, His mind bruised by Cupid's arrows. Entering a *kuñja* on the bank of the Yamunā, Mādhava began to lament with great repentance." We are now quoting the beautiful reply Śrīla Rāmānanda Rāya gave Śrīman Mahāprabhu (In Śrī Caitanya Caritāmṛta Madhya-līlā Chapter 8) when He inquired about the purport of these verses, that glorify Śrī Rādhārānī's unrivalled love:

*śata koṭi gopī-saṅge rāsa vilāsa; tāra madhye eka mūrti rahe rādhā pāsa
sādhāraṇa prema dekhi sarvatra samatā; rādhāra kuṭila prema hoilo vāmatā
krodha kori rāsa chāḍi gelā māna kori; tāre nā dekhiyā vyākula hoilā śrī hari
samyak sāra vāsanā kṛṣṇera icchā rāsa līlā; rāsa līlā vāsanāte rādhikā śṛṅkhalā
tāhā vinu rāsa līlā nāhi bhāya cite; maṅḍalī chāḍiyā gelā rādhā anveṣite
itas tatah bhrami kāhā rādhā nā pāiyā; viṣāda korena kāma-bāṇe khinna hoiyā
śata koṭi gopīte nahe kāma nirvāpaṇa; ihātei anumāni śrī rādhikāra guṇa*

"Kṛṣṇa enjoyed the Rāsa-dance with billions of *gopīs*, staying in the middle next to Rādhā in one form. I see Kṛṣṇa is generally equal-minded when He is loved in an ordinary way, but before Rādhā's crooked love He takes a stance of (loving) opposition. Rādhikā became angry and proudly left the Rāsa-dance, and when Śrī Hari did not see Her anymore He became very upset. Śrī Rādhikā is the binding chain in Kṛṣṇa's desire to enjoy the Rāsa-līlā, which is complete and essential. Without Rādhā, Kṛṣṇa does not care about the Rāsa-līlā, so He left the Rāsa-circle to go out and look for Her. He wandered here and there, but could not find Her, so He became morose, being pierced by Cupid's arrows. Even billions of *gopīs* cannot fulfill His desires; from this I can understand Śrī Rādhikā's glories." Śrīmatī Rādhārānī's extraordinary *mādanākhyā mahā bhāva* awakens a strong desire within Śrī Kṛṣṇa's heart to accept Her *mādana-rasa*-devotional service. This *mādana bhāva* is not present (to the full extent) in any of the other billions of *gopikās*, hence all these *gopīs* cannot fulfill Kṛṣṇa's desires. This is the confidential meaning of the line *śata koṭi gopīte nahe kāma nirvāpaṇa*.

Śrīla Raghunātha dāsa Gosvāmī calls Śrī Rādhārānī *vṛndāranya varenya kalpalatikā*, the best wishyielding vine of Vṛndāvana, in this verse because She can fulfill all of Kṛṣṇa's desires for love. Only the nectar-stream of Her love can quench the thirst for *śṛṅgāra-rasa* (erotic flavours) in the heart of Kṛṣṇa, who is Himself *śṛṅgāra rasa* personified. Śrī Kavirāja Gosvāmīpāda has written: *śrī rādhāra svarūpa - Kṛṣṇa prema kalpalatā* (C.C.) "Śrī Rādhā is factually a wishyielding vine of love for Kṛṣṇa". Śrī Raghunātha dāsa actually means to say: "May this super-excellent wishyielding vine of Vṛndāvana also constantly appear in my heart

and fulfill my desires to worship and serve Her." Śrīpāda wishes to be blessed with Premamayī Rādhārāṇī's devotional service when She meets Śyāmasundara after attracting and maddening Him with Her exquisite bodily fragrance.

*bhṛṅga prāya śrī govinda, pāna kore rasakanda
gopī mukha padma makaranda
kintu rāi aṅga-gandha, pāya yadi nāsā randhra,
sei kṣaṇe chāḍi gopīvrnda*

"Like a bumblebee Śrī Govinda, the source of all *rasa*, drinks the honey of the *gopīs*' lotus-like faces, but when His nostrils catch Rāi's bodily fragrance He leaves these *gopīs* at once!"

*kuñja pathe chuṭe tathā, yathā gāndharvikā rādhā,
vrndāvana prema kalpalatā.
rādhākuṇḍa tīre vāsa, kohe raghunātha dāsa,
kobe bhajibo se vṛṣabhānu-sutā*

"He then runs down the *kuñja*-paths where Gāndharvikā Rādhā, Vṛndāvana's wishyielding vine of love is. Living on the bank of Rādhākuṇḍa Raghunātha dāsa says: "When will I worship that daughter of Vṛṣabhānu Mahārāja?"

VERSE 3:

**ŚRĪMAT KUṆḌATAṬĪ KUṆḌAṄGA-BHAVANE KRĪḌĀ-KALĀNĀM GURUṂ
TALPE MAÑJULA MALLI KOMALA DALAIḤ KLRPTE MUHUR MĀDHAVAM
JITVĀ MĀNINAM AKṢA SAṄGARA VIDHAU SMITVĀ DRĠANTOTSVAIR
YUÑJĀNĀM HASITUM SAKHĪḤ PARAM AHO RĀDHĀM KADĀHAM BHAJE**

śrīmat - beautiful; *kuṇḍa* - lake; *taṭi* - bank; *kuṇḍaṅga* - grove; *bhavane* - in the house; *krīḍā* - play; *kalānām* - of the arts; *guruṁ* - teacher; *talpe* - on the bed; *mañjula* - lovely; *malli* - jasmine; *komala* - soft; *dalaiḤ* - with petals; *klṛpte* - made of; *muḥuḤ* - repeatedly; *mādhavam* - Kṛṣṇa; *jitvā* - having defeated; *māninam* - proudly; *akṣa* - dice; *saṅgara vidhau* - in the fight; *smitvā* -having smiled; *drḡanta* - sidelong glances; *utsavaiḤ* - with festivals; *yuñjānām* - engaging; *hasitum* - ridiculing; *sakhīḤ* - girlfriends; *param* - supreme; *aho* - O!; *rādhām* - Rādhā; *kadā* -when; *aham* - I; *bhaje* - worship.

O! When can I serve Śrī Rādhā, who smiles and engages Her *sakhīs*, with a festival of sidelong glances, in ridiculing Mādhava, the teacher of all

artful plays, who is otherwise very proud of His skill in playing, after defeating Him in a game of dice on a bed of lovely soft jasmine-petals in a *kuñja-kuṭīra* on the bank of Her beautiful *kuṇḍa*?

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Kuṇḍāśrayī Śrī Raghunātha dāsa perceives and relishes Śrī-Śrī Rādhā-Mādhava's *rasika* dice-game and offers prayers for Śrīmatī's personal devotional service. How wonderful is the beauty of the bank of Śrī Rādhākuṇḍa! Enchanting trees and vines beautify the bank of the *kuṇḍa*, each one loaded with fresh sprouts, flowers and fruits. The bumblebees are sweetly buzzing, being attracted to the fragrance of the flowers, and the cuckoos delight the ears by singing '*kuhū kuhū*' in the fifth note. Here and there the peacocks are performing wonderful dances while crying out '*ke kā!*'. On the north-western corner of this most enchanting Śrī Rādhākuṇḍa is the green grove of *Sudevī-sakhī*. Here the trees and vines, the animals and birds and everything else is beautifully green. The porticoes and platforms in the grove are all decorated with emeralds. In the cottage in this grove the *kuñja-dāsīs* are keeping a soft and enchanting love-bed made of jasmine-petals, whereupon Śrī Rādhikā and Mādhava are busy having fun playing dice, surrounded by amused *sakhīs*. The Mahā Janas have sung:

rāi kānu keli vilāsa
duhu śubha abhisāri, khelai pāsā-sāri, kautuke hāsa parihāsa

"Rāi-Kānu are playing dice, having great fun and making many jokes after having successfully met Each other in the *kuñja*!"

kānu kohe koro paṇa, more parirambhaṇa, hāriḷe dibe daśa bāra
hāsiyā kohoye rāi, kothāo śuniye nāi, pāsaka iha vyavahāra

"Kānu said: Place Your wager! If You win You can embrace Me, but if You lose I will embrace You ten times!" Rāi laughed and said: "I've never heard of such rules for playing dice!"

hāriḷe se hāra dibo, jinile muralī lobo, svarūpe khelibe yadi pāsā
śuno śuno vraja-vīra, cita koroḥo thira, dūra koro iha prati āśā

"If I lose I will give You My necklace and if You lose I will take Your flute. Listen, O hero of Vraja! Steady Your wild mind and give up all other desires!"

śuniyā rādhāra vāṇī, hāsi kohe rasa-khani, hāra hāriḷe koto bāra
yadi vā jinibā tumi, muralī nā dibo āmi, piche michā pātibe jañjāla

"Hearing Rādhā's words Kṛṣṇa, the mine of *rasa*, laughed and said: "How many times will You then not lose Your necklace? But even if You win I will not give You My flute! A lot of lies and quarrels will arise afterwards!"

duhu rasa kandala, manobhava maṅgala, lalitā lalita kothā kohe
āpanāke paṇa kori, khelo duhu pāsāsārī, hārile adhīna hoiyā rahe

"Their *rasika* quarrel was very auspicious for the mind-born Cupid. Lalitā then gently said: "Just place Yourself at stake and play dice. The loser will remain the winner's slave!"

śuniyā lalitā vāṇī, kohe rāi vinodinī, āmi keno hoibo adhīna
śuniyā madhura kathā, kohoye campakalatā, tumi boḍo e rase pravīna

"Hearing Lalitā's words, Rāi Vinodinī said: "Why should I become a slave?" Hearing these sweet words, Campakalatā said: "You are greater and more expert in this *rasa*!"

kohoye viśākhā sakhī, śuno rāi candra-mukhi, mone kichu nā koriho bhoy
nāgara cañcala-mati, nā jāne pāsāra gati, khelo! tumi jinibe niścoy

"Viśākhā-*sakhī* then said: "Listen, O moonfaced Rāi! Don't be afraid at all! Your hero is very fickle-minded and He doesn't know how to play dice! Just play! You'll surely win!"

sakhīra vacana śuni, dui jane mana māni, pātīlo se pāsāra pasāra
rāi nilā nila guḍī, śyāma sobuja lāl sārī, khele pāsā phele bāra bāra

"The young pair accepted the *sakhīs'* words and took Their dice. Rāi took blue stones and Śyāma green and red stones. They threw them again and again."

pāsā phele avasare, megha gabhīra svare, daśa daśa hāṅkaye gopāla
pāsā dhari phele rāi, duri dāna bole tāi, bhāli re bhāli re pāsōyāla
yokhon ye dāna cāi, sei dāna phele rāi, vismita hṛdaye śyāma hāse

(Pada Kalpataru)

"While the dice tumbled Gopāla exclaimed '*daśa daśa!*' with a voice as deep as the rumbling clouds. Rāi then took Her dice and threw them, saying: '*duri dāna!* Well done, well done, O gambler!' Whatever score was required, Rāi threw it, and Śyāma smiled in astonishment."

Although Śyāmasundara may be the teacher in the arts of dice, and although He is very proud of His skill in throwing dice, He is still defeated by Śrīmatī, who is Jaya-Śrī, the goddess of victory, Herself! The *sakhīs* and *mañjarīs* fill the *kuñja* with their cheers of 'Rādhe Jaya! Rādhe Jaya!' The bank of Rādhākuṇḍa is filled with the sounds of Śuka and Śārī-parrots, cuckoos and peacocks that all sing Śrīmatī's glories. Śrī Rādhārāṇī has won by throwing a very high score, and Śyāma must always remain Her slave from now. The *sakhīs'* bliss knows no bounds! With a hint of Her sidelong glances Śrīmatī then tells the *sakhīs* to mock the defeated Śyāma.

One of the *sakhīs* then ridicules Śyāma by saying: "Ohe! From now on You are Śrī Rādhārāṇī's slave, You won't be able to go to another heroine's *kuñja* anymore! We will drag

You out by force whenever we find You in Candrāvalī's *kuñja*! On Śrīmatī's orders and with Her permission You will have to rest, eat and herd Your cows, You understand?" One *sakhī* says: "Śyāma! Why do You take it as a hobby to place dice with Śrī Rādhārānī, who is Jaya-Śrī, the goddess of victory Herself, being a mere cowherdboy? And if You do play dice with Her, then why did You place such a high stake?" Everyone is absorbed in bliss. Śrīla Raghunātha dāsa relishes this enchanting pastime and prays: "When can I worship and serve this Śrī Rādhā in a suitable way, according to the time, while She's playing this *rasika* dice-game, and thus become blessed?"

śrī rādhākuṇḍa tīre, kibā śobhā cāri dhāre,
manohara nikuñja bhavane
mañjula mallikā phule, sukomala mañju-dale,
keli śayyā kore sakhīgaṇe

"How beautiful is the enchanting grove-cottage on the bank of Śrī Rādhākuṇḍa, where the *sakhīs* make a love-bed of soft and sweet jasmine-petals!"

sei phula-śayyā'pori, pāsā khelāya giridhārī,
keli kalā guru avatāra.
śrī rādhikā pāsā yuddhe, jaya kore sucāturye,
nāgarendra hāre bāre bāra

"On that bed of flowers Giridhārī, the teacher of all playful arts incarnate, is playing dice. Śrī Rādhikā defeats the king of gallants again and again due to Her cleverness in playing."

rasikā mukuta maṇi, netrāñcale vinodinī,
mṛdu hāsye dṛṣṭipāta kore.
ājñā koilā sakhīgaṇe, parihāse nāgara sane,
kobe vā bhajibo se rādhāre.

"Vinodinī, the crownjewel of relishing girls, then gives a hint to Her girlfriends with Her sidelong glances and Her slight smile, ordering them to ridicule Her gallant. When will I worship that Rādhā?"

VERSE 4:

**RĀSE PREMA-RASENA KṚṢṆA-VIDHUNĀ SĀRDHAM SAKHĪBHĪR VṚTĀM
BHĀVAIR AṢṬABHIR EVA SĀTTVIKATARAIR LĀSYAM RASAIŚ TANVATĪM
VĪNĀ VEṆU MRDAṄGA KIṆKIṆĪ CALAN MAÑJĪRA CŪDOCCHALAD
DHVĀNAIḤ SPHĪTA SUGĪTA MAÑJU NITARĀM RĀDHĀM KADĀHAM BHAJE**

rāse - in the Rāsa; *prema* - love; *rasena* - with taste; *Kṛṣṇa-vidhunā* - with the Kṛṣṇa-moon; *sārdham* - along; *sakhībhiḥ* - with the *sakhīs*; *vṛtām* - surrounded; *bhāvaiḥ* - with ecstasies; *aṣṭabhiḥ* - with eight; *eva* - only; *sāttvika-taraiḥ* - with *sāttvikas*; *lāsyam* - dancing; *rasaiḥ* - with flavours; *tanvatīm* - extending; *vīṇā* - Vīṇā; *veṇu* - flute; *mṛdaṅga* - drums; *kiṅkiṇī* - waistbells; *calat* - moving; *mañjira* - anklebells; *cūḍa* - bangles; *ucchalat* - excellent; *dhvānaih* - with sounds; *sphīta* - great; *sugīta* - nice songs; *mañju* - lovely; *nitarām* - constantly; *rādhām* - Rādhā; *kadā* -when; *aham* - I; *bhaje* - worship.

When will I serve Śrī Rādhā in the Rāsa-dance, when She is lovingly dancing with the moonlike Kṛṣṇa and She is surrounded by Her girlfriends? When She dances She experiences the eight sāttvika ecstasies and sings loudly and beautifully, accompanied by the sounds of Vīṇās, flutes, Mṛdaṅgas, and jingling waistbells, anklebells and bangles!

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrīla Raghunātha dāsa Gosvāmī perceives Rāseśvarī Rādhikā, the Queen of the Rāsa-dance, performing the Rāsa-dance, which is the crownjewel of all transcendental pastimes (*sarva līlā mukuṭa-maṇi*), and when this transcendental vision subsides he prays for Her direct worship or service.

This is the Nitya Rāsa. Surrounded by Her girlfriends, Śrīmatī Rādhārāṇī is absorbed in the *rasa* of dancing with Rāsa Rasika (the relisher of the Rāsa-dance) Śyāmasundara. All the transcendental erotic ecstasies are inseparably interwoven with each other in the Rāsa-līlā and are present to their fullest extent, hence it is called **sarva līlā mukuṭa maṇi**, the crownjewel of all transcendental pastimes. The Rāsa-līlā is the aggregate of all relishable pastimes, such as *pūrva rāga* (beginnings of love), *abhisāra* (love-journey), *utkaṅṭhā* (anxious anticipation), *māna* (pique), *viraha* (separation) and innumerable pastimes of meeting as well. Such an aggregate of most relishable and enjoyable transcendental pastimes can only be performed by the most capable king of relishers, the most merciful son of Yaśodā, Śrī Śyāmasundara. Only as Līlā Puruṣottama (the Supremely Playful Lord) is the Lord able to enjoy such pastimes, forgetting His endless prowess and His inconceivable potencies and becoming anxious to relish the taste of pure love and protect its etiquette. In other words, only Rāseśvarī, the Queen of the Rāsa-dance Śrīmatī Rādhārāṇī, who is endowed with *mādana mahābhāva*, the highest form of love of God, is able to make the Original Godhead Yaśodānandana, who is also known as Līlā Vinodī, He who revels in His pastimes, relish the full *mādana rasa*. She is the main pillar and foundation of this pastime and without Her the highly capable Śrī Govinda is unable to perform the Rāsa-dance, not even with the help of billions of *gopīs*!

In a transcendental vision Śrīla Raghunātha dāsa Gosvāmī sees himself as Śrī Rādhā's maidservant, witnessing her Īśvarī in the Rāsa-sthalī. The *sakhīs* are all dancing in a circle, surrounding the endlessly beautiful Rādhā and Mādhava, who are revealing the arts of different *rasika* dances in their midst. The *kinkarī*'s gaze is fixed on her loving mistress. Śrīmatī knows that She is delighting Her beloved Śyāmasundara with Her artistic dancing,

with the assistance of Her *sakhīs*, so Her body shows all the eight symptoms of *sāttvika* ecstasy, such as the shedding of tears and the standing on end of the bodily hairs, simultaneously. When five, six or all of these eight *sāttvika* ecstasies (*stambha*, or stupor, *sveda*, or perspiration, *romāñca*, or shiverings, *svara-bhaṅga*, or the changing of the voice, *kampa*, or shivers, *vaivarṇya*, or paleness, *aśru*, or tears, and *pralaya*, or death) appear simultaneously to the fullest extent, it is called *uddīpta sāttvika bhāva*, and when these *uddīpta sāttvika bhāvas* appear in someone endowed with *mahā bhāva* it is called *sūddīpta*. This is the supreme and complete manifestation of *sāttvika bhāva*. In *Bhakti Rasāmṛta Sindhu* (2.3.79 and 81) it is written:

*ekadā vyaktim āpannāḥ pañca śaḥ sarva eva vā; ārūdhā paramotkarṣam uddīptā iti kīrtitā
uddīptā eva sūddīptā mahābhāve bhavanty amī;
sarva eva parām koṭim sāttvikā yatra vibhrati*

Śrīmatī shows Her artistry of *rasika* dancing and sweet singing. Śyāma is enchanted when He sees Śrīmatī's dancing and stops dancing to play His flute and accompany Śrīmatī's dancing and singing at every step. Some *sakhīs* play *Vīṇā*, others play *Mṛdaṅga*. How wonderfully sweet Śrīmatī's bangles, anklebells and waistbells jingle while She dances!

*tāttā thai thai bāoye mṛdaṅga; nācata vidhumukhī aṅga vibhaṅga
suviṣama tāla kānu yab delo; tab lalitā sakhī haraṣita bhelo*

"The *Mṛdaṅgas* play *tāttā thai thai* and moonfaced *Rādhikā* dances along, making many gestures with Her limbs. When Śyāma gave a difficult rhythm *Lalitā-sakhī* became happy."

*kānu kohe sundari koro avadhāna; iha para padagati koroho sandhāna
raṅginī sahacarī bāota tāla; kānu deyata kore suviṣama tāla*

"*Kānu* said: "O *Sundari*! Pay attention! Now place Your steps as follows!" *Raṅgiṇī-sakhī* played a note and *Kānu* gave a very difficult rhythm."

*nācata suvanānī kotoho suchanda; heri camakita sab sahacarī-ṇṇda
koi kohe dhani dhani koi jaya-kāra; kānu deyalo nija guñjā-hāra
kaṅṅthe deyalo dhanī ura para lāga; koho śekhara soi nava anurāga*

"Fair-faced *Rādhikā* danced with such nice steps that all the *sakhīs* were astonished when they saw it. Some said 'Bravo! Well done!' and others said 'Jaya! jaya!' while *Kānu* hung His *guñjā*-bead-necklace around *Rādhikā*'s neck as a reward. *Rāya Śekhara* thus describes young love."

In his *kiṅkarī-svarūpa* Śrīla *Raghunātha dāsa Gosvāmī* relishes the matchless sweetness of *Īśvarī*'s dancing, and when the vision vanishes he prays *rādhām kadāham bhaje* "When will I worship *Rādhārāṇī*?" Suitable devotional services at this time are serving water

and betelleaves and fanning, and Śrī Raghunātha dāsa is very eager to personally render these services.

*mahābhāva svarūpinī, sakhī saṅge vinodinī,
śrī rāsa maṇḍale vartamāna
vṛndāvana candra hari, candra koṭi ālo kori,
sva-prakāśa premānanda dhāma*

"Śrī Rādhā Vinodinī, who is the embodiment of the greatest love, is present in the circle of the Rāsa-dance with Her girlfriends and with Hari, the moon of Vṛndāvana, who is the self-manifest abode of ecstatic love and who shines like millions of moons."

*sūddīpta sāttvika bhāva, alaṅkāra aṅga-rāga,
rāseśvarī angete dhariyā.
garavinī garva kori, giridhārīra vāme gaurī,
śobhā kore aṅga helāiyā*

"Rāseśvarī wears the ecstatic ornaments of *sūddīpta-sāttvika-bhāvas* on Her body. Gaurī (Rādhā) looks very proud as She leans against Giridhārī, sitting on His left side."

*rasāla mṛdaṅga bāje, rasamayī rasarāje,
nṛtya kore sutāla suchande
veṇu vīṇā kiṅkiṇī, cūḍikā kaṅkana dhvani,
bāje nūpura amṛta taraṅge*

"Luscious drums resound as Rasamayī Rādhā and Rasarāja Kṛṣṇa dance on nice rhythms and nice meters. Flutes, Vīṇās, waistbells, bangles, anklebells and armlets jingle in a wave of nectar."

*sulalita dhari tāna, vrajāṅganā kore gāna,
rasa-raṅge beḍiyā yugale.
sei lāsya hāsyamayī, rāseśvarī rasamayī
(kobe) bhajibo tāra caraṇa kamale*

"The *gopīs* sing lovely key-notes and surround the Divine Pair with *rasika* joy. When can I worship the lotus feet of this Rāseśvarī Rasamayī Rādhā, who is always dancing and smiling?"

VERSE 5:

**UDDĀMA SMARA-KELI SAṄGARA BHARE KĀMAṂ VANĀNTAḤ KHALE
KṚṢṆENĀṅKITA PĪNA PARVATA KUCA DVANDVĀM NAKHAIR ĀSTRAKAIḤ
TAD DARPEṆA TATHĀ MADODDHURAM AHO TAṂ VIDDHAM ĀKURVATĪM**

DŪRE SVĀLIKULAIḤ KṚTĀŚIṢAM AHO RĀDHĀM KADĀHAM BHAJE

uddāma - great; *smara* - Cupid; *keli* - play; *saṅgara* - fight; *bhare* - absorbed; *kāmaṁ* - lust; *vana* - forest; *antaḤ* - within; *khale* - place; *kṛṣṇena* - by Kṛṣṇa; *aṅkita* - marked; *pīna* - big; *parvata* - mountain; *kuca* - breasts; *dvandvāṁ* - couple; *nakhaiḤ* - by the nails; *astrakaiḤ* - by the weapons; *tad* - that; *darpeṇa* - proudly; *tathā* - then; *mada* - intoxicated; *uddhuraṁ* - greatly; *aho* - O!; *taṁ* - Him; *viddham* - pierced; *ākurvatiṁ* - did; *dūre* - far away; *sva* - own; *ali* - girlfriends; *kulaiḤ* - by a host; *kṛta* - done; *āśiṣam* - blessed; *aho* - O!; *rādhāṁ* - Rādhā; *kadā* - when; *aham* - I; *bhaje* - worship.

O! When will I serve Śrī Rādhā, who enjoyed a great playful erotic battle of Cupid in the forest with Kṛṣṇa, who scratched Her huge, mountain-like breasts with the weapons of His nails, and who then proudly and madly scratched Him in return, being blessed from a distance by Her girlfriends?

Stavāmr̥ta Kaṇā Vyākhyā: Śrīla Raghunātha dāsa Gosvāmī has a transcendental vision of Śrī Rādhā being intoxicated by Cupid, and when this vision vanishes he anxiously prays for Her devotional service in this verse. In a transcendental vision he sees himself in his *mañjarī-svarūpa*, and he sees Rādhā and Mādhava enjoying in a *nikuñja*-cottage in the dense forest of Vraja. Śrī Kṛṣṇa was intoxicated by the wine of Cupid and during a fierce battle of eros He scratched Śrī Rādhā's huge mountain-like breasts with the weapons of His nails. Śrīla Raghunātha dāsa, in his *siddha-svarūpa* of Tulasī Mañjarī, peeps through the holes of the vine-cottage to witness these pastimes and sees how Kṛṣṇa's beautiful nailmarks on Rādhā's breasts resemble moonbeams on a golden Śiva-*liṅgam*.

The erotic intoxication and the erotic battle spoken of in this verse mean the intoxication caused by Rādhā and Mādhava's spotless desire to make Each other happy. This is called ***mada rasa mattatā***. Śrī Rādhā and Mādhava's love is totally spotless and devoid of desires for personal sense-gratification. Their love is totally free from any of the most subtle kinds of motivations that may exist in the kingdom of love, and is splendid like gold washed a hundred times. But if there is no absorption that resembles personal gratification then the beloved cannot become happy, hence this kind of intoxication, that is the cause of the beloved's happiness, gives the Divine Pair great mutual happiness. That is the internal beauty of Rādhā and Mādhava's erotic intoxication.

Kiṅkarī Tulasī peeps through the window of the *kuñja* and sees that during this erotic battle Kṛṣṇa beautifies the breasts of her mistress with nailmarks that resemble moonbeams, and that Svāmīnī, in Her great erotic ecstasy, in return defeats Kṛṣṇa (taking an opposite position - *viparīta vilāsa* - throwing Him on His back) and attacks Him with Her nails also, severely scratching Him. Seeing Rādhārāṇī's activities, Her girlfriends are very pleased and they bless Her. One may ask here: "Being totally dedicated to Śrī Rādhā, the *sakhīs* are supposed to seek Her blessings, but instead they are blessing Her. How is that possible? Superiors can bless the juniors, juniors cannot bless the superiors!" The answer is that sometimes the superiors bless the juniors by saying: "May all be auspicious for you!", and the juniors will respond by saying: "May God bless you!" This is not a diminution of the

superior's position at all. The *sakhīs* of Vraja feel that they are nondifferent from Śrī Rādhā, and therefore they blissfully bless the erotically intoxicated Śrīmatī by saying: "Hey Rādhē! May You always delight our eyes by showing such a great erotic intoxication!" After this vision vanishes, Śrī Raghunātha dāsa Gosvāmī covets the personal service of this Rādhārāṇī.

*keli kuñja abhyantare, vilāsa śayyāra pare,
śrī rādhikā madana mohana
uddāma surata keli, paraspara duhu meli,
koriteche apūrva darśana*

"Śrī Rādhikā and Madana Mohana are giving an amazing *darśana* of Their meeting during a ferocious erotic pastime on a play-bed within a play-grove."

*samara taraṅga māñhe, vidagadha rasarāje,
nija nakha astrete priyāra
pīna kuca-yuga śaile, vicitra aṅkita koile,
madonmatta hoiyā bāre bāra*

"In the middle of that erotic battle the clever king of relishers, Śrī Kṛṣṇa, being wholly intoxicated by erotic bliss, constantly made amazing marks on the big mountain-like breasts of His beloved with His own nails."

*vilāsinī sei mate, āviddha kore prāṇanāthe,
sakhīgaṇa deya āśīrvāṇī
vilāsa rasera khani, premamayī guṇamaṇi,
kobe vā bhajibo rādhārāṇī*

"In the same way Vilāsinī, playful Rādhikā, pierced the Lord of Her life, with the blessings of Her girlfriends. When will I worship that Rādhārāṇī, who is a mine of all kinds of *rasika* pastimes, who is full of love for Kṛṣṇa, and who is a jewel-of-qualities?"

VERSE 6:

**MITRĀṆĀM NIKARĀIR VṚTENĀ HARĪNĀ SVAIRĀM GIRĪNDRĀNTIKE
ŚULKĀDĀNA MIṢEṆĀ VARTMANI HAṬHĀD DAMBHENA RUDDHĀÑCALAM
SĀRDDHAM SMĒRA SAKHĪBHĪR UDDHURA GĪRĀM BHAṄGYĀ KṢIPANTĪM
RUṢĀ
BHRŪ-DARPAIR VILASAC CAKORA NAYANĀM RĀDHĀM KADĀHAM BHAJE**

mitrāṇām - of friends; *nikaraiḤ* - by a multitude; *vṛtena* - surrounded; *hariṇā* - by Hari; *svairam* - own; *girindra* - Govardhana Hill, the king of mountains; *antike* - nearby; *śulka* - tax; *ādāna* - collection; *miṣeṇa* - on the pretext of; *vartmani* - on the road; *haṭhād* - suddenly, or forcibly; *dambhena* - proudly; *ruddha* - grabbed; *añcalam* - edge of the garment; *sārdham* - along with; *smera* - smiling; *sakhibhiḤ* - girlfriends; *uddhura* - bold; *girām* - words; *bhaṅgyā* - with gestures; *kṣipantīm* - kicking away; *ruṣā* - angrily; *bhrū* - eyebrows; *darpaiḤ* - with proud movements; *vilasat* - shimmering; *cakora* - Cakora-birds; *nayanam* - eyes; *rādhān* - Rādhā; *kadā* - when; *aham* - I; *bhaje* - worship.

On the road near Govardhana Hill Hari and His friends suddenly proudly stopped Her on the pretext of collecting tax. When Hari then tugged at the edge of Her garment She angrily beat Him off and chastised Him with bold words and frowned eyebrows. When will I worship that Rādhā, whose eyes shimmer like Cakora-birds?

Stavāmr̥ta Kaṇā Vyākhyā: In this verse Śrīla Raghunātha dāsa Gosvāmī perceives Śrī-Śrī Rādhā and Mādhava's Dāna-*līlā* at the base of Govardhana Hill. This Dāna-*līlā* is very relishable because it is anointed with Rādhā and Mādhava's different joking discussions that contain so many transcendental moods like joy, anger, pride, jealousy and self-esteem. Śrīla Rūpa Gosvāmī opens his play 'Dāna Keli Kaumudi' with a praise of Śrī Rādhā's **kila kiñcita-bhāva** as She is stopped near the Dāna Ghāṭi ¹⁶

*antaḤ smeratayojjvala jalakaṇa vyākīrṇa pakṣmāṅkurā
kiñcit pāṭalitāñcala rasikatotsiktā puraḤ kuñcati
ruddhāyāḤ pathi mādhavena madhura vyābhugna tārottarā
rādhāyāḤ kila kiñcita stavakinī dṛṣṭiḤ śriyām vaḤ kriyāt*

"May the sight of Śrī Rādhā's *kila kiñcita bhāva*, which is like a bouquet, bring good fortune to you! When Mādhava blocked Her way to the Dāna Ghāṭi, there was a bright smile in Her heart, and Her sweetly curved eyes grew bright and were filled with tears that were scattered over Her eyelashes. Her eyes grew slightly pinkish, being sprinkled by Kṛṣṇa's cunning behaviour, but they shrank when Hari came before Her!"

Surrounded by His dear friends like Subala and Madhumaṅgala, Śrī Kṛṣṇa made wonderfully sweet jokes with Śrīmatī Rādhārānī and Her girlfriends on the road near Govardhana Hill. Knowing that this pastime would make Him relish the full nectar of Śrī Rādhā's love, He erected a toll-station near the Dāna Ghāṭi and stood there, dressed as a tax-collector. Meanwhile Śrī Rādhārānī and Her girlfriends, similarly eager to relish this *prema-rasa*, took small golden jugs with *ghī* on their heads and headed for Govinda Kuṇḍa to bring this *ghī* to Bhāguri Muni and other sages, who were performing a sacrifice there on the request of Vasudeva, Kṛṣṇa's father in Mathurā. Actually, their only aim and desire was

¹⁶ The Dāna Ghāṭi is the place where the Dāna-*līlā* took (and takes) place. It is situated right on top of Govardhana Hill by the side of the road from Govardhana to Delhi.

meeting Śyāmasundara: **dāna chale bheṭibo kānāi** "On the pretext of paying tax we will meet Kṛṣṇa!" How many hundreds of *parihāsa rasas* (flavours of joking) They relished at the Dāna Ghāṭī! On the pretext of collecting tax, Kṛṣṇa touched Śrī Rādhā's body, but the *sakhīs* stopped Him and said:

<i>ei mone vane,</i>	<i>dāni hoiyācho,</i>	<i>chuite rādhāra aṅga</i>
<i>rākhāl hoiyā,</i>	<i>rāja kumārī saṅge,</i>	<i>kisera rabhasa raṅga</i>
<i>emon ācara,</i>	<i>nāhi koro ḍoro,</i>	<i>ghanāiyā āsicho kāche</i>
<i>guruvara āge,</i>	<i>koribo gocara,</i>	<i>tokhon jānibe pāche</i>
<i>chu'io nā chu'io nā,</i>	<i>nilaja kānāi,</i>	<i>āmarā parera nārī</i>
<i>para puruṣera,</i>	<i>pavana paraśe,</i>	<i>sacele sināna kori</i>
<i>govinda dāsera,</i>	<i>vacana mānoho,</i>	<i>nā koro emona ḍhaṅga,</i>
<i>yoi nāgarī,</i>	<i>o rase āgorī,</i>	<i>koroho tākara saṅga</i>

(Pada Kalpataru)

"In this mind, in this forest You became the taxcollector just to touch Rādhā's body! You're quite bold to touch a princess (like Her), being a mere cowherder! Are You not afraid to come so close to Her? I will tell this to our superiors, You will find out about them later (when they punish You)! Don't touch! Don't touch, O shameless Kānāi, we are other men's wives! When even the wind from another man touches us we take a bath with all our clothes on! Heed Govinda Dāsa's words: Don't do like that. Just unite with any heroine who is eager to enjoy this *rasa*. "

Hearing the *sakhīs'* words Nāgara proudly and freely grabbed the edge of Śrī Rādhā's *sārī*. Śrīmatī immediately pulled it back and boldly rebuked Kṛṣṇa as follows:

hede he nandera suta! ke tomā korilo mahā dānī?
daṅḍe kāca nānā kāca, nā chāḍo ramaṇī pācha,
bujhāle nā bujho hita-vānī

"O Son of Nanda! Who has made You into a great tax-collector? You can't give up harassing other men's wives! Even though people try to teach You for Your own good You won't understand it!"

śuniyāchi śīśu-kāle, pūtanā vadhecho hele,
tṛṇāvartera loiyāche parāṇa
ekhoni nandera bādī, dekhiyāchi gaḍāgaḍi
ekhoni sādHITE āilā dāna

"I heard that You carelessly killed Pūtanā and Tṛṇāvarta when You were a baby and now I see You making a mess of Nanda's house. Now again You're playing the taxman!"

kāḍi nibo pīta dhaḍā, āluā phelibo cūḍā,
bānśīti bhāsāiyā dibo jale
kubola bolibe yadi, māthāya ḍhālībo dadhi,

bosite nā dibo tarutale

"I will snatch off Your yellow *dhoti*, knock off Your crown and make Your flute float in the river, and if You utter any protest I will pour My yoghurt over Your head and forbid You to sit at the base of this tree!"

mohana cāturī kori, bāñśīte sandhāna pūri,
buke hāna manmatha bāṇa.
ramaṇī maṇḍala kori, ābharana lobo kāḍi,
bhālomate sādhaībo dāna

"You're playing all kinds of enchanting tricks by filling up Your flute with nectarean sounds. Thus My heart is pierced by Cupid's arrows. You will certainly accomplish Your tax-collection by snatching the ornaments away from all these women!"

rākhāla barbara jāti, dhenu rākho divārāti,
mahiṣa godhana vatsa loiyā,
kula-vadhū sane hāsa, ithe nāhi lāja vāsa
ekhoni kaṁsere dibo koiyā

"You belong to a primitive caste of cowherders and You spend all Your time herding cows, buffaloes, bulls and calves. You're not at all shy to make jokes with the married girls, but now I will give notice to King Kamsa!"

While rebuking Her Nāgara in such a juicy way, Śrīmatī proudly frowns Her eyebrows. How beautiful are Her Cakora-bird-like eyes at that time! During the vision Śrī Raghunātha dāsa relishes this pastime and when the vision vanishes he expresses his desire for suitable devotional service.

girirāja govardhane, giridhārī sakhā-gaṇe,
pathakara grahaṇera chale.
patha avarodha kori, dharilā garvete hari,
śrī rādhāra vasana añcale

"On the base of Girirāja Govardhana Giridhārī and His friends stop Śrī Rādhā and Her girlfriends on the pretext of collecting tax. Hari then proudly grabs the edge of Śrī Rādhā's garment."

sakhī saṅge hāsya mukhī, antarete mahā sukhī,
bāhye krodha kori abhinaya
pragalbha vākyete dhani, bhaṅgi kori vinodinī,
tiraskāra kore atiśaya

"Smiling-faced Rādhikā, along with Her girlfriends, is very happy within, but pretends to be very angry externally. With bold words Vinodinī severely chastises Giridhārī."

*pārāpāra koribāre, bhāṅgā tari āni tīre,
sucāturye nāgarendra rāya
ekākinī śrī rādhāra, uttolane se naukāya,
boliteche mājha dariyāya*

*eke mora jirṇā tari, tomāra yawvana bhāri,
sukumāri dekhoto cāhiyā
yadi jalamagnā hoy, sadā mora ei bhoy,
ki koribo nā pāi bhāvīyā*

"Cleverly the king of amorous heroes brought His broken boat to the shore to ferry Rādhikā. Śrī Rādhā boarded the boat alone, and when They were in the middle of the lake, the boatman said: "You see, My boat is old and Your youthful beauty is very heavy. I like to see Your tender beauty! I'm always so afraid of sinking! I can't imagine what will happen then!"

*eto boli śyāma rāya, hāsiyā nikāṭe yāy,
tyāga korāiyā kañculikā
stana-yuga manohārī, kare dhare giridhārī,
rase ḍagamagi śrī rādhikā*

"Saying this, Śyāma Rāya came closer and helped Her taking off Her blouse. Śrī Rādhikā floated in *rasa* while Giridhārī grabbed Her enchanting breasts!"

*vicitra vilāsa dekhi, antarete mahāsukhī,
sphuraṇete raghunātha dāsa
sei Kṛṣṇa priyatamā, pāñcālikā manoramā,
sevo nitya prema kori āśa*

"Raghunātha dāsa's heart greatly rejoices when he sees this wonderful pastime, and he always desires to render loving devotional service to this most enchanting beloved of Kṛṣṇa."

VERSE 8-9:

**ULLĀSAIR JALAKELI LOLUPA MANAḤ PŪRE NIDĀGHODGAME
KṢVELĪ LAMPAṬA MĀNASĀBHIR ABHITAḤ SĀYAM SAKHĪBHIR VṚTĀM
GOVINDAM SARASI PRIYE'TRA SALILA KRĪDĀ VIDAGDHAM KAṆAIH
SIŅCANTĪM JALA-YANTRAKEṆA PAYASĀM RĀDHĀM KADĀHAM BHAJE**

**VASANTĪ KUSUMOTKAREṆA PARITAḤ SAURABHYA VISTĀRIṆĀ
SVENĀLANĀKṚTI SAŅCAYENA BAHUDHĀVIRBHĀVITENA SPHUṬAM**

**SOTKAMPAM PULAKODGAMAIR MURABHIDĀ DRĀG BHŪṢITĀNGĪM
KRAMAIR
MODENĀŚRU BHARAIḤ PLUTĀM PULAKITĀM RĀDHĀM KADĀHAM BHAJE**

ullāsaiḤ - joyfully; *jala* - water; *keli* - sports; *lolupa* - greedy; *manaḤ* - mind; *pūre* - fulfilling; *nidāgha* - summer; *udgame* - in the beginning; *kṣvelī* - for play; *lampāṭa* - eager; *mānasābhiḤ* - with the mind; *abhītaḤ* - everywhere; *sāyam* - evening; *sakhībhiḤ* - by girlfriends; *vṛtām* -surrounded; *govindam* - Govinda; *sarasi* - lake; *priye* - in the dear; *atra* - here; *salila* - water; *krīḍā* - play; *vidagdham* - eager; *kaṇaiḤ* - with drops; *siñcantīm* - sprinkling; *jala* - water; *yantrakeṇa* - with machines (syringes); *payasām* - water; *rādhām* - Rādhā; *kadā* - when; *aham* - I; *bhaje* - worship// *vāsantī* - vernal; *kusuma* - flower; *utkareṇa* - with a multitude; *paritaḤ* - everywhere; *saurabhya* - fragrance; *vistāriṇā* - by spreading; *svena* - by the own; *alañkṛti* -ornaments; *sañcayena* - by a multitude; *bahudhā* - in many ways; *āvīrbhāvitena* - by appearing; *sphuṭam* - clearly; *sa* - with; *utkampam* - shivering; *pulaka* - goosepimples; *udgamaiḤ* - by a beginning; *murabhidā* - Kṛṣṇa; *drāk* - suddenly; *bhūṣita* - ornamented; *angīm* - female body; *kramaiḤ* - gradually; *modena* - blissfully; *asru-bharaiḤ* - by shedding tears; *plutām* - inundated; *pulakitām* - goosepimples; *rādhām* - Rādhā; *kadā* - when; *aham* - I; *bhaje* - worship.

When can I serve Śrī Rādhā, who becomes eager to play in the water with Her girlfriends in the evenings in the beginning of summer and who then sprinkles Govinda, who is expert in watersporting, with water from Her beloved lake (Rādhākuṇḍa) with a syringe?

When will I serve Śrī Rādhā, who sheds many tears of joy and whose hairs stand on end when Kṛṣṇa gradually decorates Her in so many ways with many self-made ornaments made of vernal Vāsantī-flowers that extend their excellent fragrance, trembling and horripilating of ecstasy?"

Stavāmṛta Kaṇā Vyākhyā: In the eighth and ninth verse Śrī Raghunātha dāsa perceives the watersports of Rādhā and Mādhava with Their girlfriends in the waters of Śrī Rādhākuṇḍa, and Kṛṣṇa's efforts in decorating Śrīmatī with floral ornaments in a grove on the bank of the *kuṇḍa*. The summer has just begun, and Śrīla Raghunātha dāsa Gosvāmī is sitting on the bank of Rādhākuṇḍa, doing *bhajana*, when suddenly a transcendental vision comes to him: He sees Rādhikā and Mādhava sporting on the bank of the *kuṇḍa* with Their girlfriends! Śrīmatī is very eager to play in the water with Her beloved Śyāmasundara. After They tell Each other how eager They are to sport like this, They change clothes, put on clothes and ornaments that are suitable for these watersports, and go down into the water, where They play just like a fresh monsooncloud with a garland of lightningstrikes.¹⁷

rādhā sakhī saie o vara nāha; kautuke keli-kuṇḍa avagāha

¹⁷ The summer-watersports in Sri Radhakunda can be read in the Stavamṛta Kana Vyakhya of verse 8 of Sri Radhakundastakam.

*aparūpa suracana koru jala-keli; sakhīgaṇa saie nāgarī eku meli
dvairatha yujhata yaichana vīra; taichana jalaseka duhuka śarīra
rādhā mohana pahu kuñjaka cāha; avasare rāi koru jala ativāha*

(Pada Kalpataru)

"Rādhā and Her *sakhīs* and the best of amorous heroes all enter the play-*kuṇḍa* in great fun. How wonderfully clever is their water-pastime! The *sakhīs* join our amorous heroine and start to combat our hero, and then Rādhā and Kṛṣṇa start to sprinkle Each other with water. Rādhā Mohana (the poet or Kṛṣṇa) looks at the *kuñja*, while Rāi spends Her time in the water."

Śrīmatī takes a syringe (*pichkāri*) in the hand and starts to sprinkle Her hero, who is expert in watersporting, with little drops of water, that are like the vast streams of Her endless *prema-rasa*. Kṛṣṇa freely plays with the *gopīs* as a mad elephant sports with his she-elephants in the water.

*kariṇīra saṅge, kari-vara raṅge, duhu duhu meli, koru jala-keli
sakhī-gaṇa nipuṇā, beḍhalo haṭhinā, keho dei nīre, keho loi cīre*

"The best of elephants sports with his she-elephants. They meet and play in the water. The expert *sakhīs* rashly surround Kṛṣṇa. One splashes Him with water, another one takes His clothes off."

*keho dei tālī, keho bole bhālī, kānu mukha moḍi, jala dei jori
keho keho hāri, keho dei gāri, keho bhāgi dūre, camake nehāri*

"One claps her hands, another one says: 'Bravo!' Kānu turns His face away and violently splashes the *gopīs*. Some *gopīs* are defeated, some attack. Some run far away and look on in amazement."

*kānu kore beḍi, dhayala kiśorī, salila agādhā, lei calu rādhā
kānuka aṅge, bhāsata saṅge, pāṭala cīre, bekata śarīre*

"Kānu takes Kiśorī Rādhā into the deep water, where She floats together with Him, Her bodily beauty revealed through Her thin clothes."

*nirakhite kāna, hāne pāñca bāṇa, dhanī kori buke, cumba dei mukhe
dhanī kuca jora, hāsi dei mora, hari puna sādha, ānali rādhā*

"When Kāna sees this He is struck by Cupid's arrows. He holds Dhani Rādhikā to His chest and kisses Her on the mouth. Dhani Rādhikā then pulls Her breasts out of Kānu's grip, smiling and saying: "Give them back! They are mine!" Hari then brings Rādhā back with some effort."

rākhali tīre, āpanahi nīre, paduminī thāre, calali vihāre
kamalinī thāme, milali śyāme, sakhīgaṇa meli, koru koto keli
nāgara saṅge, koro rasa raṅge, kiye bhelo śobhā, śekhara lobhā

"Rādhikā then gives a hint to all the lotus-like *sakhīs* She kept on the shore to also come into the water. These lotus-like *sakhīs* then come and meet Śyāma in the water, where they play further with Him. How beautiful they are when they play these *rasika* games with their Nāgara (amorous hero)! Rāya Śekhara is very eager to relish that beauty!"

After completing their watersports everyone comes back on the shore of the *kuṇḍa*, where the *kin̄karīs* massage their limbs with fragrant oils and give them another bath. After that Rādhā and Mādhava and Their *sakhīs* enter a *kuñja* on the bank of the *kuṇḍa* to dress and ornament themselves.

nāhi uṭhalo tīre, sabahu sakhīgaṇa, nāgarī nāgara rāya
vasana nicōḍi, mochai sab tanu, nava nava veśa banāya

"The *sakhīs*, Nāgara and Nāgarī come back on the shore, dry off all their limbs, take their clothes off and take new clothes to be put on."

vinodinī veśa koroto vara kāna
cikura sambhāri, kabārī puna bāndhala, alaka tilaka niramāna

"Kāna dresses Vinodinī, binding Her hair into a braid and making new *tilaka* on Her forehead."

sīn̄thi banāiyā, ura para lekhai, mṛgamada citra niśāna
rati-jaya rekha, carana yuga lekhai, āra koto veśa banāna

"He puts a stripe of *sindūra* in Her part, draws musk-pictures on Her breasts, draws a line of Rati's (the wife of the god of love) victory on Her lotus feet and decorates Her in so many other ways."

kotohu yatana kori, vasana parāyalo, nūpura deyalo raṅge
govinda dāsa, o rūpa heraitē, muruchāya kotohu anaṅge

"Very carefully He puts Her clothes on and hangs anklebells on Her feet." Govinda dāsa sings: "Seeing this form of Rādhikā's, so many Cupids are fainting!"

The vernal Vāsanti-flowers are blooming in the forest around Śrī Rādhākuṇḍa and their fragrance spreads in all directions. Śyāma wants to decorate Śrīmatī with flowers. The *sakhīs* and *mañjarīs* understand Śyāmasundara's desire and blissfully run off into the *kuṇḍa*-forest to pick the fragrant Vāsanti-flowers. Śyāmasundara uses these flowers to lovingly fashion floral wreaths, bangles, armlets, earrings, sashes and anklets for Śrīmatī and to decorate Her different limbs with these ornaments. Nāgara's body shivers and is studded

with goosepimples when He touches Premamayī's beautiful body as He decorates Her. He decorates Her (*śṛṅgāra*) with the touch of *śṛṅgāra-rasa* (the transcendental erotic mellow, which Kṛṣṇa personifies). Śrīmatī also gets goosepimples and tears of ecstasy when She is touched by Her submissive hero. The *sakhīs* and *mañjarīs* are swimming on oceans of bliss and fun. Suddenly the transcendental vision vanishes and Śrīla Raghunātha dāsa Gosvāmī cries out of anguish, praying for Śrīmatī's personal devotional service. He prays that he may dress Śrīmatī in clothes suitable for bathing and playing in Rādhākuṇḍa when these pastimes commence, and massage Her body with fragrant oils, dry off Her limbs and dress Her in new clothes when these pastimes are finished, bring all the different paraphernalia to Nāgara-rāja when He engages in dressing Īśvarī, bring Him the Vāsanti-flowers He needs to make floral ornaments with for Her make-up, and help Him with this dressing. All these services are to be known here as Śrī Rādhā's *bhajana* or direct service.

nidāghera prārambhetē, rādhākuṇḍe pradoṣete,
vinodinī sakhīgaṇa saṅge
sukhe jalakeli kore, jala-yantra loiyā kore,
siñce jala mādhaveṛa aṅge

"One evening, in the beginning of summer, Vinodinī takes Her *sakhīs* into the water of Rādhākuṇḍa to play with Mādhava there, and sprinkles His limbs with a syringe in Her hand."

rasera pratimā yoto, keli kore adabhuta,
jala-yuddhe parama ullāsa
kalāvati rādhārāṇī, rasikendra cūḍāmaṇi,
paraspara vicitra vilāsa

"All the *gopīs*, that are embodiments of *rasa*, then begin their wonderful watersports in topmost bliss. Kalāvati, the artistic Rādhārāṇī, and Rasikendra Cūḍāmaṇi, the king of relishers Kṛṣṇa, play with Each other in a wonderful way."

bhāgavata cūḍāmaṇi, raghunātha dāsa gosvāmī,
sphuraṇete kori daraśana
rādhā pāda-padma sevā, prārthanā koroye sadā,
aśrujala koriyā siñcana

"Raghunātha dāsa Gosvāmī, the crownjewel of theistic saints, has vivid transcendental visions of this. Sprinkling himself with his tears he always prays for the devotional service of Śrī Rādhā's lotus feet!" (8)

navīna vasanta kāla, gandha puṣpe bharā ḍāla,
daśa diśi gandhe āmodita
navīna kusumāvalī, añjali añjali bhari,
cayana koriyā nanda suta

"In the new spring season the branches of the trees are loaded with fragrant flowers that delight all the ten directions with their fragrance. Nanda's son picks hands full of these fresh flowers."

*kusumera alaṅkāre, śrī rādhikāra giridhare,
sājāiche kori koto raṅga
rāi aṅga paraśane, parama ānanda mane,
pulake pūrta sarva aṅga*

"Joyfully Giridhārī decorates Śrī Rādhikā in so many ways with floral ornaments. When He touches Rāi's limbs He gets goosepimples on His skin of sheer ecstasy."

*bhūṣita hoiyā rādhā, Kṛṣṇa prema kalpalatā,
lāvanya taraṅga boye yāy.
koto ye pulakāvalī, prati aṅge kore keli,
āśru kampa śiharaṇa tāya*

"When Śrī Rādhā, who is a wish-yielding vine of love for Kṛṣṇa, gets decorated like this, She floats on waves of elegance. How many goosepimples are then playing on each of Her limbs, that are shivering of sheer ecstasy? How many tears of joy She sheds!"

*premābdhi taraṅga mājhe, rasamayī rasarāje,
āra kobe hobe daraśana?
bhāgavata cūḍāmaṇi, raghunātha dāsa gosvāmī
prema sevā māge anukṣaṇa*

"When will I see Rasamayī Rādhā and Rasarāja Kṛṣṇa floating on the waves of the ocean of love? Śrīla Raghunātha dāsa Gosvāmī, the crownjewel of theistic saints, constantly begs for Their loving devotional service!" (9)

VERSE 10:

**PRĀṆEBHYO'PY ADHIKA PRIYĀ MURARIPOR YĀ HANTA YASYĀ API
SVĪYA PRĀṆA PARĀRDDHATO'PI DAYITĀS TAT PĀDA-REṆOḤ KAṆĀḤ
DHANYĀM TĀM JAGATĪ-TRAYE PARILASAJ JAṄGHĀLA KĪRTIM HAREḤ
PREṢṬHA-VARGA ŚĪRO'GRA BHŪṢAṆA-MANIM RĀDHĀM KADĀHAM BHAJE**

prāṇebhyaḥ - than life-airs; *api* - even; *adhika* - more; *priya* - dear; *muraripoḥ* - of Kṛṣṇa; *yā* - who; *hanta* - O!; *yasyā* - whose; *api* - even; *svīya* - own; *prāṇa* - life-airs; *parārdhataḥ* - than billions; *api* - even; *dayitāḥ* - beloved; *tat* - his; *pāda* - feet; *reṇoḥ* - of the dust; *kaṇāḥ* - specks; *dhanyām* - blessed; *tām* - Her; *jagatī* - world; *traye* - in the three; *parilasat* - splendid; *jaṅghāla* - very swiftly; *kīrtim* - fame; *hareḥ* - of Hari; *preṣṭhā* - beloveds; *varga* - group; *śiroḥ* - head; *agra* - in the

presence; *bhūṣaṇa* - ornament; *maṇim* - jewel; *rādhām* - Rādhā; *kadā* - when; *aham* - I; *bhaje* - worship.

O! When will I serve Śrī Rādhā, who is dearer to Kṛṣṇa than His own life, who considers a speck of Kṛṣṇa's footdust billions of times more dear than Her own life, who is supremely fortunate, whose fame shines in the three worlds, and who is the crownjewel of all of Hari's beloveds?

Stavāmṛta Kaṇā Vyākhyā: In this tenth verse Śrī Raghunātha dāsa first of all describes the mutual love of Rādhā and Mādhava, saying: **prāṇebhyo'py adhika priyā muraripor yā** "Śrī Rādhā is dearer to Kṛṣṇa than His own life-airs." In the Gīta (9.29) Kṛṣṇa personally said:

*samo'haṁ sarva bhūteṣu na me dveṣyo'sti na priyaḥ
ye bhajanti tu mām bhaktyā mayi te teṣu cāpy aham*

"O Arjuna! I am equal to all living beings. I hate no one, nor is anyone dear to Me, but those who worship Me with devotion abide in Me and I abide in them." One drop of the Lord's pleasure-potency of devotion that is infused in such a devotee, causes the Lord to give up His status of being *ātmarāma* (self-delighted) *āpta kāma* (self-satisfied) and equal-minded towards everyone. Śrī Rādhā is the presiding goddess of that entire pleasure-potency and She has the greatest love for Him, called *mādanākhya mahā bhāva*. It's therefore needless to say that She is dearer to Kṛṣṇa than even millions of His life-airs! Śyāmasundara is the full non-dual truth and knowledge, but He's totally overwhelmed by love for Her! The Mahā Janas sing in Śrī Kṛṣṇa's name:

*sundari! āmāre kohicho ki?
tomāra pīriti, bhāvite bhāvite, vibhora hoiyāchi
thira nahe mon, sadā ucāṭana, soyātha nāhiko pāy
gagane bhuvane, daśa diḡa gaṇe, tomāre dekhi sadāi
tomāra lāgiyā, beḡāi bhramiyā, giri nodī bone bone
khāite suite, āna nāhi cite, sadāi jāgaye mone
śuno vinodini, premera kāhini, parāṇa roiyāche bāndhā
ekai parāṇa, deha bhina bhina, jñāna kohe - gelo dhāndā*

"O Beautiful girl! What are You telling Me? I have become absorbed in remembering Your Love again and again! My mind never finds peace, it is always agitated and I can find no consolation! I always see You everywhere, in all ten directions, in the sky as well as on earth! I wander over the hills and the rivers and through the forest, just looking for You! I don't think of anyone else but You! You appear in My mind even when I eat or sleep! Listen, O Vinodini (giver of joy), to this love story! We are two bodies with one soul!" Jñāna dāsa sings: "Gone are the troubles."

And, describing how dear Śrī Kṛṣṇa is to Śrī Rādhā, Śrī Raghunātha dāsa says: **hanta yasyā api svīya prāṇa parārdhato'pi dayitās tat pādareṇo kaṇāḤ**, or: "How amazing! Even a single speck of Śrī Kṛṣṇa's footdust is dearer to Her than billions of life-airs!" Śrī Rādhā is the root cause and the presiding goddess of that love that is experienced by the Lord Himself as dearer to Him than millions of His own life-airs! Therefore there is no limit to Her feelings of love towards Him. There are simply no words in the worlds storehouses that can describe the amount of Rādhā's love for Kṛṣṇa! Therefore, to give an indication of this boundlessness of love, it is simply said: "One single speck of Kṛṣṇa's footdust is dearer to Śrīmatī than even billions of Her own life-airs". The Mahā Janas translate Śrīmatī's feelings in this simple and short way. She says:

*ohe nātha! kichui nā jāni, tomāte magana mana divasa rajanī
jāgite ghumite cite tomākei dekhi, parāṇa putalī tumi jīvanera sakhi
aṅga ābharaṇa tumi, śravaṇa rañjana, vadane vacana tumi nayane añjana
nimikhe śateka yuga, hārāi heno vāsi, rāya vasanta kohe pahu prema rāśi*

(Pada Kalpataru)

"O Lord! I don't know anything! My mind is absorbed in You day and night. Sleeping or awake, My mind sees only You. You are the puppet of My life and You are My heart's friend! You are the ornament of My body, the delight of My ears, the words in My mouth and the collyrium on My eyes! When I'm without You I feel as if one moment is a hundred ages! Rāya Vasanta thus describes Śrī Rādhikā's abundance of love for Kṛṣṇa."

Then it is said: "Śrī Rādhā's brilliant fame spreads all over the three worlds". In Śrī Ujjvala Nīlamani one of Śrīmatī's 25 attributes is described as **jagacchreṇī lasad yaśā** "Her fame spreads over the whole world". That is natural, because when Mahāprabhu asked Rāmānanda Rāya: *kīrtigaṇa madhye jīvera kon boḍo kīrti* (What is the greatest fame for a living being)?, Rāma Rāya replied: *Kṛṣṇa prema bhakta boli yāra hoy khyāti* "A person is most famous when he is said to be a devotee who loves Kṛṣṇa!" Can there be any doubt therefore that the fame of Śrī Rādhā, who is the entire ocean of loving devotion in person, spreads over all the worlds?

Finally Śrī Raghunātha dāsa Gosvāmī says: "She is the crownjewel of all of Śrī Kṛṣṇa's beloveds!" Śrī Rādhā is *sarva lakṣmīmāyī*, the aggregate of all goddesses of fortune and the fountainhead of all of Kṛṣṇa's energies. Knowing Her to be His dearmost beloved, Kṛṣṇa made Śrīmatī the presiding goddess of Vṛndāvana: *vṛndāvanādhīpatyaṁ ca dattaṁ tasyai pratuṣyatā* (Padma Purāṇa). All the goddesses of fortune, who are the energies of all the Lord's Viṣṇu-forms, are Her mere expansions, Rukmiṇī, Satyabhāmā and all the other consorts of Lord Kṛṣṇa are Her Vilāsa Mūrtis, and the *gopīs* are Her phalanx (*kāya vyūha*). In this way this Parā Prakṛti (Supreme Nature, or Female) assumes different forms to immerse the Supreme Brahman in the *rasa* of topmost transcendental bliss. *govindānandinī rādhā govinda mohinī; govinda sarvasva sarva kānta śiromaṇi* (C.C.) "Rādhā delights Govinda and She enchants Govinda. She is everything to Govinda and She is the crownjewel of all of His consorts."

*śrī kṛṣṇera prāṇa koṭi priyatamā rādhā;
 Kṛṣṇa snehe paripūrṇā prema kalpalatā
 sei śrī rādhikāra prāṇa koṭi nirmañchana;
 Kṛṣṇa pādapadma reṇu aṅgera bhūṣaṇa
 yāra kīrti vegavatī trijagata bhari;
 rasera pratimā rādhā paramā sundarī
 Kṛṣṇa kāntā śiromaṇi bhānu sukumārī;
 varaja maṇḍala mājhe sīmanta mañjarī
 vṛndāvana vilāsinī rādhā pādapadma;
 kobe vā sevibo āmi bhajana sampad*

"Rādhā is dearer to Kṛṣṇa than millions of His life-airs. She is the wish-yielding vine of love that is filled with the honey of affection for Kṛṣṇa. That same Śrī Rādhikā worships even a single speck of Kṛṣṇa's lotus-footdust with millions of Her life-airs! Rādhā's tremendous fame fills the three worlds; Rādhā, Bhānu's tender daughter, is the most beautiful one, the emblem of *rasa* and the crownjewel of all of Kṛṣṇa's consorts. Within the circle of Vraja She is the Sīmanta Mañjarī (lit.: bud in the hair-part, meaning the decoration). When will I serve the lotus feet of Śrī Rādhā, who enjoys Her pastimes in Vṛndāvana? That is the treasure of my worship!"

VERSE 11:

**UTKAṆṬHĀ DAŚAKA STAVENA NITARĀM NAVYENA DIVYAIḤ SVARAIḤ
 VṚNDĀRAṆYA MAHENDRA PAṬṬA MAHIṢĪM YAḤ STAUTI SAMYAK SUDHĪḤ
 TASMAI PRĀṆA-SAMĀ GUṆĀNURASANĀT SAṂJĀTA HARṢOTSAVAIḤ
 KṚṢṆO'NARGHAM ABHĪṢṬA RATNAM ACIRĀD ETAT SPHUṬAM YACCHATI**

utkaṅṭhā - eagerness; *daśaka* - ten; *stavena* - with praise; *nitarām* - constantly; *navyena* - with new; *divyaiḤ* - with divine; *svaraiḤ* - with voices; *vṛndāraṇya* - Vṛndāvana; *mahendra* - the great king; *paṭṭa mahiṣīm* - the crowned Queen; *yaḤ* - whoever; *stauti* - praises; *samyak* - fully; *sudhīḤ* - wise man; *tasmai* - to him; *prāṇa* - life; *samā* - equal; *guṇa* - quality; *anurasanāt* - from constantly relishing; *saṁjāta* - arising; *harṣa* - joy; *utsavaiḥ* - with festivals; *Kṛṣṇa* - Kṛṣṇa; *anargham* - priceless; *abhīṣṭa* - desired; *ratnam* - jewel; *acirād* - swiftly; *etat* - that; *sphuṭam* - clearly; *yacchati* - gives.

Śrī Kṛṣṇa will most blissfully give the desired jewel of Śrī Rādhā's personal service to any wise man who recites this new Utkanṭhā-daśaka with a beautiful voice, and who thus fully praises Śrī Rādhā, the enthroned Queen

of Vṛndāvana, for that devotee has helped Him to relish all of Her divine qualities in this way!

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrīla Raghunātha dāsa Gosvāmī utters the *phala-śruti*, or final benediction on anyone who recites this Utkanṭhā daśaka. Taking this Utkanṭhā-daśaka to his anxious heart, Śrīla Raghunātha dāsa Gosvāmī prays for the *bhajana* and personal devotional service of his beloved Īśvarī. Therefore, any wise man who recites this Utkanṭhā daśaka with a beautiful voice will fully praise Śrī Rādhārāṇī, the Queen of Śrī Vṛndāvana. These words of Śrī Raghunātha dāsa Gosvāmī have become so greatly powerful because they are filled with so much eagerness. Śrī Kṛṣṇa will also become unsteady out of ecstasy because of relishing the sweet attributes of Śrīmatī, who is dearer to Him than life, in this way, and, forgetting whether the reciter is qualified or not, He will swiftly bless him by giving him his desired jewel of Śrī Rādhā's personal service. This devotional service is the highest aim of the Gauḍīya Vaiṣṇavas:

*rādhā-Kṛṣṇa prāṇa mora, yugala kiśora;
jīvane marane gati āra nāhi mora
kāḷindīra kūle keli kadambēra ban;
ratana vedīropare bosābo du'jan
śyāma-gaurī aṅge dībo (cūyā) candanera gandha;
cāmara ḍhulābo kobe heri mukha-candra
gāṅṭhiyā mālatīra mālā dībo doṅhāra gole;
adhare tuliyā dībo karpūra tāmbūle
lalitā viśākhā ādi yoto sakhī-vṛnda;
ājñāya korībo sevā caraṇāravinda
śrī Kṛṣṇa caitanya prabhura dāsera anudāsa;
narottama dāsa kore sevā abhilāsa*

"Rādhā and Kṛṣṇa, the adolescent Couple, are my very life. In life or in death I have no other shelter than Them. In a Kadamba-forest on the bank of the Yamunā I will seat Them on a jewelled throne and I will anoint Their blackish and golden limbs with sandalwood pulp. When can I behold Their moon-like faces while fanning Them with a yaktail-fan? I will string garlands of Mālatī-flowers and hang them around Their necks and I will place betelleaves with camphor in Their mouths. On the order of Lalitā, Viśākhā and so many other *sakhīs* I will serve Their lotus feet. Narottama dāsa, the servant of the servant of Śrī Kṛṣṇa Caitanya, thus covets the devotional service of the adolescent Couple of Vṛndāvana!"

*bhūmaṇḍale bhāgyavān, sei to subuddhimān,
yei jana divya svāra yoge
utkaṅṭhā daśaka stave, gāna kore abhinave,
premānande ati anurāge*

"Anyone in this world who is so fortunate and intelligent to sing this ever-fresh Utkanṭhā-daśaka with a beautiful voice and intense ecstatic love....."

śravaṇete stava gāthā, tuṣṭa vinodini rādhā,
vṛndāvana kuñja pātarāṇī
priyājira stavāvalī, amṛta taraṅga keli,
śuni nāgarendra cūḍāmaṇi.

parama ānanda mane, śrī rādhāra śrī-caraṇe,
sthāna diyā kuñja abhyantare,
prema sevā kore dāna, yugala kiśora prāṇa,
rādhā pada dāsī nāma dhare

"Hearing this *stava* being sung, Vinodini Rādhā, the enthroned Queen of Vṛndāvana, will be very pleased, and Kṛṣṇa, the crownjewel of all amorous heroes, will most blissfully give the reciter of these praises to His Priyājī, that are like playful waves of nectar, a place at Śrī Rādhā's feet in the *kuñja*. Calling him 'Rādhā's foot-maidservant' He will give that reciter the loving service that is the life of the Yugala Kiśora."

ihāra adhika prāpti, tribhuvane nāhi kati,
sarvābhīṣṭa pūrṇa yāte hoy
bhāgavata cūḍāmaṇi, raghunātha dāsa gosvāmī,
uccaiḤ svare phukāriyā koy

"There is no higher attainment than this in all the three worlds and all desires are fulfilled by this. Raghunātha dāsa Gosvāmī, the crownjewel of all devotee-saints, thus cries out loudly in prayer!"

Thus ends Śrīla Raghunātha dāsa Gosvāmī's 'Utkanṭhā Daśakam'

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Śrī-Śrī Nava Yuva-Dvandva Didṛkṣāṣṭakam

Eight Prayers

For The Vision of The Young Pair of Vraja

By Śrīla Raghunātha Dāsa Gosvāmī

VERSE 1:

**SPHURAD AMALA MADHŪLĪ PŪRṆA RĀJĪVA RĀJAN
NAVA MṚGAMADA GANDHA DROHI DIVYĀṄGA GANDHAM
MITHA ITA UDITAIḤ UNMĀDITĀNTAR VIGHŪRṆAD
VRAJABHUVI NAVA YŪNOR DVANDVA RATNAM DIDṚKṢE**

sphurad - manifest; *amala* - spotless; *madhūlī* - honey; *pūrṇa* - full; *rājīva* - lotus; *rājan* - shining; *nava* - fresh; *mṛgamada* - musk; *gandha* - fragrance; *drohi* - surpassing; *divya* - divine; *aṅga* - bodily; *anga* - bodily; *gandham* - fragrance; *mitha* - mutual; *ita* - here; *uditaiḤ* - by rising; *unmādita* - maddened; *antaḤ* - within; *vighūrṇad* - twirling; *vrajabhuvī* - in Vraja; *nava* - new; *yūnoḤ* - of the pair; *dvandva* - pair; *ratnam* - jewel; *didṛkṣe* - desiring to see.

I desire to see the two new youthful jewels in Vraja, whose divine bodily fragrance defeats the scent of spotless, fully blooming honey-filled lotus flowers and fresh musk, and who become intoxicated and dizzy when they see Each other here (in Vraja).

Notes: Becoming very eager to see his most beloved Śrī-Śrī Rādhā-Mādhava, Śrīla Raghunātha now reveals this *stotram* named 'Nava Yuva Dvandva Didṛkṣāṣṭakam'. In his *svarūpāveśa* he catches Their fragrance, which intoxicated the entire inner (spiritual) world and he tries to describe that scent. When *rati* awakens in the heart of a devotee his eyes can see the blackish complexion of the prince of Vraja, the redness of His lips and the corners of His eyes, the whiteness of His slight smile and the loveliness of His dresses and ornaments, making him shower his own limbs with endless tears of ecstatic love and utter words with a faltering voice. Then the devotee becomes all ears for Kṛṣṇa's flute song, the jingling of His anklebells and the sweet sound of His voice. His hairs will stand on end of ecstasy when he experiences the touch of Kṛṣṇa's sprout-like hands, his nostrils will blossom when he smells His bodily fragrance, and he will lick his lips out of desire to relish the sweet nectar of Kṛṣṇa's lips.¹⁸ If a *sādhaka bhakta* who has attained the stage of *rati* experiences the taste, sound and touch of Kṛṣṇa like this through his senses, then who can describe how an ever-perfect soul like Śrī Raghunātha dāsa Gosvāmī, who lives in the kingdom of *mahā bhāva*,

¹⁸ This is quoted from @r... Visvanētha Cakravart...'s 'Mēdhurya Kēdambin...', Seventh Shower.

smells, hears and feels Śrī-Śrī Rādhā-Mādhava? Although he is ever-perfect, Śrīla Raghunātha still considers himself to be a mere aspirant, and in this mood he writes this *stotram* in which he anxiously prays for the transcendental experiences of the touch, smell and sound of the Divine Couple.

After catching the Yugala's bodily fragrance he first says: "Their divine bodily fragrance defeats the scent of a spotless, fully blooming, honey-filled lotus flower and fresh musk." Accepting Śrī Rādhā's mood when She catches Śrī Kṛṣṇa's fragrance, Śrī Caitanya Mahāprabhu sang:

*kasturī lipta nīlotpala, tāra yei parimala,
tāhā jini Kṛṣṇa aṅga gandha
vyāpe caudde bhuvane, kore sarva ākarṣaṇe,
nārīgaṇera ānkhi kore andha*

"The fragrance of Kṛṣṇa's body defeats that of a blue lotus flower anointed with musk. This fragrance pervades all the fourteen worlds and attracts everyone, making the eyes of the girls blind"

*sakhi he! Kṛṣṇa gandha jagat mātāy
nārīra nāsāya poise, sarva kāla tāhā boise,
Kṛṣṇa pāśe dhari loiyā yāy*

"O *sakhi!* Kṛṣṇa's fragrance maddens the world! It enters the womens nostrils and remains sitting there, holding them and taking them to Kṛṣṇa!"

*netra nābhi vadana, kara-yuga caraṇa,
ei aṣṭa-padma Kṛṣṇa aṅge
karpūra lipta kamala, tāra yei parimala,
sei gandha aṣṭa padma saṅge*

"Their are eight lotuses in Kṛṣṇa's body - His eyes, His navel, His face, His hands and His feet, and these eight lotuses smell of camphor-anointed lotus flowers."

*hema kīlita candana, tāhā kori gharṣaṇa,
tāhe aguru kuṅkuma kasturī
karpūra sane carcā aṅge, pūrva aṅgera gandha saṅge,
mili ḍākā yeno koilo curi.*

"When sandalwoodpulp bedecked with gold is ground with *aguru*, vermilion, camphor and musk and is applied to the body it seems to steal and cover over the previous scent of the body."

That's Kṛṣṇa's fragrance. But even Kṛṣṇa Himself is intoxicated by the fragrance of Śrī Rādhā, who is also known as Gandhonmādita Mādhavā, She who maddens Mādhava with Her fragrance. Who can then make a comparison with Śrī Rādhā's bodily fragrance, and who can possibly fathom the sweetness of the Divine Couple's fragrance when They meet Each other? Śrī Raghunātha, in his *svarūpāveśa*, becomes very anxious to see Them after catching a whiff of Their divine fragrance!

Then it is said: "Rādhā and Mādhava are becoming dizzy and intoxicated when They see Each other." The Mahājanas sing:

*duhu donhā darasane ulasita bhelo, ākula amiyā sāgare ḍubi gelo
duhu diṭhi duhu mukhe avadhi nāhiko sukhe; pulake puralo duhu tanu
duhu rūpe duhu jana nimagana bheli*

(Pada Kalpataru)

"They became very happy when They saw Each other, and They immersed in an ocean of nectar. There was no end to Their happiness when They blinked at Each other's faces. Their bodies were studded with goosepimples of ecstasy as They became absorbed in (the beauty of) Each other's forms."

*padma sadya vikasita, madhu pūrṇa suvāsita,
tāhe nava kastūrī milana
manohara parimala, tulanā rahita sthala,
duhu aṅga gandha niramala*

"The spotless fragrance of the Divine Couple cannot even be compared to the enchanting fragrance of a newly blooming, honey-filled lotus flower anointed with musk."

*rasamayī rasamaya, daivete milana hoy,
duhuka antare rasa-sindhū
uchali uchali poḍe, rasadhārā cāri dhāre,
jagata ḍubāya eka bindu*

"When this Rasamayī Rādhā and Rasamaya Kṛṣṇa meet by chance, an ocean of *rasa* arises in Their hearts, wherefrom streams of *rasa* flow in all four directions. Even one drop of that ocean can inundate the whole world!

*śrī vṛndāvana dhāme, nibhṛta nikuñja-vane,
nava yuva dvandva ratna nāma
bhāgye daraśana hobe, lālasā antare jāge,
prema sevā yāra pariṇāma*

"In a solitary *kuñja*-forest in Śrī Vṛndāvana-*dhāma* there is a new young pair of jewels. Fortunately the desire to see Them has awoken in my heart, which will result in Their loving devotional service."

VERSE 2:

**KANAKA GIRI KHALODYAT KETAKĪ PUṢPA DĪVYAN
NAVA JALADHARA MĀLĀ DVEṢI DIVYORU KĀNTYĀ**

**ŚABALAM IVA VINODAIR ĪKṢAYAT SVAM MITHAS TAT
VRAJABHUVI NAVA YŪNOR DVANDVA RATNAM DIDṚKṢE**

kanaka - golden; *giri* - mountain; *khale* - in the place; *udyat* - arising; *ketakī* - Ketakī; *puṣpa* - flower; *dīvyan* - shining; *nava* - new; *jaladhara* - monsooncloud; *mālā* - garland; *dveṣi* - defeating; *divya* - divine; *uru* - great; *kāntyā* - with the lustre; *śabalam* - mixed; *iva* - as if; *vinodaiḥ* - with pastimes; *īkṣayat* - may see; *svam* - own; *mithaḥ* - mutual; *tat* - that; *vrajabhuvī* - in Vraja; *nava* - new; *yūnoḥ* - of the pair; *dvandva* - pair; *ratnam* - jewel; *didṛkṣe* - desiring to see.

I desire to see the two young jewels of Vraja, whose divine bodily complexions defeat the lustre of a golden Ketakī-flower growing on a golden mountain and a garland of fresh monsoonclouds, and who seemed to have mixed with Each other through Their pastimes.

Notes: Śrī Raghunātha's eyes are very impatient, wanting to see the sweet forms of the Divine Pair. In this second verse he says: "Their divine bodily complexions defeat the lustre of a golden Ketakī-flower growing on a golden mountain and a garland of fresh monsoonclouds." The Ketakī-flower is naturally brightly golden, but when it also grows on a golden mountain it becomes even more splendid. The beauty that arises when a fresh monsooncloud appears next to that brightly shimmering Ketakī-flower is still defeated by the bodily luster of Śrī Rādhā and Mādhava! It is as if this golden splendor mixes with this bluish splendour when They play with Each other! The Mahājanas have sung:

*duhu mukha sundara ki dibo tulanā; kānu marakata maṇi rāi kāncā sonā
nava gorocanā gorī kānu indivara; vinodinī vijurī vinoda jaladhara
kanakera latā yeno tamāle beḍilo; nava ghana mājhe yeno vijurī paṣilo
rāi kānu rūpera nāhiko upāma; kuvalaya cānda milalo eka ṭhāma
rasera āveśe duhu hoilā vibhora; dāsa ananta pahu nā pāolo ora*

"With what can I compare Their beautiful faces? Kānu with an emerald and Rāi with gold? Gorī (Rādhikā) with fresh *gorocanā* and Kānu with a blue Indīvara-lotus? Vinodinī with the lightning and Vinoda with a monsooncloud? Should I compare Them with a Tamāla-tree entwined by a golden vine or with a lightningstrike entering a fresh monsooncloud? Nothing can compare to Rāi and Kānu's forms! Are They a blue lotus flower and the moon meeting in one place? They are both absorbed in *rasika* bliss. Ananta dāsa cannot find the limit to Their glories!"

*śuddha hemācala pore, ketakī kusuma dhare,
tāra garbhera saundarya mādhurī
gaurāṅgīra aṅga sane, tulanāya tucchamāne,
dyotamānā paramā sundarī*

"The beauty and sweetness of the whorl of a golden lotus flower on a pure golden mountain is totally insignificant compared to the splendor of the most beautiful and splendid Gaurāṅgī (Rādhā)."

*navīna nīrada mālā, kānti yini kore ālā,
ḍhala ḍhala nava jaladhara
nava nava vibhrama-śālī, rūpe mugdha yoto āli,
prati aṅga parama sundara*

"Kṛṣṇa's form is also most beautiful, enchanting all the *gopīs* and defeating the splendor of a garland of fresh monsoonclouds that drips newer and newer showers of rain."

*sei nava yuva dvandve, mile yadi aṅge aṅge,
krīḍā chale kuñjera bhitorā
guru rūpā sakhī sane, se mādhyura daraśane,
kobe mora juḍābe antara*

"When will my heart be soothed when I, along with my *guru-sakhī*, see the bodies of these two youngsters meet during Their love-pastimes in the *kuñjas*? How sweet is that vision!"

VERSE 3:

**NIRUPAMA NAVA GAURĪ NAVYA KANDARPA KOṬI
PRATHITA MADHURIMORMI KṢĀLITA ŚRĪ NAKHĀNTAM
NAVA NAVA RUCI RĀGAIḤ HRṢṬAM IṢṬAIR MITHAS TAD
VRAJABHUVI NAVA YŪNOR DVANDVA RATNAḤ DIDṚKṢE**

nirupama - unrivalled; *nava* - fresh; *gaurī* - golden girl; *navya* - fresh; *kandarpa* - Cupid; *koṭi* - millions; *prathita* - celebrated; *madhurimā* - sweetness; *ūrmi* - wave; *kṣālita* - washed; *śrī* - beautiful; *nakha* - nails; *antam* - within; *nava nava* - ever-fresh; *ruci* - lustre; *rāgaiḤ* - with love; *hrṣṭam* - joy; *iṣṭaiḤ* - desired; *mithaḤ* - mutual; *tad* - that; *vrajabhuvī* - in Vraja; *nava* - new; *yūnoḤ* - of the pair; *dvandva* - pair; *ratnaḥ* - jewel; *didṛkṣe* - desiring to see.

I desire to see the two youthful jewels of Vraja, the tips of whose nails are washed by waves of sweetness of millions of matchless young golden girls and young Cupids, and who are always delighted by Their constant feelings of mutual love.

Notes: Śrīla Raghunātha's heart is yearning for the vision of Śrī-Śrī Rādhā-Mādhava. His heart is greatly agitated by the unrivalled sweetness of the Divine Pair, describing which he says: "The tips of Their nails are washed by waves of sweetness of millions of matchless young golden girls and young Cupids". It is known that there are matchless golden beauties

in this world like Lakṣmī, Sarasvatī, Umā, Vidyā, and Kānti, that make waves of sweetness defeating millions of Cupids, but these waves simply collide with the tips of Rādhikā and Mādhava's toenails and they cannot climb up from there. Seeing Rādhārāṇī, Nārada Muni said (in Padma Purāṇa, Pātala Khaṇḍa, Chapter 40):

*bhrāntaṁ sarveṣu lokeṣu mayā svacchanda cārinā
 asyā rūpena sādṛśī dṛṣṭā naiva ca kutracit
 brahmaloke rudraloke indraloke ca me gatiḥ
 na ko'pi śobhā kotyaṁśa kutrāpyasyāvilokitaḥ
 mahā-māyā bhagavati dṛṣṭā śailendra-nandinī
 yasyā rūpeṇa sakalaṁ muhyate sa carācaram
 sāpy asyāḥ sukumārāṅgī lakṣmīm nāpnoti karhicit
 lakṣmīḥ sarasvatī kāntir vidyādyaś ca varā striyāḥ
 chāyām api sprśantyaś ca kadācin naiva dṛśyate*

"I have freely wandered through all the worlds, but a form like Hers I have never seen anywhere!" I have not seen a girl who is even one millionth as beautiful as this girl, either in Brahmaloḥa, Rudraloḥa or Indraloḥa! I have seen Mahāmāyā, the daughter of the mountain (Pārvatī), whose form enchants all moving and non-moving creatures. I have seen Lakṣmī, Sarasvatī, Kānti, Vidyā and all the best of women, but they could not even touch the shadow of Her sweet form! I've never seen such a tender and beautiful girl anywhere!"

In Śrīmad Bhāgavata (10.32.2) Śrīla Śuka Muni described Kṛṣṇa's sweet form as being *sākṣān manmatha manmatha*, directly churning the heart of Cupid. The lustre of the toenails of this fountainhead of all mundane and spiritual Cupids, the transcendental youthful Cupid Himself, causes millions of Cupids to faint!

*pada dyuti vinirdhūta smara parārdha rūpoddhatir
 dṛgañcala kalānaṭi paṭimabhir manohārinī
 sphuran nava ghanākṛtiḥ parama divya līlānidhiḥ
 kriyāt tava jagatrayī yuvati bhāgya siddhir mudam*

(Ujjvala Nilamaṇi)

Paurṇamāsī-devī blessed Pūrva-rāgavatī Rādhā (who had just fallen in love with Kṛṣṇa), saying: "O Rādhē! May one indescribable boy, whose complexion resembles fresh monsoon clouds, who is a wonderful ocean of fortunate pastimes, who destroys the beauty of all Cupids when they merely see the shining of His toenails, who enchants the hearts of all the people of the world with the expert dancing of His sidelong glances and who is the jewel of fortune for all the young girls in the three worlds, make You happy!"

Then it is said: "The Divine Pair constantly rejoices over Their mutual ever-passionate love!" The Mahājanas sing the glories of Rādhikā and Mādhava's mutual liking and passionate love as follows:

*śrī rādhā - tuyā anurāge hām nimagana hoilām
 śrī Kṛṣṇa - tuyā anurāge hām goloka chādīlām*

"Śrī Rādhā said: "I became absorbed in feelings of passionate love for You."
Śrī Kṛṣṇa said: "Out of love for You I gave up My residence in Goloka!"

śrī rādhā - tuyā anurāge hām kānanete dhāi
śrī Kṛṣṇa - tuyā anurāge hām dhavalī carāi

Śrī Rādhā: "Out of love for You I roam around in the forest."
Śrī Kṛṣṇa: "Out of love for You I am tending My cows."

śrī rādhā - tuyā anurāge hām porī nīla śāḍī
śrī Kṛṣṇa - tuyā anurāge hām pītāmbara dhārī

Śrī Rādhā: "Out of love for You I wear My blue *sārī*."
Śrī Kṛṣṇa: "Out of love I wear My yellow *dhotī*."

śrī rādhā - tuyā anurāge hām hoilām kalaṅkinī
śrī Kṛṣṇa - tuyā anurāge nandera bādhā boilām āmī

Śrī Rādhā: "Out of love for You I became unchaste."
Śrī Kṛṣṇa: "Out of love for You I came to resist My father Nanda."

śrī rādhā - tuyā anurāge hām tuyāmaya dekhi
śrī Kṛṣṇa - tuyā anurāge mora bāṅkā hoilo āṅkhi

Śrī Rādhā: "Out of love for You I see You everywhere."
Śrī Kṛṣṇa: "Out of love for You My eyes became crooked!"

śrī rādhā - tuyā anurāge hām kichu nāhi jāna
tuhu candrāvalī bhajo jñāna dāsa jñāna

Śrī Rādhā: "Out of love for You I do not know anything."
Jñāna dāsa says: "Go and worship Candrāvalī!"

Because Kṛṣṇa could not show such *anurāga* as that of Śrī Rādhā in Vraja (during His descension in Dvāpara Yuga) He took Rādhā's mood and complexion in this age and particularly relished the sweetness of Her *anurāga* as Gaura.

nirupama nava gaurī, sṛṣṭikalā bolihārī
gaḍiyāche yei vidhuvāra
prati aṅga pratyaṅgate, lāvanya taraṅga tāte
saundarya mādhyura rasapūra

"All glories to the Creator's skill in creating such a matchless young golden girl! Each of Her limbs is a wave of natural beauty, filled with the *rasa* of beauty and sweetness!"

kandarpa koṭi yāra, mādhyura taraṅga sāra
sunindita padanakha prānte
śṛṅgāra rasarāja, mūratimaya manasija,

guṇavatīgaṇa guṇa vande

"I also praise the king of erotic mellows, the embodiment of eros (Śrī Kṛṣṇa), who is the glory of all the qualified girls. Even the edges of His toenails defeat the quintessence of the wave of sweetness that is inherent in millions of Cupids."

*sei nava yuva-ratne, anurāga mahāyatne,
surañjita hoy kṣaṇe kṣaṇe
vṛndāvane kuñjavane, anurāga du'nayane,
bhāgye mora hobe daraśane*

"These new jewels of youth are very carefully colored by *anurāga* at every moment. My eyes will be blessed if they can see them with such *anurāga* in the *kuñja*-forests of Vṛndāvana."

VERSE 4:

**MADANA RASA VIGHŪRṆAN NETRA PADMĀNTA NṚTYAIḤ
PARIKALITA MUKHENDU HRĪ VINAMRAṂ MITHO'LPAIḤ
API CA MADHURA VĀCAM ŚROTUM ĀVARDHITĀŚAM
VRAJABHUVI NAVA-YŪNOR DVANDVA RATNAṂ DIDṚKṢE**

madana - erotic; *rasa* - flavour; *vighūrṇat* - dizzy; *netra* - eyes; *padma* - lotus; *anta* - within, the corners; *nṛtyaiḤ* - by dancing; *parikalita* - perceived; *mukha* - face; *indu* - moon; *hrī* - shame; *vinamraṁ* - humility; *mithaḤ* - mutual; *alpaiḤ* - slightly; *api* - even; *ca* - and; *madhura* - sweet; *vācam* - words; *śrotum* - hearing; *āvardhita* - increasing; *āśam* - desire; *vrajabhuvi* - in Vraja; *nava* - new; *yūnoḤ* - of the pair; *dvandva* - pair; *ratnaṁ* - jewel; *didṛkṣe* - desiring to see.

I desire to see the two youthful jewels of Vraja, whose moonlike faces, that are endowed with lotuslike eyes that are dizzy of erotic rasa and cast slightly roving side-long glances, have slightly lowered out of shyness and humility, and whose desires for hearing Each other's sweet words constantly increase.

Notes: The Mahājanas, the great Bengali poets of yore. sing:

*ādha nayāne duhu, rūpa nehārai,
cāhani ānahi bhāti
rasera āveśe duhu, aṅga helāheli,
vichurala prema sāṅgāti*

(Pada Kalpataru)

"O *sakhi!* When They cast slight glances at Each other and look at Each other's forms They become overwhelmed by *rasika* ecstasy, and when They lean against Each other They radiate *prema!*"

"Their desires for hearing Each other's sweet words constantly increase." *vacana amiya-rasa anukhana piyalum śrutipuṭe paraśa nā bheli* (ibid) "I have drunk the nectar of His/Her words constantly, but it has not even touched My earlobes yet (I can't get enough of it)!" Śrī Raghunātha's eyes are greatly agitated by desire to see the two new young jewels of Vraja, Śrī-Śrī Rādhā-Mādhava.

madana rasa vighūrṇana, hoyeche doṅhāra nayana,
īṣat kaṭāksa-pāta tāte.
śrī mukha candrimā doṅhā, tāhe ki apūrva śobhā
lajjāya vinamra avanate

"With their eyes, that are rolling of erotic intoxication, They cast slight glances at Each other. How wonderful is the beauty of Their moonlike faces, that are lowered out of bashfulness and humility!"

sumadhura prasāṅgete, paraspara śravaṇete,
vigalita hoyeche hṛdaya
milanera abhilāṣe, dṛḍha bhujā-yuga pāṣe,
ākāṅkṣā vardhita atisāya

"Their hearts are melting when They hear Each others sweet words and then the desires of Their arms to embrace Each other tightly greatly increases!"

nikuñja mandira mājhe, nava yuva dvandva rāje,
anurāge koribo darśana
yemati cakora dhyāne, cāhe candra sudhāpāne,
līlāmṛta cāhe mora mana

"With eagerness I will see this young prince and princess in the *nikuñja-mandira*. My mind yearns for the nectar of Their pastimes, just as a Cakora-bird always meditates on drinking the nectar from the moon!"

VERSE 5:

**SMARA SAMARA VILĀSODGĀRAM AṄGEṢU RAṄGAIS
TIMITA NAVA SAKHĪṢU PREKṢAMĀNĀSŪ BHAṄGYĀ**

**SMITA MADHURA DṚGANTAIR HRĪṆA SAMPHULLA VAKTRAM
VRAJABHUVI NAVA YŪNOR DVANDVA RATNAM DIDṚKṢE**

smara - Cupid; *samara* - fight; *vilāsa* - pastimes; *udgāram* - arising; *aṅgeṣu* - on the limbs; *raṅgaiḤ* - with happiness; *timita* - affectionate; *nava* - new; *sakhīṣu* - among the girlfriends; *prekṣamāṅsu* - observed; *bhaṅgyā* - with crookedness; *smita* - smile; *madhura* - sweet; *dṛgantaiḤ* - with sidelong glances; *hrīṇa* - shyly; *samphulla* - blooming; *vaktram* - faces; *vrajabhuvī* - in Vraja; *nava* - new; *yūnoḤ* - of the pair; *dvandva* - pair; *ratnam* - jewel; *didṛkṣe* - desiring to see.

I desire to see the two youthful jewels of Vraja, that look extremely beautiful as Their faces sweetly blossom of shyness when Their tender-hearted young girlfriends notice the love-signs They have on Their bodies and cast smiling sidelong glances at Them, becoming very amused.

Notes: Śrīla Raghunatha dāsa Gosvāmī is absorbed in meditation on the bank of Śrī Rādhākuṇḍa. Suddenly he sees a honey-sweet *yugala-līlā* taking place in the Madana Sukhadā-*kuñja* on the north-eastern bank of the *kuṇḍa*. This *kuñja* is also called Viśākhānandada-*kuñja*. This *kuñja* is called Madana Sukhadā *kuñja* because there the Divine Couple are giving great joy to Cupid through Their amorous activities. How absorbed They become there in pleasing Each other with Their erotic battle! Their girlfriends and maidservants place their eyes at the holes in the thatched walls of the *kuñja* to relish these sweet pastimes. When the pastimes are over Śrī Rādhikā and Mādhava sit up on Their erotic bed, Their clothes and ornaments dishevelled, revealing the wonderful sweetness of Their forms. After the pastimes are finished Tulasī and other maidservants enter into the *kuñja*, serve cool water and betelleaves to Śrī Rādhā and Mādhava and fan Them. Just then some tenderhearted young *sakhīs* enter the *kuñja*. Tender-hearted means here that they are most happy when Rādhā and Mādhava are happy. Therefore they float in an ocean of topmost bliss when they see the signs of love-making on Rādhā and Mādhava's limbs. How wonderful is the beauty of Rādhikā and Mādhava's faces then, as they blossom of shyness! Tulasī is enchanted when she sees these faces blossoming with shyness at being seen by Their young girlfriends with all the signs of love-making on Their bodies, and because of knowing that They have made Each other happy. Tulasī anxiously prays that she can see this sweetness of the Divine Pair.

snigdhā svabhāva yoto, nija nava sakhī-yūtha,
raṅga bhaṅgi koriyā tāhārā.
mṛdu manda yugalera hāsya chale, netrāñcale kutūhole,
rati-cihna dekhi ātmahārā

e heno sukhera kāle, navina sei yugale,
lajjāya donhāra praphulla vadana
sei citra mānasete, kibā sākṣāt nikuñjete,

kobe mui koribo darśana.

"All the sweet-natured young girlfriends are casting crooked glances and are beside themselves of prankish fun when they see the signs of love-making on the bodies of the Divine Pair, that are just slightly smiling in an embarrassed way. When can I see the faces of this young Pair blossoming with shyness at this blissful moment? When can I see this picture in my mind or directly in the *nikuñja*?"

VERSE 6:

**MADANA SAMARA CARYĀCĀRYAM ĀPŪRṆA PUṆYA
PRASARA NAVA VADHŪBHIḤ PRĀRTHYA PĀDĀNUCARYAM
SAMARA RASIKAM EKA PRĀṆAM ANYO'NYA BHŪṢAM
VRAJABHUVI NAVA YŪNOR DVANDVA RATNAM DIDṚKṢE**

madana - Cupid; *samara* - fight; *caryā* - activities; *ācārya* - teachers by example; *āpūrṇa* - filled; *puṇya* - virtue; *prasara* - extending; *nava* - young; *vadhūbhiḥ* - with the brides; *prārthya* - begged; *pāda* - the feet; *anucaryam* - service; *samara* - fight; *rasikam* - relishers; *eka* - one; *prāṇa* - life; *anyo'nya* - mutually; *bhūṣam* - ornament; *vrajabhuvi* - in Vraja; *nava* - new; *yūnoḥ* - of the pair; *dvandva* - pair; *ratnam* - jewel; *didṛkṣe* - desiring to see.

I desire to see the two youthful jewels of Vraja, who are teachers by example of the amorous battle, at whose lotus feet all the virtuous young brides are praying for devotional service, who are great relishers of (erotic) battle, who are one life and who are Each other's ornaments.

Note: In his *svarūpāvesa* Śrīla Raghunātha dāsa sees how expert the Divine Couple is in the erotic battle, so he says: "They are *ācāryas* in this erotic battle, so all the Yūtheśvarīs (*gopī*-group leaders) are learning this expertise from Them, and They are Samara Rasika, which means that They are always very eager to fight erotic skirmishes. *sādhu sāvadhāna*! O Holy man, beware! There is no mundane Cupid in Vṛndāvana! This is the sweet meeting of the transcendental youthful Cupid of Vṛndāvana with Mādanākhyā Mahā Bhāvavatī Śrī Rādhārāṇī, which is the treasure of the meditations of all the topmost swan-like saints. This erotic skirmish is the most relishable event in the spiritual world!

When the Divine Pair becomes exhausted from this erotic battle Śrī Raghunātha, in his *kiṅkarī-svarūpa*, serves Them betelleaves and cool water. Śrī Raghunātha then remembers the good fortune of all the maidservants who have attained such devotional services, and says: "What more can I say about the fortune of those who have already attained the service of the lotus feet of the Divine Couple? Even those young brides who still pray for this service are most virtuous or fortunate, of this there is no doubt!"

After that he says: "This Pair is one *prāṇa* (life-air or heart) with two bodies. *rādhā-Kṛṣṇa eka ātmā dui deha dhari; anyonye vilāse rasa āsvādana kori* (C.C.) "Rādhā and Kṛṣṇa are one soul with two bodies, who are playing with Each other to relish *rasa*." About Śrīmatī's independent experience with this the Mahājanas have written:

*ki puchasi re sakhi! kānuka neha; ek jiu vihi se gaḍalo bhina deha
kohilo kāhini puchaye koto beri; nā jāni ki pāyai majhu mukha heri*

"O *sakhi!* What are you asking? The Creator has made two bodies for Us, although We are One Soul. When I say something He keeps on asking Me to repeat it. I don't know what He gets from staring at My face like this!"

Then again he says *anyo'nya bhūṣam*: They are Each other's ornaments. About this also Śrīmatī sings through the Mahājanas:

*hātaka darapaṇa, māthaka phula, nayanaka añjana mukhaka tāmbūla
hṛdayaka mṛgamada, gīmaka hāra; dehaka saravasa gehaka sāra
pākhika pākha, mīnaka pāni. jīvaka jivana hām tuhu jāni
tuhu kaise mādhava koho tuhu moy; vidyāpati koho - duhu dohā hoy*

"You are the mirror in My hand, the flower in My hair, the eyeliner around My eyes and the betelnuts in My mouth. You are the musk on My breasts, the necklace around My neck and the quintessence of everything for My body! You are for Me what the wing is to the bird and water is to the fish. You are the life of My life. O Mādhava, what are You not to Me? Tell Me what I am to You!" Vidyāpati says: "They belong to Each other!"

*smara-yuddhe supaṇḍita, ācārya boliyā khyāta.
nāma rasikendra cūdāmaṇi
yāra pada sevā lāgi, nava vadhū anurāgi,
kṛta citra supuṇya-śālinī*

"The crownjewel of relishers, Śrī Kṛṣṇa, is known as the learned *ācārya* in erotic warfare, and those passionate young brides who pray for the service of His lotus feet are wonderfully virtuous and fortunate!"

*samara rasika vara, vidagadha sunāgara,
rādhā-Kṛṣṇa e duhu samāna
anyonye vilasaye, sva mādhurya āsvādaye,
dui deha ekai parāṇa*

"Rādhā and Kṛṣṇa are equally expert in the *rasika* skirmishes. They enjoy Each other and relish Each other's sweetness, but They are two bodies and one soul!"

*duhu aṅga cintāmaṇi, hema nila kānti jini,
paraspara aṅgera bhūṣaṇa.
he mana nayana bhari, navina yugala heri,
ei rūpete haonā magana*

"Their bodies consist of Cintāmaṇi and defeat the lustre of gold and blue. Indeed, They are the ornaments for Each other's limbs! O Mind! Fill your eyes with the vision of this youthful Couple and be totally absorbed in Them!"

VERSE 7:

**TATA MADHURA NIKUÑJE ŚRĀNTAYOḤ ŚRĪ SARASYĀḤ
PRACURA JALA VIHĀRAIḤ SNIGDHA VṚNDAIḤ SAKHĪNĀM
UPAḤṚTA MADHURAṄGAIḤ PĀYAYAT TAN MITHAS TAIR
VRAJABHUVI NAVA YŪNOḤ DVANDVA RATNAM DIDṚKṢE**

tata - bank; *madhura* - sweet; *nikuñje* - in a grove; *śrāntayoh* - being exhausted; *śrī* - beautiful; *sarasyāḥ* - of the lake; *pracura* - extensive; *jala* - water; *vihāraiḥ* - with pastimes; *snigdha* - pleasant; *vṛndaiḥ* - by groups; *sakhīnām* - of girlfriends; *upaḥṛta* - offered; *madhu* - honey-sweet; *raṅgaiḥ* - by pastimes; *pāyayat* - causing to drink; *tad* - that; *mithaḥ* - mutually; *taiḥ* - by them; *vrajabhuvi* - in Vraja; *nava* - new; *yūnoḥ* - of the pair; *dvandva* - pair; *ratnam* - jewel; *didṛkṣe* - desiring to see.

I desire to see the two youthful jewels of Vraja, who make Each other drink honey-wine served by Their sweet-natured girlfriends in a sweet grove on the bank of beautiful Rādhākunḍa, after becoming exhausted from playing an extensive water-fight there.

Notes: Śrīla Raghunātha dāsa is very eager to see the two jewel-like youngsters of Vraja, and with great devotional thirst he looks all around for Them. Suddenly a transcendental pastime appears before his love-saturated eyes: exhausted from Their extensive erotic pastimes, Rādhā and Mādhava enter into the water of Rādhākunḍa with Their girlfriends to get some relief. There Kṛṣṇa freely sports like the king of elephants with his she-elephants!² After becoming tired of this great water-skirmish, they all come back on the shore and the maidservants massage them with scented oil, bathe them again and dress and ornament them. After this, they all enter into a sweet *nikuñja* on the bank of the *kunḍa* where the *sakhīs* blissfully serve them honey- or flower-wine. The Divine Pair then becomes very happy by making Each other drink this wine and also giving it to Their attendant *sakhīs*. Suddenly the vision vanishes and Śrī Raghunātha anxiously prays if he can see this very sweet couple of jewels again.

śrī rādhākunḍa jale, duhu sakhīgaṇa mile,
jala keli koriche apāra.
parīśrānta hole pare, jala hote uṭhi tīre,

² Descriptions of this *jalakeli* can also be found in Raghunatha dasa Gosvami's Radhikastakam (8)

madhumaya kuñjete vihāra

"The Divine Couple plays endless watersports in Śrī Rādhākuṇḍa with Their girlfriends, and when They grow tired They come out of the water onto the bank, where They sport in a sweet grove."

*snigdha yoto sakhīgaṇe, korāṭche madhupāne,
rasa raṅge yugala kiśora.
pāna kori matta doṅhe, ānanda taraṅga bohe,
kuñje rase rayeche vibhora*

"All the sweet-natured girlfriends make the sportive Yugala Kiśora drink a sweet honey-beverage, and when They become drunk of that They float on a wave of bliss and become absorbed in *rasika* pastimes in the *kuñja*."

*sei nava yuva-dvandva, nava līlā rasa-raṅga,
daraśane kori abhilāṣa.
vṛndāvane kuñja-vane, antaraṅgā sakhī sane,
koto dīne hobe mora vāsa?*

"I desire to see this youthful Couple playing Their ever-new blissful pastimes. O! How long still before I can live in the *kuñjas* of Vṛndāvana with the intimate *sakhīs*?"

VERSE 8:

**KUSUMA ŚARA RASAUGHA GRANTHIBHIḤ PREMA-DĀMNĀ
MITHA IHA VAŚA-VṚTTYĀ PRAUḌHAYĀDDHĀ NIBADDHAM
AKHILA JAGATI RĀDHĀ MĀDHAVĀKHYA PRASIDDHAM
VRAJABHUVI NAVA YŪNOR DVANDVA RATNAM DIDṚKṢE**

kusuma - flower; *śara* - shaft; *rasaugha* - a lot of *rasa*; *granthibhiḥ* - by knots, or by the authors of the scriptures; *prema* - love; *dāmnā* - by the rope; *mitha* - mutually; *iha* - here; *vaśa-vṛttyā* -with submissiveness; *prauḍhayā* - greatly; *addhā* - directly; *nibaddham* - bound; *akhila* - entire; *jagati* - in the world; *rādhā-mādhava* - Rādhā-Mādhava; *akhyā* - with the name; *prasiddham* - known; *vrajabhuvī* - in Vraja; *nava* - new; *yūnoḥ* - of the pair; *dvandva* - pair; *ratnam* - jewel; *didṛkṣe* - desiring to see.

I desire to see the two youthful jewels of Vraja, who have bound Each other with the ropes of love, becoming totally submissive to the authors of the scriptures on sweet erotic *rasa*, and who have become world-famous under the name of Rādhā-Mādhava!

Notes: The authors of the scriptures that describe erotic *rasa* and the great poets that are expert in describing the *madhura rasa* have all chosen Vrajendra-nandana Śrī Kṛṣṇa and Vṛṣabhānu-nandinī Śrī Rādhā as their subject, because no one but Vrajendra-nandana has such sweet Bimbafruit-like lips or such a lovely slight smile, no one makes such nectar-cool sound-vibrations or casts such cool glances and nobody plays such a delectable flute song. Just as there can be no greater amorous hero than Śrī Kṛṣṇa there can also not be any greater amorous heroine than Śrī Rādhikā. She is the ocean of cleverness, love, passion, sweetness and beauty like no-one else! They are the perfect hero and heroine in the transcendental *śṛṅgāra rasa*, and Vraja-*dhāma*, where Their *nikuñja*-forests are, is the sweet playground for these transcendental arts of poetry. Since time immemorial many pure devotees, practising devotees and great *rasika* poets have blessed themselves and the world with their transcendental descriptions of Śrī-Śrī Rādhā-Kṛṣṇa's erotic pastimes. In the pastimes of Rādhā and Kṛṣṇa *rasika* cleverness and astonishment have reached their limits. Śrīla Jīva Gosvāmī has written in his Gopāla CampūḤ (24.123):

*yad amita rasa-sāstre vyañji vaidagdhī-vṛndam
tad anum api na vettuṁ kalpate kāmī lokaḤ
tad akhilam api yasya prema sindhau na kiñcin
mithunam ajita gopī rūpam etad vibhāti*

"Lusty people cannot come to know even an atomic fraction of the expertise in *rasa* that was revealed in the innumerable *rasa-sāstras*, because *rasa* can only be relished by an audience that is in the mode of goodness. But even if the entire body of expertise in *rasa*-descriptions was manifest, it would only seem very insignificant in the ocean of love of the Yugala Kīśora! That's how beautiful invincible Kṛṣṇa and the *gopīs* are!"

There are two kinds of erotic love of Rādhā and Mādhava, separation and union, and there's no end to the ways in which the great *rasika* poets have described these. Still they could never reach the other shore of the ocean of *śṛṅgāra rasa*! What's more, even after writing a huge volume on erotic *rasa*, called Ujjvala Nīlamani, Śrīla Rūpa Gosvāmī declared in its final verse:

*atalatvād apāratvād āpto'sau durvigāhyatām
sprṣṭaḤ param taṭasthena rasābhir madhuro mayā*

"Knowing the ocean of erotic *rasa* to be boundless, the ancient *rasikas* like Śrī Śuka Muni and the contemporary *rasikas* like Śrī Līlāśuka (Bilvamaṅgala Ṭhākura) could not reach its other shore. I am simply standing on the shore of this ocean of *rasa*, touching a mere drop of it with one of my fingers!"

Śrīpāda Śuka Muni, Līlāśuka, Jayadeva, Vidyāpati, Caṇḍīdāsa, Śrī Rūpa-Sanātana, Śrī Raghunātha dāsa, Śrī Jīva and other greatly realized devotees have all described the sweetness of the Yugala-*rasa* with one purpose - to bind Rādhā and Kṛṣṇa to Each other, and to them with the ropes of Their mutual love. They have made their title of *granthācāryas* - teachers who write the scriptures, or knot-teachers - fully justified by expertly binding the Yugala Kīśora with the ropes of their love, or with the ropes of Each other's love. Because The Divine Couple have bound Each other with the ropes of love They have become famous

all over the world as Rādhā-Mādhava. Śrī Raghunātha eagerly prays with all His heart for the *darśana* of this Divine Pair.

*phula-śara variṣaṇe, supaṇḍita vṛndāvane,
sei sab granthācārya-gaṇa
vaśa-vṛtti prema ḍore, bāndhiyāche yāhādere
paraspare koriyā milana*

"All the learned *granthācāryas*, the composers of the erotic *rasa*-scriptures of Vṛndāvana, have bound the Divine Pair with the ropes of Their mutual love, thus helping Them to meet Each other by showering Them with Cupid's flower-arrows."

*śrī rādhā-mādhava nāma, tribhuvane kore gāna,
bhakta hṛdi amūlya ratana.
sei nava yuva dvandva, vrajera yuvatī-vṛnda,
prema netre koribo darśana*

"Now the three worlds are singing the holy names of Śrī Rādhā and Mādhava, the priceless jewels in the devotees' hearts. With love-saturated eyes I will see this young loving pair of Vraja and Their young girlfriends ."

VERSE 9:

**PRAṆAYA MADHURAM UC CAIR NAVYA YŪNOR DIDṚKṢĀ-
ṢṬAKAM IDAM ATI YATNĀD YAH PAṬHET SPHĀRA DAINYAIḤ
SA KHALU PARAMA ŚOBHĀ PUṆJA MAṆJU PRAKĀMAM
YUGALAM ATULAM AKṢNOḤ SEVYAM ĀRĀT KAROTI**

praṇaya - love; *madhuram* - sweet; *uccaiḤ* - greatly; *navya-yūnoḤ* - of the young pair; *didṛkṣa* - desiring to see; *aṣṭakam* - eight verses; *idam* - this; *ati* - very; *yatnāt* - carefully; *yaḤ* - whoever; *paṭhet* - may recite; *sphāra* - great; *dainyaiḤ* - with humility; *sa* - he; *khalu* - certainly; *parama* - supreme; *śobhā* - beauty; *puṅja* - great; *maṅju* - great; *prakāmam* - greatly; *yugalam* - pair; *atulam* - matchless; *akṣnoḤ* - of the eyes; *sevyam* - to be served; *ārāt* - swiftly; *karoti* - does.

Anyone who carefully and very humbly recites these eight sweet and loving verses, that describe the desire to see the young pair of Vraja, will certainly and swiftly become able to see the most beautiful and lovely Divine Pair.

Notes: In this final verse Śrī Raghunātha dāsa Gosvāmī describes the usual *phalaśruti*, or final benediction on the reciter of this *aṣṭakam*. Anyone who carefully, which

means with great passionate love, and very humbly recites this sweet Nava yuva-dvandvāṣṭaka, which describes the mutual love of Rādhā and Mādhava, will surely and swiftly see the incomparably beautiful and enchanting Divine Couple Śrī Rādhā-Mādhava, who are a boundless billowing ocean of sweetness and beauty, and thus become blessed - of this there is no doubt!

*sei nava yuva dvandva, tāra didṛkṣāṣṭaka chanda,
sumadhura rasera bhāṇḍāra
yini yatna sahakāre, dīna bhāve pāṭha kore,
bhāgyavān tāre namaskāra*

"Anyone who carefully and humbly recites these eight verses which describe the desire to see the young Pair of Vraja, that are a veritable storehouse of sweet *rasa*, is greatly fortunate and I offer my obeisances to such a great soul."

*vṛndāvane keli kuñje, parama ye śobhā puñje,
navīna yugala rādhā-śyāma
mūrati ānanda-ghana, śīghra pābe daraśana,
rādhā dāsī hobe abhimāna*

"Such a great devotee will quickly see the most beautiful young pair Rādhā-Śyāma, that is the embodiment of pure bliss, in the play-groves of Vṛndāvana, considering him/herself to be **Rādhā's maidservant!**"

Thus ends Śrīla Raghunātha dāsa Gosvāmī's 'Nava Yuva-dvandva didṛkṣāṣṭakam'.

Translated in 1992 by Advaita dāsa.

Śrī-Śrī Abhīṣṭa Prārthanāṣṭakam

"Eight prayers to my beloved"

By Śrīla Raghunātha dāsa Gosvāmī

VERSE 1:

**KADĀ GOṢṬHE GOṢṬHA-KṢITIPA GRHA-DEVYĀ KILA TAYĀ
SAVĀSPAM KURVATYĀ VILASATI SUTE LĀLANA-VIDHIM
MUHUR DRṢṬĀM ROHIṆYAPIHITA NIVEŚĀM AVANATĀM
NIṢEVE TĀMBŪLAIḤ AHAM API VIŚĀKHĀ PRIYA-SAKHĪM**

kadā - when; *goṣṭhe* - in Vraja; *goṣṭha kṣitipa* - the king of Vraja; *grha-devyā* - by the wife; *kila* - certainly; *tayā* - by Her; *savāspam* - with tears; *kurvatyā* - doing; *vilasati* - plays; *sute* - son; *lālana* - fondling; *vidhim* - way; *muhuḤ* - repeatedly; *drṣṭām* - seen; *rohiṇya* - by Rohiṇī; *apihita* - blocking; *niveśām* - entrance; *avanatām* - lowered; *niṣeve* - serving; *tāmbūlaiḤ* - with betel leaves; *aham* - I; *api* - even; *viśākhā priya-sakhīm* - Viśākhā's dear girlfriend Rādhā.

When can I serve Viśākhā's dear friend Rādhikā betel leaves while the Queen of Vraja (Yaśodā) cuddles her son (Kṛṣṇa), always staring at Him with tearfilled eyes while Rohiṇī-devī, who is very eager to see Kṛṣṇa, blocks humble, lowered-faced Rādhikā's entrance?

Stavāmrta Kaṇā-Vyākhyā: In this 'Abhiṣṭa Prārthanāṣṭakam' Śrīpāda Raghunātha offers some of his heart's prayers to the lotus feet of his Īśvarī. How vivid his experiences of these pastimes in *svarūpaveśa* are can be learned from each syllable of all these prayers. For want of Śrīmatī's direct service Śrīpāda Raghunātha falls on the bank of Śrī Rādhākuṇḍa and weeps. Just then a transcendental vision comes to him. On the order of Yaśomatī Kundalātā goes to Yāvaṭa to bring Śrī Rādhikā to Nandīśvara to cook for Kṛṣṇa, after first obtaining permission from mother Jaṭilā. While Śrīmatī proceeds with Her girlfriends, She illuminates the road with Her beautiful splendor. Śrīpāda, in his form of Tulasī Mañjarī, follows Her like Her shadow.

sundarī sakhī saṅge korolo payāna.

*raṅga paṭāmbare, jhāṁpala sab tanu, kājare ujora nayāna.
daśanaka jyoti, moti naha samatula, hasaite khase maṇi jāni
kāñcana kiraṇa, varaṇa naha samatula, vacana kohoye piku vāṇi
kara padatala, thala kamala dalāruṇa, mañjira runu jhunu bāje.
govinda dāsa koho, ramaṇi śiromaṇi, jitala manamatha rāje*

"Sundarī walks on with Her girlfriends, dressed in a nicely colored silken *sārī* and Her eyes shining with eyeliner. The splendor of Her teeth cannot be compared to pearls and when She smiles it seems as if jewels fall out. Her body-rays cannot be compared to the colour of gold and She speaks with a voice of a cuckoo. Her handpalms and footsoles are red like landlotuses and Her anklebells jingle sweetly. Govinda dāsa says: "This crownjewel of ladies defeats even king Cupid."

Śrīmatī and Her girlfriends enter into Nandīśvara and offer their obeisances unto the feet of Mother Yaśodā and mother Rohiṇī. At that moment Gopāla is playing nearby. Govinda is called *akhila rasāmrta mūrti*, the embodiment of all nectarean transcendental

flavours. For His parents He is a child, for His friends a naughty playmate, for the demons He is death personified and for Śrīmatī Rādhikā He is Rasikendra Maulī, the crownjewel of relishers. Śrīmatī stands there, leaning on Viśākhā-*sakhī*'s shoulder. While Yaśomatī cuddles her playful Śrī Kṛṣṇa with tearfilled eyes she repeatedly looks at Śrīmatī. Seeing and fondling Śrī Rādhā makes Yaśodā just as happy as seeing, feeding and fondling Śrī Kṛṣṇa! Although goddess Yogamāyā, who can accomplish the impossible (*aghaṭana ghaṭana paṭiyasī*) has arranged for an illusory extra-marital relationship between Rādhikā and Mādhava, just to increase the ocean of Their mutual love, still the loving devotees have some understanding of the actual transcendental truth. Therefore Mother Yaśodā personally decorates Śrīmatī after She has cooked for Kṛṣṇa, Kṛṣṇa has taken His meal and Rādhā Herself has had His remnants with Her *sakhīs* and has taken rest. With tearfilled eyes she embraces Śrīmatī and says to Her:

āmāra jīvana, tomarā du jana, du'khāni āṅkhira tārā
vrajarāja mana, jānibā emon, se jana āmāri pārā
e ghara karaṇa, toderi kāraṇa, sunaho rājāra jhi
dhātāra māthāya, poḍuka bajara, āra vā bolibo ki
āra kibā kahu, tomā heno bohu, nāhiko āmāra ghare
hiyāra āguni, uṭhaye dviguṇi, ki āra kohibo tore

"You two (Rādhā-Kṛṣṇa) are my very life! You are the pupils of my eyes! O Princess, listen! What more can I say? Let a thunderbolt fall on the head of the Creator for not giving me a daughter-in-law like You! When I remember this the fire in my heart doubles in intensity!"

Śrīmatī is shy to stand in front of Kṛṣṇa with the mothers, so She wants to enter into a nearby room, but mother Rohiṇī, eager to see Śrīmatī, stands before Her and blocks the entrance. Śrīmatī then shyly covers Her head with Her veil and stands behind Viśākhā with lowered head. Tulasī is totally enchanted by seeing these sweet feelings and she takes a betelleaf out of a jewelled box to serve to Śrīmatī's mouth. At that moment she (he) finds her (his) hand empty. The transcendental vision has disappeared and Śrī Raghunātha dāsa cries again for the vision and the devotional service of his *sphūrti devatā* (envisaged deity).

ei dekho nanda vraje, nandera anginā mājhe,
khelā kore vrajendra nandana.
aśru nīre yaśomatī, koto nā koriyā ārti,
snehe kore lālana pālana.

"O Look how Vrajendra-nandana plays in the courtyard of Vraja's king Nanda! How lovingly Yaśomatī cuddles and rears Him with tear-filled eyes and great eagerness!"

heno kāle hemānginī, acañcalā saudāminī,
āṅgināte koilo āgamana.
sonāra pratimā khāni, apalake nandarāṇī,
bāra bāra kore daraśana.

"At that time Hemāṅgiṇī (golden-limbed Rādhikā), who resembles a steady lightningstrike, comes to the courtyard and Nanda's Queen repeatedly stares at Her golden form without blinking."

*mā rohinī rādhikāya, daraśana utkaṅṭhāya,
āvarilā praveśera dvāra.
natamukhī lajjā pāiyā, avicala dāḍāiyā,
prati aṅge pulaka sañcāra.*

"Mother Rohiṇī blocks the entrance, eager to see Rādhikā, who becomes very shy and stands there motionlessly with lowered head, each of Her limbs studded with goosepimples."

*sei rādhā kamalākṣi, viśākhāra priya-sakhī,
īśvarī caraṅe abhilāṣa.
karpūra tāmbūla kobe, adhare tuliyā dibo,
nivedaye raghunātha dāsa.*

"I desire the lotus feet of that lotus-eyed Īśvarī Rādhā, Viśākhā's *priya-sakhī*. Raghunātha dāsa prays: When will I serve camphor-scented betelleaves to Her lips?"

VERSE 2:

**KADĀ GĀNDHĀRVĀYĀM ŚUCI VIRACAYANTYĀM HARI KṚTE
MUDĀ HĀRĀN VṚNDAIḤ SAHA SAVAYASĀM ĀTMA-SADANE
VICITYA ŚRĪ HASTE MAṆIM IHA MUHUḤ SAMPUṬA-CAYĀD
AHO VINYASYANTĪ SAPHALAYATI SEYĀM BHUJA-LATĀM**

kadā - when; *gāndharvāyām* - of Rādhā; *śuci* - white; *viracayantyaṁ* - making; *hari* - for Hari; *kṛte* - made; *mudā* - gladly; *hārān* - necklace; *vṛndaiḥ* - with groups; *saha* - with; *savayasām* - with friends; *ātma* - own; *sadane* - in the house; *vicitya* - picking; *śrī haste* - in the beautiful hand; *maṅim* - jewel; *iha* - here; *muḥ* - repeatedly; *sampuṭa-cayād* - from the basket; *aho* - O!; *vinyasyantī* - placing; *saphalayati* - making successful; *sā* - She; *iyam* - this; *bhuja* - arm; *latām* - vine.

Aho! When shall I make my vine-like arm successful by blissfully picking jewels from baskets and placing them in Gāndharvā's beautiful hand while She sits in Her home with Her girlfriends, stringing a jewel necklace for Hari?

Stavāmṛta Kaṇā-Vyākhyā: In a transcendental vision Śrīpāda Raghunātha had attained the relish of the *līlā-rasa*, and when the vision vanishes he offers prayers at the lotus feet of his beloved deity in *sādhakāveśa*. This makes his prayers so sweet. In his *siddha svarūpa* as Tulasī Mañjarī Śrī Raghunātha dāsa sees him (her-)self sitting in Yāvaṭa, engaged in Śrī Rādhikā's service. Śrīmatī is engaged in frivolous talks about Kṛṣṇa with Her girlfriends. *Kṛṣṇa nāma guṇā yaśa avatāṃsa kāne; kṛṣṇa nāma guṇa yaśa pravāha vacane* (C.C.) "Kṛṣṇa's names, qualities and glories are Her earrings. Kṛṣṇa's names, qualities and glories are flowing from Her mouth." As Śrīmatī floats in an ocean of *rasa* while speaking, laughing and joking with Her girlfriends Tulasī serves Her betelleaves and fans Her. After this Śrīmatī and Her *sakhīs* begin to string a jewel necklace for Hari. When They meet in the trysting-bower later She will personally hang this amazing necklace around His neck. **śuci viracayantyām** *śuci* means spotless or white, and Śrīmatī will make a necklace like this. In this sense the necklace will resemble a row of ducks flying through Hari's fresh cloud-like chest. Śrī Caitanya Mahāprabhu, in the mood of Śrī Rādhā, relished this beauty as follows in His mood of love-in-separation:

*koho sakhi! ki kori upāya?
Kṛṣṇādbhuta balāhaka, mora netra cātaka,
nā dekhi piyāse mori yāy.*

"O *sakhi!* Tell me, what should I do? Kṛṣṇa is like a wonderful monsooncloud and My eyes are like Cātaka-birds that die of thirst when they do not see Him!"

*saudāminī pītāmbara, sthira rahe nirantara,
muktāhāra baka pāṅkti bhāla.
indra-dhanu śikhi pākhā, upore diyāche dekhā,
āra dhanu vaijayantī mālā.*

"His yellow *dhotī* resembles a lightning-strike that always remains steady within this monsooncloud, His pearl necklace looks like a row of ducks and His peacockfeather-crown and Vaijayantī-garland both resemble rainbows." Then again He said:

*kāhā se cūdāra ṭhāna, kāhā śikhi piñchera uḍāna,
nava meghe yeno indra dhanu
pītāmbara taḍid dyuti, **muktā mālā bakapaṅkti,**
navāmbuda yini śyāma tanu.*

"Where is that swaying peacockfeather-crown, standing like a rainbow within a fresh monsooncloud? His *dhotī* shines like lightning, His pearl necklace like a row of ducks and His body like a fresh monsoon-cloud."

The word *śuci* can also mean 'erotic mellows' (*śṛṅgāraḥ śucir ujvalaḥ*). Śrīmatī strings a jewel necklace full of erotic mellows for Her Prāṇanātha at home. While stringing this *śuci hāra* She remembers how many sweet erotic pastimes She played with Her Prāṇanātha! How many sweet erotic *rasika* jokes and words will She relish when She

personally hangs the necklace around Hari's neck after meeting Him in some *kuñja!* This is why the string is named *śuci viracita*. Another meaning can be that simply as Hari sees how expertly the necklace was strung His mind will be filled with sweet amorous flavours.

When Śrīmatī begins to string the necklace Tulasī picks the best jewels from a basket and places them one by one in Śrīmatī's Śrī Haste (Beautiful hand). Tulasī knows exactly which jewels Svāminī needs. The *priya kinkarī* serves Svāminī exactly the way She wants it, knowing Her mind. Now the stringing-work is almost over, and only the main central jewel is left to be put on, so Śrīmatī gives a hint to Tulasī with Her eyes to hand Her a bigger jewel. Tulasī brings a big jewel and wants to place it in Śrīmatī's hand, but then she sees nothing anymore. The vision has suddenly disappeared, and Śrī Raghunātha cries and prays: "When will this fallen maidservant make her vine-like arm successful by handing Svāminī one jewel after the other from a jewel box?"

āpana mandire dhanī, gāndharvikā ṭhākurāṇī,
nija priya sakhī-gaṇa saṅga.
priya giridhārī tare, maṇi-hāra padmakare,
banāite korile ārambha.

"At home Dhanī Gāndharvikā (fortunate Rādhā) begins to string a jewel necklace for Her beloved Giridhārī with Her lotushands with Her beloved girlfriends."

ratana sampuṭa hote, e kinkarī icchā mate,
maĀi muktā kori anveṣaṇa.
priyājīra kare āmi, dībo ratna cintāmaṇi,
bāra bāra kori nivedana.

"This maidservant will search for the Cintāmaṇi-jewels Priyājī wants from a jewelled basket and place them in Her hand, one after the other."

ei vṛndāvane kobe, emata saubhāgya hobe,
bhajibo ki vṛṣabhānu sutā?
nivedaye raghunātha, dāsa gosvāmī dina rāta,
sārthaka hoibe bhujā latā

"I pray again and again: "When will I be so fortunate to serve Vṛṣabhānu's daughter in this Vṛndāvana?" Raghunātha dāsa Gosvāmī prays day and night: "May my vine-like arm thus become fulfilled!"

VERSE 3:

**KADĀ LĪLĀ-RĀJYE VRAJA-VIPINA RŪPE VIJAYINĪ
NIJAM BHĀGYAM SĀKṢĀD IHA VIDADHATĪ VALLABHATAYĀ
SAMANTĀT KRĪDANTĪ PIKA MADHUPA MUKHYĀBHIR ABHITAḤ
PRAJĀBHIḤ SAMJUṢṬĀ PRAMADAYATI SĀ MĀM MAD ADHIPĀ**

kadā - when; *lilā* - pastimes; *rājye* - in the kingdom; *vraja vipina* - forests of Vraja; *rūpe* - in the form; *vijayinī* - glorious; *nijaṁ* - own; *bhāgyaṁ* - fortune; *sākṣād* -directly; *iha* - here; *vidadhatī* - does; *vallabhatayā* - with love; *samantāt* - everywhere; *krīḍanti* - plays; *pika* - cuckoos; *madhupa* - bumblebees; *mukhyābhiḥ* - with the chiefs; *abhitaḥ* - everywhere; *prajābhiḥ* - by citizens; *saṁjuṣṭā* - accompanied; *pramadayati* - delights; *sā* - She; *mām* - me; *mad* - my; *adhipā* - queen.

When will my mistress, who shines as the Queen of the kingdom of pastimes, the Vraja-forest, who considers Herself to be most fortunate because of being Kṛṣṇa's beloved and who plays everywhere with all of Her main subjects, like the cuckoos and the bumblebees, make me happy (by giving me Her devotional service)?

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa sees Śrī Rādhikā as the Queen of Vṛndāvana in a transcendental vision. Śrī Kṛṣṇa was once very pleased with Rādhā, and, knowing that She was the greatest, He crowned Her as the Queen of Vṛndāvana. This is written in the Padma Purāṇa: *vṛndāvanādhipatyam ca dattam tasyai pratuṣyatā*. The Gosvāmīs have been seen to be highly absorbed in this pastime of Śrī Rādhārāṇī's coronation as the Queen of Vṛndāvana. The Mahājanas sing as follows about the coronation-*abhiṣeka*:

*vīṇā upāṅga, ḍampha koto bājata, madhura mṛdaṅga saṅge karatāla
caudike saharī, jaya jaya rava kori, nācata gāota parama rasāla*

"Vīṇās, Upāṅgas, sweet drums and handcymbals are resounding and the *sakhīs* are dancing and singing everywhere in great bliss, singing 'jaya! jaya!'.

*dekho dekho rāika śubha abhiṣeka
kanaka mukura tanu, vadana cāṇḍa janu, niramala nīre jhalake parateka.*

"Look, O look at Rāī's auspicious coronation-bathing! Her body resembles a golden mirror and Her face shines like the moon when She is showered by the spotless water!"

*bhagavatī kotohu, yatana kori rāika, śira pori dhālai vāsita vāri
sumeru śikhare janu, śata mukhī suradhunī, vege giraye mahī aiche nehāri*

"Bhagavatī Purnamāsī carefully showers Rāī with scented water, making Her look like the peak of the Sumeru-mountain showered by a hundred streams of the Gaṅgā, falling powerfully on the earth."

*kuñcita kuntala, bāhi poroye jala, cāmāre motima dharake janu.
heraite akhila, nayana mana bhulaye, ānande mohana avaśa tanu*

(Pada Kalpataru)

"The drops of water that fall on Her curly locks resemble pearls falling over a yaktail fan. All the creatures of Vraja are physically overwhelmed by ecstasy when they see this and they forget their eyes and minds."

*sināna samādhala muchala aṅga, pahiraĀa nīlima vasana suraṅga.
maĀimaya ābharaĀa bhagavatī delo, yāhā yei śobhalo pahiraĀa kelo
maĀi mandira māhā āola rāi, ratana simhāsane baiṭhalo yāi
vana-phula mālā deolo vana-devī, aichana candane bahu mata sevi
vṛndāvaneśvarī kori bhelo nāma, ḍāhine lalitā viśākhā boise bāma
madhumatī chatra dharilo dhanī mātha; citrā vicitrā daĀḍa dharu hāta
campakalatikā cāmara koru gāya; śasīkalā śasī-sama vījana bāy
bhagavatī pañca dīpa kore nelo; āratī kori niramañchana kelo
āra sab saharī maṅgala gāya; mohana dūrahi nehārai tāya*

"After bathing Her, Bhagavatī arranged for Rādhikā's limbs to be dried and for Her to be dressed in blue garments and jewelled ornaments. In this way She looked so beautiful! Rāi then came to a jewelled temple where She sat down on a jewelled throne. There the sylvan goddess Vṛndā gave Her a garland of forestflowers and served Her in so many ways with sandalwoodpulp and so. She was named Vṛndāvaneśvarī, and Lalitā sat on Her right and Viśākhā on Her left. Madhumatī held an umbrella over Her head and Citrā held a wonderful scepter in her hand. Campakalatikā took a yaktail-fan and sang, Śasīkalā fanned Them, making Them as cool as the moon, Bhagavatī PaurĀamāsī took a five-wicked *ghī*-lamp and began the *āratī*-ceremony while all the other *sakhīs* sang auspicious songs, dispelling all illusion."

Then, after the superiors all took leave, Kṛṣṇa played an amazing prank by taking the job of constable from the *sakhīs*, announcing Queen Rādhā's glories all over Vṛndāvana and hiding His flute in the edge of Lalitā's *sārī*¹⁹. Then the *sakhīs* dressed Kṛṣṇa like a king and seated Him on Rādhā's right on the jewelled royal throne where they began to serve Them both. Beholding Priyājī's sweetness, beauty, qualities and pastimes, Śyāmasundara floated in an ocean of bliss and Śrīmatī considered Her fortunate even greater than Her own life-airs when She understood how She was called Kṛṣṇa's beloved.

Then the Yugala Kīśora commenced Their wanderings through the forest with Their *sakhīs* and once again Kṛṣṇa announced to all the moving and nonmoving creatures of Vṛndāvana, like the cuckoos and the bumblebees, how Śrī Rādhā is the Queen of Vṛndāvana and how they had now all become Her subjects. While Kṛṣṇa did so His hairs stood on end and tears were in His eyes of sheer ecstasy. How blissful all the moving and nonmoving creatures of Vṛndāvana were to hear that Rādhā had become their Queen, and how happy they were to see Her in Her new royal garments! The cuckoos filled all the directions with their singing of *kuhū kuhū* in the fifth note and the bumblebees most blissfully announced the news to the flowers with their buzzing. The peacocks fanned out their feathers and

¹⁹ This pastime is elaborately described in the commentary on Vilapa Kusumañjali, verse 87

began to dance of joy, saying 'ke-kā' and the birds filled Vṛndāvana's skies with their chirping. The deer, hares and other animals of Vṛndāvana blissfully jumped over each other and the trees and vines became filled with blossoming flowers, that expressed their joy by shedding tears of love in the form of their trickling honey. Śrīmatī Vṛndāvanēśvarī then met Her subjects, cast a merciful glance at them and blissfully began to play with them. Śrī Raghunātha dāsa, in his form of Tulasī Mañjarī, is then fortunately engaged in serving Svāminī by fanning Her and serving Her betelleaves. Suddenly the vision disappears and Śrī Raghunātha anxiously cries and prays for Īśvarī's blissful loving service.

*sukhamaya vṛndāvane, līlā rājye kuñjavane,
kuñjeśvarī rādhā vijayinī
varaja maṇḍale sadā, sabāra mukhete kathā,
'jaya rādhe' ei mātra śuni.*

"In blissful Vṛndāvana, the kingdom of playgrounds with its arbour-forests, Rādhā shines gloriously as the Queen of the groves, and the mouths of everyone in Vrajamaṇḍala can only be heard saying 'Jaya Rādhe!'"

*kokila bhramara yoto, śuka sārī pika koto,
mayūra mayūrī cakravāke.
agaĀita prajā saṅge, śrī rādhikā rasa raṅge,
kheḷā kore koto nā kautuke.*

"All Her countless subjects, like the bumblebees, the male and female parrots, peacocks and Cakravāka-birds, are playing so many blissful *rasika* and funny games with Śrī Rādhikā!"

*sei rādhā mad īśvarī, vṛṣabhānu sukumārī,
āra kobe harsita koribe.
bhāgavata cūḍamaṇi, raghunātha dāsa gosvāmī,
nivedaye mañjarī svarūpe*

Śrī Raghunātha dāsa Gosvāmī, the crownjewel of devotee-saints, prays in his *mañjarī svarūpa*: "When will Vṛṣabhānu's tender daughter Śrī Rādhā, my mistress, delight me?"

VERSE 4:

**KADĀ KRṢṂĀ-TĪRE TRI-CATURA SAKHĪBHIḤ SAMAM AHO
PRASŪNAM GUMPHANTĪM RAVI-SAKHA-SUTĀM ĀNATATAYĀ
SAMETYA PRACCHANNAM SAPADI PARIRIPSOR BAKARIPOR
NIṢEDHE BHRŪ-BHAṄGĀM BHRŚAM ANUBHAJE'HAM VYAJANINĪ**

kadā - when; *kṛṣṇā* - Yamunā; *tīre* - on the bank; *tri* - three; *catura* - four; *sakhībhiḥ* -with girlfriends; *samam* - equal; *aho* - O!; *prasūnam* - flowers; *gumphantīm* - stringing; *ravi* - sun; *sakha* - friend; *sutām* - daughter; *ānatatayā* - bowing down; *sametya* - arriving; *pracchannam* - hidden; *sapadi* - suddenly; *pariripsoḥ* - wanting to embrace; *bakaripoḥ* - of Kṛṣṇa; *niṣedhe* - forbidden; *bhrū* - eyebrows; *bhaṅgām* -gestures; *bhṛṣam* - greatly; *anubhaje* - worship constantly; *aham* - I; *vyajaninī* - holding a fan.

When can I fan Śrī Rādhā, the daughter of Vṛṣabhānu, while She strings flower garlands with three or four of Her girlfriends on the shore of the Yamunā while Kṛṣṇa suddenly comes up to Her and wants to embrace Her, and She forbids Him with a frown of Her eyebrows?

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa falls on the bank of Rādhākunḍa and cries out of separation from Śrī Rādhārānī. Then suddenly he gets a vision of a honey-sweet pastime on the bank of the Yamunā. In his form of Tulasī Mañjarī he sees that Rādhikā goes to the Yamunā with three or four of Her girlfriends on the pretext of fetching water, yearning for a meeting with Kṛṣṇa. Tulasī follows Her like Her shadow. Śrīmatī is wonderfully reminded of Śyāmasundara when She sees the beautiful blue water of the Yamunā. The Yamunā is called Kṛṣṇā in the text because her colour is just like Kṛṣṇa's and her waves dash in a very *rasika* way. On her bluish chest blooming lotuses, lilies and Kahlāra-flowers are floating, attracting swarms of bumblebees with their fragrance that restlessly drink their honey. Many kinds of trees and vines are hanging over the Yamunā from the shore, their blooming flowers filling all directions with their fragrance, and different birds are chirping. Suddenly Śrīmatī catches Śyāma's bodily fragrance and She becomes adorned with different *bhāva bhūṣa* (ornaments of ecstatic love). She picks different flowers with Her *sakhīs*, sits down in an enchanting grove and begins to string flower garlands there with lowered head. Tulasī becomes absorbed in fanning her Svāminī.

Kṛṣṇa then becomes maddened by catching Śrīmatī's bodily fragrance from afar and begins to search for Her from *kuñja* to *kuñja*, finally seeing Her with Her *sakhīs* by the gate of the *kuñja*. Śyāma becomes very eager to unite with Śrīmatī when He sees Her like this. He's not a womanizer, though. He is Self-satisfied and Self-delighted, and He is the embodiment of transcendental flavours, but still He becomes very agitated when He sees Śrīmatī. This is because of the extraordinary, inconceivable power of Her love for Him. Śrīla Caṅḍī dāsa describes how agitated Śyāmasundara became when He saw Her there on the bank of the Yamunā for the first time (*pūrva rāga*):

thira vijuri, varaĀa gorī, pekhalum ghāṭera kūle.
kānaḍā chānde, kabari bāndhe, nava mallikāra māle

"I saw a golden complexioned girl on the *ghāṭa* (bathingplace) who resembled a steady lightning-strike. Her braid was strung with Kānaḍā-flowers and a garland of fresh jasmine."

soi! marama kahilu tore

āḍa nayane, īṣat hāsiyā, ākula korilo more.

"O *sakhi!* I tell you what's on my heart! She agitated Me simply by casting a sidelong glance at Me and smiling slightly at Me!"

phulera geṇḍuyā, luphiyā dharaye, saghane dekhāya pāśa
uca kuca-yuga, vasana ghucāye, mucaki mucaki hāsa

"She holds a bunch of flowers, conceals Her raised breasts with a veil and smirks at Me."

caraĀa kamale, malla toḍala, sundara yāvaka rekhā.
kohe caĀḍi dāse, hṛdaya ullāse, puna ki hoibe dekhā

"She has anklebells and beautiful footlac on Her lotus feet. CaĀḍi dāsa says: "When will I see Her again to the joy of my heart?"

Śrī Kṛṣṇa secretly approaches and suddenly tries to embrace Śrīmatī, who at once forbids Him with a frown of Her eyebrows. How beautiful are Her eyes and Her emotional face at that time! How sweet are Her bodily movements! Tulasī is enchanted by seeing this beauty while she is fanning Her. Suddenly the divine vision vanishes and Śrī Raghunātha dāsa eagerly desires this service of fanning Bhāvamayī (All-emotional Rādhikā).

tapana tanayā tīre, aparūpa śobhā kore,
kusumita keli kuñja-vana.
sei kuñje rasa raṅge, kuñješvarī sakhī saṅge,
koriteche kusuma cayana.

"How beautiful are the flowerful *kuñja*-forests on the bank of the Yamunā! In these *kuñjas* Kuñješvarī (Rādhikā, the Queen of the groves) picks flowers with Her *sakhīs*, having great *rasika* fun."

heno kāle giridhārī, vṛndāvana vanacārī,
akasmāt āsiyā tathāya.
rāi aṅga āliṅgaĀe, adamya lālasā prāĀe,
iṅgitete sva icchā jānāya.

"At that time Giridhārī, the Wanderer of the Vṛndāvana-forest, suddenly came there and embraced Rāī's limbs with great yearning, indicating His desires."

sabākāra alakṣete, bhānu-sutā bhrū-bhaṅgite,
prāĀa-nāthe kore nivāraĀa.
se rahasya līlā dekhi, kobe vā juḍābo āṅkhi,
manda manda koribo vyajana.

"Invisible to everyone, Vṛṣabhānu's daughter stopped Her PrāĀa-nātha by frowning Her eyebrows. When will I soothe my eyes by seeing this confidential pastime and slowly fan Them?"

*bhāgavata cūḍāmaĀi, raghunātha dāsa gosvāmī,
śrī rati mañjarī kuñja mājhe.
aśru-jale avirata, nivedana kore koto,
śrī rādhāra caraĀa pañkaje.*

"In the *kuñja* the crownjewel of devotee-saints, Raghunātha dāsa Gosvāmī, is Śrī Rati Mañjarī, praying unceasingly to Śrī Rādhā's lotus feet with tear-filled eyes!"

VERSE 5:

**KADĀ ŚUBHRE TASMIN PULINA-BALAYE RĀSA MAHASĀ
SUVARṆĀNGĪ SAṄGHEṢV-AHAM AHAMIKĀ MATTA MATIṢU
HARAU YĀTE NĪLOPALA NIKAṢATĀM JITVARA GUṆĀD
GUṆĀD ASMĀN DIVYA DRAVIṆAM IVA RĀDHĀ MADAYATI**

kadā - when; *śubhre* - in white; *tasmin* - in there; *pulina* - beach; *balaye* - in the circle; *rāsa* - Rāsa; *mahasā* - with the festival; *suvarṇāngī* - golden-limbed girl; *saṅgheṣu* - in the hosts; *aham ahamikā* - with false pride; *matta* - intoxicated; *matiṣu* - in the hearts; *harau* - in Hari; *yāte* - had left; *nīlojala* - whetstone; *nikaṣatām* - rubbing; *jitvara* - defeating; *guṆād guṆād* - because of qualities; *asmān* - us; *divya* - divine, or beautiful; *draviṇam* - treasure; *iva* - like; *rādhā* - Rādhā; *madayati* - delights.

When will Śrī Rādhā delight me during the Rāsa-festival on the white moonlit beach of the Yamunā, when Hari tests all the proud golden-limbed gopīs like a whetstone made of a blue lotus and consequently becomes attached to Śrī Rādhā, understanding from Her divine qualities that She is His divine treasure?

Stavāmṛta KaĀ Vyākhyā: In a transcendental vision Śrī Raghunātha experiences how his mistress RādhārāĀi reigns supremely over millions of *gopīs* that have met in the Rāsa-dance festival. The Rāsa-*līlā* is commencing on the bank of the Yamunā and Vṛndāvana is illuminated by the pure white rays of the full moon. Just to serve Gopīnātha and His *gopīs* the moon has spread his entire storehouse of nectarean moonbeams over the shore of the Yamunā. *tayotthitam tam pulinam saikatam sikatāmayam*. The beach that is created by the grating waves of a river is called a *pulina*, and the strip which is never touched by the grating waves is called *saikata*. For the sake of Gopīnātha's Rāsa-*līlā* with the *gopīs* the Yamunā has carefully hidden her *pulina* in her womb and spread the soft white sand out like powdered camphor with her hand-like waves. The sand is naturally white, but it becomes even whiter when the full moonrays shine over it. Everything is bathing in the white moonlight, even the

trees and vines from the extensive blue forest on the shore, and because of the presence of heaps and heaps of blooming Mallikā (jasmine), Mālatī, Jātī and Yūthī-flowers (all these flowers are white) Vṛndāvana's natural scenery looks even whiter!

Rāsa Rasika Śrī Kṛṣṇa commences the Rāsa-dance with the *gopīs*. *gopī-Kṛṣṇa-gopī-Kṛṣṇa*: that's how the Rāsa-circle is formed! How beautiful the golden-limbed *gopikās* look with the fresh monsooncloud named Śyāmasundara!

kāñcana maĀi-gaĀe, janu niramāyalo, ramaĀi-maĀḍala sāja.
mājhai mājha, mahā marakata sama, śyāmaru naṭa-vara rāja.

"The circle of girls resembles a chain of gold and jewels and in the middle is the great emerald Śyāma, the king of dancers."

dhani dhani aparūpa rāsa vihāra.
thira vijuri saye, cañcala jaladhara, rasa variṣaye anivāra.

"O fortunate girl! How wonderful is this Rāsa-play! The restless monsooncloud constantly showers *rasa* over the steady lightningstrike!"

koto koto cānda, timira pora vilasai, timirahu koto koto cānde
kanaka latāye, tamālahu koto koto, duhu duhu tanu tanu bāndhe

"How many moons (*gopīs*) are playing in the darkness (Kṛṣṇa), and how many darkneses are playing in the moons! How many golden vines (*gopīs*) are embracing how many Tamāla-trees!"

koto koto paduminī, pañcama gāyata, madhukara dhara śruti bhāṣa,
madhukara meli koto, paduminī gāyata, dugadhala govinda dāsa

Govinda dāsa sings: "How many Padminīs (lotuslike *gopīs*) are singing in the fifth note, heard by the bumblebees (Kṛṣṇas), and how many bumblebees are singing with the Padminīs!"

Kṛṣṇa comes inbetween each two *gopīs* in such a way that each *gopī* thinks that Kṛṣṇa is with her only and that she is the most fortunate *gopī*. Kṛṣṇa then tests the golden-limbed *gopīs* by embracing them just as goldsmiths test gold by rubbing it against a teststone. Thus He finds out that Vṛṣabhānu-nandinī is the greatest of them all and becomes attached to Her as His great divine treasure. No one can compare with *mādanākhyā mahābhāvavatī* Śrī Rādhārānī in sweetness, beauty, form, qualities and love, and in this Rāsa-dance, that is attended by millions of other *gopīs*, Tulasī has understood that. There's no end to her bliss! The *gopīs* are dancing in a circle and Rādhā and Śyāmasundara are dancing a wonderful dance in the middle, showing a wonderful artistry of dancing. Tulasī is there and fans Them and serves them betelleaves. Suddenly the transcendental vision disappears and Śrī Rag-hunātha dāsa, his voice choked out of anxiety, prays for Their blissful service.

*yugala vilāsa sthāna, nirmala pulina dhāma,
śrī rāsa saundarye jhalamala.
śata koṭī vrajāṅgaĀā, rūpe guṇe anupamā,
rāsa nṛtye unmatta sakala.*

"The playground of the Divine Pair is the spotless shore of the Yamunā, that is shimmering with the beauty of the Śrī Rāsa-dance. Millions of Vraja-gopīs, whose forms and qualities are incomparable, are all dancing the Rāsa there in ecstasy."

*svaṛṇāṅgī gopikā yārā, garva kori bole tārā,
saundaryera korile vicāra.
tulanā dibāra ṭhāi, āmā sama keho nāi,
mora aṅga rūpera pasāra.*

"All the golden-limbed gopikās there are very proud of their beauty, thinking: No one can be compared to me. My body is the most beautiful!"

*dekhi garva sabākāra, giridhārī svaṛṇakāra,
nīlotpala nikaṣa pāṣāṇa.
prati gopī āliṅgaĀe, parikṣā koriyā bhāṇe,
keho nahe rādhāra samāna.*

"Seeing their pride the Giridhārī-goldsmith, who is like a whetstone made of blue lotus, tests the gopīs by embracing each one of them, concluding that there is no one like Rādhā."

*lākho bāna hema jini, dyotamānā hemāṅginī,
sakhīra maṅḍale sarvottamā
madana mohana nāma, āsakta navīna kāma,
rāi rūpe nā jāne āpanā*

"The youthful Cupid named Madana Mohana becomes very attached to Rāi's form, that shines even brighter than gold molten a hundred thousand times and that is the greatest amongst all the sakhīs."

*sei svaṛṇa pañcālikā, vijayinī śrī rādhikā,
kṛpā kori darāśana dāne.
ānanda koribe dāna, tabe to juḍābe prāṇa,
e lālasā rātula carane.*

"Śrī Rādhikā is the glorious golden deity. May She kindly grant me Her audience! My heart will be soothed when She thus delights me. I just desire Her ruddy lotus feet."

VERSE 6:

**KADĀ BHĀṆḌĪRASYA PRATHITA RUCIRO TSAṄGA NILAYE
VARĀMADHYĀSĪNĀM KUSUMAMAYA TULĪM ATULITĀM
PRIYE CITRĀM PATRĀM LIKHATI NIHITA SVĀṄGA LATIKĀM
VIŚĀKHĀ PRĀṆĀLĪM BHĀJATI DIŚATI VARṆAKAM ASAU**

kadā - when; *bhāṇḍīrasya* - of Bhāṇḍīra-vana; *prathita* - known; *rucira* - beautiful; *utsaṅga* - sofa; *nilaye* - in the abode; *varām* - beautiful; *adhyāsīnām* - seated; *kusuma-maya* - made of flowers; *tulim* - sofa; *atulitām* - incomparable; *priye* - on the dear one; *citrām* - pictures; *likhati* - paints; *nihita* - placing; *sva* - own; *aṅga* - body; *latikām* - vine; *viśākhā* - Viśākhā's; *prāṅga* - life; *alīm* - friend; *bhājati* - worships; *diśati* - gives; *varṅakam* - colors; *asau* - to Him.

When can I assist Kṛṣṇa by handing Him the paint He needs to make pictures on the vine-like body of Viśākhā's heart's friend (Rādhikā), who leans against Him as They both sit on an excellent bed of flowers in a beautiful cottage under the Bhāṇḍīra-tree?

Stavāmṛta KaĀ Vyākhyā: Śrī Raghunātha now has a very enchanting vision of a pastime taking place in a *kuñja* in Bhāṇḍīra-vana. This Bhāṇḍīra-forest is a famous playground for Śrī-Śrī Rādhā-Kṛṣṇa. Here is the famous Bhāṇḍīra-vaṭa (Banyan-) tree and in the *kuñjas* of this forest the Yugala Kīśora play different enchanting pastimes, such as a wrestling-match.²⁰

In his transcendental absorption Śrī Raghunātha dāsa sees himself as Tulasī Mañjarī engaged in Śrīmatī Rādhikā's service in Yāvaṭa. Suddenly Śyāmasundara plays His flute in the Bhāṇḍīra-forest, singing Śrīmatī's name with His wonderful flute-song. Hearing this flutesong Śrīmatī becomes agitated by desires to meet Śyāma, so Tulasī takes her Svāminī along to an enchanting and wellknown abode in the Bhāṇḍīra-forest and establishes Her meeting with Śyāmasundara there. Tulasī makes a beautiful bed of stemless flowers there, so that the Divine Couple can comfortably enjoy Themselves there. Although this pastime is perceived in a vision (*sphuraṇa*) it is so vividly experienced that is like a direct perception (*sākṣāt*). It will be miserable if this is just thought of as a *sphuraṇa*, therefore it is a *visphuraṇa* - a mirage of a *sākṣātkāra*. The *sādhaka* who is fixed in *smaraṇa* also sometimes thinks he is engaged in direct service; he does not think anymore: "I am doing *līlā-smaraṇa*." Then the *sādhaka* obtains the relish of a deep transcendental bliss within his *smaraṇa*. When this *smaraṅga* is very deep a *sphurtti* (divine vision) comes.

The Divine Pair commences Their sweet pastimes on the bed of flowers prepared by the *kīṅkarī*. Tulasī goes out of the *kuñja* and relishes the sweetness of the Yugala Vilāsa by

²⁰ This pastime is described in Vraja Vilasa Stava (Verse 93).

looking inside through the holes in the vines. Sevāprāṇā Tulasī is beside herself of ecstasy when she sees how much joy she gives to her mistress and Her Prāṇanātha.

*yaiche viraha jvare luṭhalo rāi; taichana amiyā sāgare avagāi
duhu mukha cumbai duhu mukhe heri; ānande duhu jana karu nānā keli
vikasita kusuma malaya samīra; jhalamala karatahi kuñja kuṭīra
viharaye rādhā mādhava raṅge; narottama dāsa heri pulakita aṅge*

(Pada Kalpataru)

"Just as Rāi was burning in the fire of separation She is now stepping into an ocean of nectar. They kiss Each other on the mouth and look in Each other's faces, playing different ecstatic pastimes together. The blooming flowers and the Malayan breezes make the *kuñja-kuṭīra* shimmer. When Narottama dāsa sees the pastimes of Rādhā and Mādhava his hairs stand on end of ecstasy."

The amorous pastimes are now over and Rādhā and Mādhava sit up on the bed of flowers. Nāgara-rāja is enchanted by the sweetness of Śrīmatī after these amorous pastimes. Understanding that her time to serve has come, *kiṅkarī* Tulasī enters the *kuñja* and is blessed with such devotional services as fanning and serving water and betelleaves. Śrīmatī now assumes the mood of Svādhīna Bhārṭṛkā, an independent ladylove, and orders Her submissive Nāgara to quickly dress Her. First of all She orders Nāgara Maṇi to make pictures of leaves on Her breasts:

*kuru yadunandana! candana śīśiratareĀa kareĀa payodhare
mṛgamada patrakam atra manobhava maṅgala kalasa sahodare
nijagāda sā yadunandane krīḍati hṛdayānandane (Gīta Govindam)*

"Śrīmatī Rādhārānī tells Gokula-candra, who delights Her heart: "O Moon of cowherders! Make leaf-pictures of musk on My breasts, that resemble the auspicious jugs of Cupid, with Your lotus-like hands that are cooler than sandalwood pulp!" On Śrīmatī's order Śyāma begins to draw the leaves on Her breasts while Śrīmatī lovingly places Her vine-like body against Him, looking like a golden vine lovingly embracing a Tamāla tree. *kiṅkarī* Tulasī sits close to Śyāma and hands Him the brush and the cup with liquid musk. Śyāma takes the brush, dips it in the cup and becomes absorbed in drawing the leaf-pictures on Śrīmatī's breasts. Both Rādhā and Mādhava then show hundreds of signs of ecstatic love and cause Tulasī to float in an ocean of *rasa*. Suddenly the vision vanishes and Śrī Raghunātha dāsa anxiously cries out to Viśākhā's PrāĀsakhī Rādhā, praying for Her confidential devotional service.

*bhāṇḍīra baṭete sāje, śrī maṇi mandira mājhe,
nirupama puṣpa tūlikāya.
nava gorocanā gaurī, śyāma bhogyā sukumārī,
ālo kori śrī aṅga cchaṭāya.*

"In a jewelled temple near the Bhāṅḍīra Baṭa (Banyan-tree) is a matchless bed of flowers. Śrī Rādhikā, who is known as Nava Gorocanā Gaurī (The fresh golden girl) Śyāma Bhogya (the girl enjoyable for Śyāma) and Sukumārī (tender girl) is illuminating the whole place with Her bodily effulgence."

*śyāmala sundara aṅge, navīnā kiśorī raṅge,
aṅga-latā helāiyā dile.
rasikendra cūḍāmaṇi, sarva kalā guru jini,
citrāṅkana kore kutūhole.*

"This Navīnā Kiśorī (adolescent girl) leans Her vine-like body against Śyāma's beautiful body and Rasikendra Cūḍāmaṇi (the crownjewel of relishers), who defeats all the art-teachers, blissfully starts drawing pictures on Her (breasts)."

*galita varṇaka yoto, dibo āmi icchāmata,
priyatama vallabhera kare.
rāi aṅge citrāṅkana, koribo ki daraśana,
vigalita prema āsru nīre.*

"I will hand Priyatama Vallabha (beloved Kṛṣṇa) the liquid colors He desires and I will shed tears of love when I see Him drawing pictures on Rāi's limbs."

*sei rādhā kamalākṣī, viśākhāra prāṇa-sakhī,
mad īśvarī jīvane maraṇe.
koto mate sevā kori, rahibo caraṇe poḍi,
e lālasā prati kṣaṇe kṣaṇe.*

"This lotus-eyed Rādhā, who is Viśākhā's hearts friend, is my mistress in life and in death. At every moment I desire to serve Her in so many ways, falling at Her feet!"

VERSE 7:

**KADĀ TUṄGE TUṄGE RAHASI GIRI-ŚRṅGE VRATATIJĀN
PRIYE PŪRVĀ LĪLĀ NIGAMAYATI SAMSTĀVYA NILAYĀN
MADENĀVISPAṢṬĀM ŚAKALITA PADĀM VRĪḌITATAYĀ
DRUTĀM AUTKYENAIṢĀ VIRACAYATI ṀCCHĀM MAMA PURAḤ**

VERSE 8:

**GATIR YAN ME NITYA YAD AKHILAM API SVAM SAVAYASĀM
MAD ĪŚVARYAḤ PREṢṬHA PRAṆAYA KṚTA SAUBHĀGYA VARIMĀ
HARER YAT PREMA-ŚRĪR NIVASATIR AMUṢYĀS TULANAYĀ**

"Take the feet of Rādhā and Kṛṣṇa in your heart, taking them to be lotus flowers. Sing Their glories and make your heart sway, attaining the pinnacle of bliss!"

*hema giri tanu rāi, āñkhi daraśana cāi,
rodana koriyā abhilāṣe.
jaladhara dhara dhara, aṅga ati manohara,
rūpete bhuvana parakāṣe.*

"Rāi's body resembles a golden mountain and my crying eyes desire to see Her. Kṛṣṇa's body is as enchanting as a dripping monsooncloud and it is manifest in the whole world."

*sakhī-gaṇa cāri pāṣe, sevā kore abhilāṣe,
se sevā parama sukhadhare.
ei mone āṣā mora, aiche rase hoiyā bhora,
narottama sadāi vihare.*

"The *sakhīs* are everywhere, desiring Their most blissful service. Narottama says: My mind always desires to be absorbed in this *rasa*."

.....
*rādhā-Kṛṣṇa duhuñ prema, lakṣa bāna yeno hema,
yāhāra hillole rasa sindhu
cakora nayana prema, kāma rati kore dhyāna,
pīṛiti sukhera duhuñ bandhu*

"The love of Rādhā and Kṛṣṇa is like gold molten a hundred thousand times, or like a billowing wave on the ocean of *rasa*. Their eyes are like Cakora-birds that relish the nectar of Each other's moonlike faces. Even Kāma and his consort Rati meditate on this love! Just as a friend always tries to delight his friend, They are constantly nourishing the mellows of Their mutual love."

*rādhikā preyaśī varā, vāma dike manoharā,
kanaka keśara kānti dhare
anurāga rakta-śāḍī, nīla paṭṭa manohārī,
pratyaṅge bhūṣaṇa śobhā kore*

"Kṛṣṇa's most beloved Rādhikā stands on His left side, in a very enchanting way, bearing the luster of a golden Keśara-flower. She shows Her passionate love for Him by wearing a red *śārī* and a blue apron (resembling Kṛṣṇa's blue complexion), and each of Her limbs is beautified by ornaments."

*koroye locana pāna, rūpa līlā duhuñ gāna,
ānande magana saharārī.
veda vidhi agocara, ratana vedīra pora,
sevo niti kiśora kiśorī*

"Their girlfriends drink the nectar of Their forms with their eyes and are immersed in transcendental bliss, singing the glories of Their forms and pastimes. Just nicely serve Kīśora and Kīśorī, who are sitting on a jeweled throne and who are not perceived by the (followers of) the Vedas."

When Kṛṣṇa reminds Her of Their previous pastimes Śrīmatī becomes very upset and hundreds of emotional gestures emanate from Her limbs and Her eyes. She pretends not to hear Kṛṣṇa's bragging and inquires from the *kinikarī* about His words. It is out of pride that She pretends to be ignorant, and therefore She inquires in an unclear way²¹. The *bhāva* called *rati* makes the inquiries come out in a broken way, and shyness makes Her inquire quickly. In this way Śrīmatī eagerly inquires from Tulasī again and again, being decorated with different ecstatic transformations. Suddenly the divine vision disappears and Śrī Raghunātha anxiously prays to his beloved's lotus feet for another vision of this pastime.

Then, in the final verse, Śrī Raghunātha dāsa prays that he may see Śrī Rādhā's foremost girlfriend Lalitā on the bank of Śrī Rādhākuṅḍa. Śrīpāda says: "Lalitā-*sakhī* is my only shelter, and without her grace no one can attain the devotional service of Rādhā and Mādhava. She is the all-in-all for all the *sakhīs*, which means that by following her the *sakhīs* can also attain the great fortune of relishing the sweetness of the Yugala. She has attained the greatest eligibility for the great treasure of love for Śrī Kṛṣṇa, who is the dearest beloved of my mistress Śrī Rādhārāṅgī. What more can I say? In Śrī Lalitā is the same wealth of love for Śrī Kṛṣṇa as there is in Śrī Rādhā! Śrīpāda Raghunātha desires to see this Lalitā-*sakhī* on the bank of Śrī Rādhākuṅḍa.

tuṅga giri govardhane, giridhārī priyā sane,
latā kuñje bhramiyā beḍāy.
pūrva līlā manohārī, priyājīra kaṅṭha dhari,
kathā chale bole śyāma rāya.

"Giridhārī rambles with His Priyājī through the vine-groves on the high Govardhana Hill. Embracing Her around the neck, Śyāma Rāya duplicitously reminds Her of Their previous enchanting pastimes."

he rādhe dekho dekhi, duhuka līlāra sākṣī,
aparūpa mādhavī vitāna.
rahaḤ līlā hoilo yoto, tāra cihna śata śata,
adyāpiho āche vartamāna!

"O Rādhē! Look! Look! This wonderful Mādhavī-gardenhouse is a witness of all Our intimate pastimes and it bears hundreds of signs of it even now!"

vallabhera kathā śuni, śuniyā nā śuno tumi,
lajjāvatī avanata māthe.

²¹ This kind of emotion of the heroine is called *maugdhyā*. In Ujjvala Nīlamanī it is said: *jñatasypayajñavat pṛccha priyagre maugdhyam iritam* "When the heroine out of pride pretends not to know something and still inquires about it, it is called *maugdhyā*."

*aspaṣṭa khaṇḍita pade, śīghra uccārita vākye,
kobe kathā koibe mora sāthe.*

"When You hear Vallabha's words You pretend not to hear them and You lower Your head out of shame. When will You then quickly and unclearly inquire from me (what He said)?"

.....
*lalitā devīra pada, sei mora sampada,
parama sukhada nicketana.
āmāra mukuṭa maĀi, nitya mora gati tumi,
sakhī-gaĀe saravasa dhana.*

"The lotus feet of Lalitā-devī are my treasure and the abode of my greatest happiness. You are the all-in-all for the *sakhīs*, you are my crownjewel and you are my eternal shelter!"

*mad īśvarī śrī rādhāra, priyatama vallabhera,
sadā kori prītira vidhāna.
parama saubhāgyavatī, yugala rasera mūrti,
sakhīra parama preṣṭha nāma.*

"You always love my mistress Rādhā's beloved Vallabha, you are the most fortunate girl and you are the embodiment of *Yugala-rasa*. You are called the dearest *sakhī*!"

*rādhā sama kuñje Kṛṣṇa, lalitā darśane tṛṣṅĀa,
samadhika premera nivāsa.
sei to lalitā sakhī, rādhākuĀḍe dekhibo ki,
nivedaye raghunātha dāsa.*

Raghunātha dāsa prays: "Will I see that Lalitā-*sakhī*, who is the abode of Kṛṣṇa's greatest love, and who Kṛṣṇa likes to see in the *kuñja* as much as Śrī Rādhā, at Rādhākuṇḍa?"

Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Abhiṣṭa Prārthanāṣṭakam"

English Translation 1989 - 1995 by Advaita dāsa.

Śrī-Śrī Dāna Nirvartana- Kuṇḍāṣṭakam

"Eight prayers to Dāna Nirvartana Kuṇḍa"

VERSE 1:

**SVĀ DAYITA GIRI KACCHE GAVYA DĀNĀRTHAM UCČAIḤ
KAPAṬA KALAHA KELIM KURVATO NAVYA YŪNOḤ
NIJA JANA KṚTA DARPAIḤ PHULLATOR ĪKṢAKE'SMIN
SARASI BHAVATU VĀSO DĀNA NIRVARTANE NAḤ**

sva - own; *dayita* - dear; *giri* - mountain; *kacche* - close by; *gavya* - dairy-products; *dāna* - taxation; *artham* - for the sake of; *uccaiḤ* - loudly; *kaṇaṭa* - false; *kalaha* - quarrel; *kelim* - play; *kurvataḤ* - doing; *navya* - young; *yūnaḤ* - couple; *nija* - own; *jana* - people; *kṛta* - doing; *darpaiḤ* - with pride; *phullatoḤ* - blooming; *īkṣake* - seeing; *asmin* - herein; *sarasi* - lake; *bhavatu* - let it be; *vāsaḤ* - residence; *dāna* - tax; *nirvartane* - fulfillment; *naḤ* - us.

May we reside at Dāna Nirvartana Kuṇḍa, the place that always witnesses the Dāna-līlā (tax-game) of the youthful Couple Śrī-Śrī Rādhā-Kṛṣṇa, in which They falsely quarrel over the tax to be levied on various dairy-products close to Their beloved Mount Govardhana, being delighted by the pride of Their supporters.

Stavāmṛta Kaṇā Vyākhyā: In this *stava* Śrīla Raghunātha dāsa Gosvāmī praises Dāna Nirvartana kuṇḍa, the lake on whose banks the famous Dāna līlā of the Divine Couple was completed. Govardhana Hill, who is also called *hari dāsa varya*, the best of Hari's servants, is very dear to Śrī Rādhā and Kṛṣṇa, because here They perform so many intimate pastimes - he carries Them on his own body! When Śrī Kṛṣṇa stopped His ancestral tradition of offering sacrifice to the heavenly king Indra and encouraged His clan to begin the worship of Govardhana Hill, king Indra became very angry and sent His destructive Samvartaka-clouds to Vraja to inundate the whole place. Kṛṣṇa then protected the people of Vraja by lifting Govardhana Hill on His left little finger and giving them shelter under the hill. In this way He revealed the glories of Govardhana Hill and showed the world how dear the hill is to Him by protecting the Vrajavāsīs for not just one day, but for seven days and nights continuously! Śrī Rādhā and Mādhāva played the very confidential, *rasika* and playful quarrel named Dāna-līlā at the base of Govardhana Hill. The Mahājanas sing:

*kaṇaṭa dānera chale dāna sirajiyā; ghaṭa pāti bosiyā raiyāche vinodiyā
boḍāi dekhūyā kohe vacana cāturi; kāra gharera vadhū loiyā yāo saṅge kori
e rūpa yauvane kothā loiyā yāo vadhū; nā jāni antare uhāra āche koto madhu
sukomala caraṇa bhaṅgimā śobhā ati; e veše bāhira kore kemon vā pati
boḍāi kohe eto kathā kibā prayojana; yekhāne sekhāne keno nā kori gamana
para vadhū praśamsiyā tomāra ki kāja; ghanāiyā āsicho kāche nāhi vāso lāj*

"Kṛṣṇa falsely wanted to tax the *gopīs*, so He made a tollstation and blissfully sat down there. When He saw *boḍāi* (a governess for young girls, like Jaṭilā or Mukharā) He spoke the

following clever words: "From whose house have you taken this bride? Where are you taking such a young bride? I don't know how much honey there is in Her! How beautifully Her tender lotus feet are moving! Which husband allows his wife out of the house dressed like this? The governess replied: "What's the use of saying all this? Why can't I go wherever I want? Why are You praising other men's wives? Aren't You ashamed to come so close by?"

Śrī Rādhārāṇī and Her *sakhīs* reply:

beḍāiyā gābī loiyā, se lāj pheliyā thuiyā
ebe hoilā dānī mahāśaya.
kadamba talāya thānā, rājapatha koro mānā,
dine dine bādilo viśaya

"You have thrown away all shame by wandering around with Your cows, and now You have become Dānī Mahāśaya (the honorable tax-collector), making a tollstation at the foot of a Kadamba-tree by the main road and collecting more tax every day!"

āndhāra varaṇa kālo gā, bhūmite nā poḍe pā,
kulavadhū sane parihāsa
ei rūpa nirakhi, āpanāke cāo dekhi,
āi āi lāja nāhi vāsa

"Your body is dark and black and I see that Your feet don't touch the ground while You are joking with the married girls. Alas! Aren't You ashamed?"

mā tomāra yaśodā, tāra mukhe nāhi rā,
nanda ghoṣa akalaṅka nidhi.
janamiyā tāhāra varṁśe, kāja koro jini kaṁsa,
e buddhi tomāre dilo vidhi

"Not a word comes from the mouth of Your mother Yaśodā; the clan of Nanda is like a spotless jewel. You were born in that dynasty, so do Your job and defeat Kaṁsa! The Creator has given You Your intelligence for that!"

The *sakhīs* delight Śrī Rādhārāṇī with their proud words and the cowherdboys, headed by Subala and Madhumaṅgala, delight Kṛṣṇa with theirs. Dāna Nirvartana kuṇḍa always witnesses the pastimes of the Navīna Yugala (youthful Couple) Rādhā and Kṛṣṇa, because all of Rādhā and Mādhava's pastimes are transcendental and eternal and they are always going on in a self-manifest way in all the different pastime-places of Vraja. The devotees who have attained *prema netra*, the eyes of love, can always perceive these pastimes everywhere. Śrī Raghunātha dāsa prays that he may live at Dāna Nirvartana kuṇḍa to see these honey-sweet *līlās*!

nija priya govardhana nikṣaṭa pradēśe; miliyāche sakhīgaṇa śrī rādhā-mādhave
gavya dāna chale kore kapaṭa kalaha; ye kalahe boye yāy rasera pravāha
nija jana kṛta darpe yārā ānandita; sei nava yuva dvandve ye dekhe satata
tribhuvane mahātīrtha yei nāma dhare; vāsa hauk dāna nirvartana sarovare

*vinodini! janama saphala bhelo mora!
tomā heno guṇa nidhi, pathe āni dilā vidhi,
ānandera ki kohobo ora*

"O Vinodini! My birth has become a success, for Fate brought a qualified jewel like You on My way! What could be more ecstatic?"

*ravira kiraṇa pāiche, cānda mukha ghāmiyāche,
mukhara mañjira duṭi pāya
hiyāra upore rākhi, juḍāo se mora āṅkhi,
candana carcita kori gāya*

"Your moonlike face perspires when the sunrays touch it and Your anklebells jingle on Your feet. Keep them on My chest and soothe My eyes like sandalwood pulp soothing the body!"

*eteko minati kori, rāiyera karete dhari,
bosāyalo nija pītavāse
nirjana nikuñja vane, milana doñhāra sane,
mane mane hāse vaṁśī dāsa*

"Speaking in such a humble way Kṛṣṇa took Rāi by the hand and seated Her on His own yellow *dhotī*. When Vaṁśī dāsa sees Their meeting in this solitary *kuñja*-forest he laughs within himself."

*nirjanete ye sthānete hoyechilo dāna; se sabhāte 'dāna nirvartana' dilā nāma
arasika nikatete kuṇḍa aprakāśa; vrajavāsī rasika janete svaprakāśa
sei dāna nirvartana sarovara tīre; vasati hauk sadā ānanda antare*

"That solitary place where the tax was paid was called 'Dāna Nirvartana' by the assembled witnesses of this pastime. To *arasikas*²² this lake is unmanifest or unnoticed, but to the *rasika* people of Vraja it is spontaneously manifest. May I always reside on the bank of this Dāna Nirvartana Sarovara with a blissful heart."

VERSE 3:

**ABHINAVA MADHUGANDHONMATTĀ ROLAMBA SAṄGHA
DHVANI LALITA SAROJA VRĀTA SAURABHYA ŚĪTE
NAVA MADHURA KHAGĀLĪ KṢVELI SAṄCĀRA KAMRE
SARASI BHAVATU VĀSO DĀNA NIRVARTANE NAḤ**

abhinava - new; *madhu* - honey; *gandha* - fragrance; *unmatta* - intoxicated; *rolamba* - bumblebees; *saṅgha* - cluster; *dhvani* - sounds; *lalita* - lovely; *saroja* - lotus flowers; *vrāta* - multitudes; *saurabhya* - fragrance; *śīte* - in the cold; *nava* - new; *madhura* - sweet; *khaga* - birds; *alī* -

²² An *arasika* is an unfortunate soul who is unable to relish or appreciate transcendental devotional flavours.

groups; *kṣveli* - chirping; *sañcāra* - multitudes; *kamre* - beautifully; *sarasi* - lake; *bhavatu* - let it be; *vāsaḤ* - residence; *dāna* - tax; *nirvartane* - fulfillment; *naḤ* - us.

May we reside at Dāna Nirvartana kuṇḍa, which is made cool and fragrant by the beautiful lotus flowers whose fresh honey attracts intoxicated, sweetly buzzing bumblebees and where sweet and lovely young birds are sporting!

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa describes the natural beauty of Dāna Nirvartana kuṇḍa, the place where Śrī Rādhikā and Mādhava completed Their famous Dāna *līlā*, saying: "The directions are filled with the fragrance and the cooling effect that emanates from the many clusters of blossoming lotus flowers that attract many sweetly buzzing bumblebees that become intoxicated as soon as they smell the sweet fragrance of the honey that drips from these lotuses. The sweet chirping and cooing of swans, waterfowls, cranes, ducks and other birds can be heard there and the sight of their playful activities is making the *kuṇḍa* very attractive. Śrīpāda Raghunātha says: "May we reside on the bank of that Dāna Nirvartana kuṇḍa!"

*dāna nirvartana kuṇḍera śobhā manohara; phuṭiyāche nānāvidha kamala nikara
madhugandhe mahāmatta bhramara jhañkāra; māti māti dale dale koriche vihāra
aparūpa padmadala sugandha śītala; tīre nīre keli kore vihaṅga sakala
sei dāna nirvartana sarovara tīre; cirokāla vāsa hauk ānanda antare*

"The beauty of Dāna Nirvartana kuṇḍa is mindblowing! All kinds of birds are warbling on its bank and in its water, and different kinds of lotus flowers, whose wonderful petals make the water cool and fragrant, are blossoming there, attracting humming bumblebees that become greatly intoxicated by their fragrance and that are enjoying on each and every petal. May I always live on the bank of that Dāna Nirvartana Sarovara with a blissful heart!"

VERSE 4:

**HIMA KUSUMA SUVĀSA SPHĀRA PĀNĪYA PŪRE
RASA PARILASAD ĀLĪ ŚĀLINOR NAVYA YŪNOḤ
ATULA SALILA KHELĀ LABDHA SAUBHĀGYA PHULLE
SARASI BHAVATU VĀSO DĀNA NIRVARTANE NAḤ**

hima - cool; *kusuma* - flowers; *suvāsa* - nicely scented; *sphāra* - great; *pānīya* - drinkingwater; *pūre* - flood; *rasa* - flavours; *parilasad* - splendid; *ālī* - friends; *śālinōḤ* - both being endowed with; *navya* - youthful; *yūnoḤ* - youthful Couple; *atula* - incomparable; *salila* - water; *khelā* - sport; *labdha* - attaining; *saubhāgya* - good fortune; *phulle* - blossoming; *sarasi* - lake; *bhavatu* - let it be; *vāsaḤ* - residence; *dāna* - tax; *nirvartane* - fulfillment; *naḤ* - us.

May we reside at Dāna Nirvartana kuṇḍa, which is filled with cool water sweetened by the scent of flowers and which is blossoming with the great fortune of having the splendid, *rasika* youthful Couple (Rādhā-Kṛṣṇa) playing Their incomparable watersports in its waters with Their girlfriends.

Stavāmṛta Kaṇā Vyākhyā: Here Śrī Raghunātha dāsa describes the incomparable wealth of beauty of Dāna Nirvartana kuṇḍa, the pond whose water is always nicely scented and cooled by the pollen of the flowers that constantly falls from the trees that are standing on its banks. In a *kuñja* on the bank of this pond Śrī Rādhikā and Mādhava have Their sweet amorous pastimes, with which They complete Their Dāna-*līlā* (here Rādhikā pays Kṛṣṇa the tax She owes Him):

*rādhā mādhava nīpa mūle; keli kalā rasa dāna chale
dūre geo sakhīgaṇa sahite boḍāi; nibhṛta nīpa mūle luṭhalo rāi
bhuje bhuje beḍi doṅhāra vayane vayana; kamale madhupa yeno hoilo milana
doṅhāra adhara madhu doṅhe koru pāna; nija aṅge dilā rāi ghana rasa dāna*

"At the base of a Kadamba-tree Rādhā and Mādhava enjoy the *rasa* of Their artful sports on the pretext of paying and collecting tax. Rādhikā's girlfriends and governess have gone far away. Rāi rolls at the base of this solitary Kadamba-tree; They embrace Each other and kiss Each other on the mouth. Just like a bumblebee meeting with a lotus flower They drink the honey of Each other's lips. In this way Rāi pays the tax with Her own very tasty body."

After enjoying Their amorous pastimes the adolescent Pair Rādhā and Mādhava enter the water of Dāna Nirvartana kuṇḍa to enjoy Their incomparable watersports with Their girlfriends. The Couple is then not only scented by the water They splash at Each other, but also by the sweet *rasika* jokes the *sakhīs* make with Them! Śrī Raghunātha dāsa prays that he may live on the bank of this Dāna Nirvartana kuṇḍa, which is blooming with the fortune of having the Yugala Kīśora playing Their matchless watersports in its waters!

*dāna nirvartana kuṇḍa kore ṭalamala; parāgete suvāsita suśītala jala
mahojjvala rase gaḍā yāra prati aṅga; sei saba agaṇita vrajabālā saṅga
yāra jale keli kore navīna yugala; nava līlā rasa raṅge kori kutūhala
se saubhāgye garavete yei sarovara; atīśaya praphullita vrajera bhītora
sei dāna nirvartana sarovara tīre; vasati hoibe kobe lālasā antare*

"Flowerpollen scents the trembling cool water of Dāna Nirvartana kuṇḍa, where the youthful Couple of Vraja, whose each and every limb is made of erotic transcendental flavours, blissfully performs Their ever-fresh watersports with innumerable Vraja-*gopīs*. When will I live on the bank of that Dāna Nirvartana Sarovara, the lake that greatly blossoms with the pride of great fortune here in Vraja? This is the desire within my heart!"

VERSE 5:

**DARA VIKASITA PUṢPAIR VĀSITĀNTAR DIGANTĀḤ
KHAGA MADHUPA NINĀDAIR MODITA PRĀṆI JĀTĀḤ
PARITA UPARI YASYA KṢMĀRUHĀ BHĀNTI TASMIN
SARASI BHAVATU VĀSO DĀNA NIRVARTANE NAḤ**

dara - slightly; *vikasita* - blooming; *puṣpaiḤ* - by flowers; *vāsita* - scented; *antaḤ* - within; *digantāḤ* - directions; *khaga* - birds; *madhupa* - bumblebees; *ninādaiḤ* - by the sounds; *modita* - delighted; *prāṇi jātāḤ* - living beings; *parita* - everywhere; *upari* - above; *yasya* - whose; *kṣmāruhā* - trees; *bhānti* - shines; *tasmin* - in this; *sarasi* - lake; *bhavatu* - let it be; *vāsaḤ* - residence; *dāna* - tax; *nirvartane* - fulfillment; *naḤ* - us.

May we reside at Dāna Nirvartana kuṇḍa, where all the directions are scented by the smell of the slightly blooming flowers, where all living beings are delighted by the singing of the birds and the buzzing of the bees, and that is surrounded by brilliant trees that hang over the water.

Stavāmṛta Kaṇā Vyākhyā: Now Śrī Raghunātha dāsa describes the beauty of the surrounding of Dāna Nirvartana kuṇḍa, saying: "The slightly blooming flowers, that grow on the surrounding trees, fill all directions with their fragrance. The branches of these trees are full of sweetly chirping birds and swarms of bumblebees that are attracted to the fragrance of the blooming flowers. All the other living beings there get goosepimples of ecstasy when they hear these sweet sounds. How beautifully these trees are hanging over the *kuṇḍa*!"

*dāna nirvartana kuṇḍera kibā śobhā jāni; cāri tīre aparūpa kalpataru śreṇī
navīna kusumāvalī puṣpita sakala; dig digantara tāhe kore jhalamala
ānanda tarura ḍāle pākhi gāna kore; prāṇi-mātra ānandita bhramara jhankāre
sei dāna nirvartana sarovara tīre; vasati hoibe kobe lālasā antare*

"How do I describe the beauty of Dāna Nirvartana kuṇḍa? On all four banks there are rows of wonderful desire-trees filled with fresh flowers that illuminate all directions. The birds are singing on the branches of the blissful trees and the bumblebees delight all other living beings with their humming. When will I develop the desire within my heart to live on the bank of this Dāna Nirvartana Sarovara?"

VERSE 6:

**NIJA NIJA NAVA KUṆJE GUṆJI ROLAMBA PUṆJE
PRAṆAYI NAVA SAKHĪBHIḤ SAMPRAVEŚYA PRIYAU TAU
NIRUPAMA NAVA RAṄGAS TANYATE YATRA TASMIN
SARASI BHAVATU VĀSO DĀNA NIRVARTANE NAḤ**

nija nija - their own; *nava* - new; *kuñje* - in the groves; *guñji* - humming; *rolamba* - bumblebees; *puñje* - in an abundance; *praṇayi* - loving; *nava* - young; *sakhībhiḤ* - with girlfriends; *saṁpraveśya* - entering; *priyau* - dear; *tau* - both; *nirupama* - incomparable; *nava* - new; *raṅgaḤ* - pastimes; *tanyate* - expanding; *yatra* - where; *tasmin* - wherein; *sarasi* - lake; *bhavatu* - let it be; *vāsaḤ* - residence; *dāna* - tax; *nirvartane* - fulfillment; *naḤ* - us.

May we reside at Dāna Nirvartana kuṇḍa, where the young loving *sakhīs* make the Youthful Loving Couple enter into their own fresh *kuñjas* that are filled with buzzing bees, and where they make Them enjoy incomparable, ever-fresh pastimes!

Stavāmr̥ta Kaṇā Vyākhyā: The trees that surround the *kuṇḍa* are entwined by creepers, and, just like at Rādhākuṇḍa, there are different enchanting groves there, that belong to the different youthful *sakhīs*, like Lalitā and Viśākhā, who lovingly arrange for all kinds of amorous delight there for their beloved Yugala Kīśora. Śrī Raghunātha dāsa says: "May we reside at Dāna Nirvartana kuṇḍa, birth after birth!"

*agaṇita nava kuñja dāna-kuṇḍa tīre; mukharita prati kuñja bhramara jhaṅkāre
bhramara guñjita kuñje praṇaya sampannā; rūpe guṇe ḍagamagi nava vrajāṅganā
rādhā-Kṛṣṇa navina yugala kori saṅge; rātri dina matta sabe nava līlā raṅge
sei dāna līlāsthalī sarovara tīre; vasati hoibe kobe janma janmāntare*

"On the bank of Dāna-kuṇḍa are innumerable new *kuñjas* filled with buzzing bees; here all the beautiful, qualified loving young *gopīs* play intoxicated ever-fresh pastimes with the youthful Couple Rādhā and Kṛṣṇa day and night. When can I reside on the bank of that Dāna Sarovara-playground, birth after birth?"

VERSE 7:

**SPHAṬIKA SAMAM ATUCCHAṂ YASYA PĀNĪYAM ACCHAṂ
KHAGA NARA PAŚU GOBHIḤ SAṂPIBANTĪBHIR UCCAIḤ
NIJA NIJA GUṆA VṚDDHIR LABHYATE DRĀG AMUṢMIN
SARASI BHAVATU VĀSO DĀNA NIRVARTANE NAḤ**

sphaṭika - crystal; *samam* - equal; *atucchaṁ* - enchanting; *yasya* - whose; *pānīyam* - drinkingwater; *acchaṁ* - clear; *khaga* - birds; *nara* - humans; *paśu* - animals; *gobhiḤ* - by cows; *saṁpibantībhiḤ* - by drinking; *uccaiḤ* - greatly; *nija nija* - own; *guṇa* - qualities; *vṛddhiḤ* - increasing; *labhyate* - attaining; *drāg* - at once; *amuṣmin* - in which; *sarasi* - lake; *bhavatu* - let it be; *vāsaḤ* - residence; *dāna* - tax; *nirvartane* - fulfillment; *naḤ* - us.

May we reside at Dāna Nirvartana kuṇḍa, the lake with enchanting crystal-clear water which swiftly increases the individual qualities of the different birds, humans, animals and cows that thirstily drink it!

Stavāmṛta Kaṇā Vyākhyā: In the last two verses Śrī Raghunātha dāsa glorifies the water of Dāna Nirvartana kuṇḍa. The water in Vraja, Kṛṣṇa's transcendental playground, is not made of material elements, it is made of nectar. The Brahma Samhitā declares: *toyam amṛtam*. But it is also not the nectar which is found in the heavenly planets. This nectar is made of transcendental *rasa*, therefore it is said that in the abode of Kṛṣṇa's eternal pastimes the water of Dāna Nirvartana kuṇḍa is completely clear and beautiful and the qualities of the humans, cows, animals and birds who drink it increase greatly and swiftly. When a devotee drinks this transcendental water he will attain devotion for Śrī Govinda's lotus feet and all virtuous qualities will automatically appear in his heart. In Śrīmad Bhāgavata (5.18.12) it is said:

*yasyāsti bhaktir bhagavaty akiñcanā sarvair guṇais tatra samāsate surāḤ
harāv abhaktasya kuto mahad guṇā manorathenāsati dhāvato bahiḤ*

"In the hearts of those who have unflinching devotion for the Lord all the qualities of the demigods automatically become manifest. But where are the great attributes of those who are not devoted to Lord Hari? They simply drive their mental chariots after external objects!" All the creatures of Vraja have an innate love for Kṛṣṇa, and when they drink this love-filled water they gain even more of the wealth of devotion and they are automatically decorated with all the different divine attributes.

*sphaṭikera samatula niramala jala; paripūrṇa dānakuṇḍa kore ṭalamala
nitya vanavāse sei suvāsita jala; pāna kori khaga nara paśu go sakala
prāṇimātra śīghra kori nija nija guṇe; atisāya vṛddhi-lābha kore dine dine
sei dānakuṇḍe kobe hoibek vāsa; āśru-jale nivedaye raghunātha dāsa*

"The Dāna-kuṇḍa is filled with trembling crystal-clear water, which is scented due to its being always in contact with the forest around Govardhana Hill. The birds, humans, animals, cows and indeed all other creatures drink this water and then greatly and swiftly increase their own qualities day by day. With tearfilled eyes Raghunātha dāsa prays: "When will I be able to live by that Dāna kuṇḍa?"

VERSE 8:

**SURABHI MADHURA ŚĪTAM YAT PAYAḤ PRATYAHAM TĀḤ
SAKHIGAṆA PARIVĪTO VYĀHARAN PĀYAYAN GĀḤ
SVAYAM ATHA PIBATI ŚRĪ GOPACANDRO'PI TASMIN
SARASI BHAVATU VĀSO DĀNA NIRVARTANE NAḤ**

surabhi - fragrant; *madhura* - sweet; *śītam* - cool; *yat* - what; *payāḤ* - water; *prati* - every; *ahaṁ* -day; *tāḤ* - them; *sakhigaṇa* - friends; *parivītaḤ* - surrounded; *vyāharan* - speaking; *pāyayan* - making drink; *gāḤ* - cows; *svayam* - Himself; *atha* - then; *pibati* - drinks; *śrī gopacandra* - the beautiful moon of cowherders; *api* - even; *tasmin* - in here; *sarasi* - lake; *bhavatu* - let it be; *vāsaḤ* - residence; *dāna* - tax; *nirvartane* - fulfillment; *naḤ* - us.

May we reside at Dāna Nirvartana kuṇḍa, where the beautiful moon of the pasturing fields (Kṛṣṇa) daily comes to make His cows drink the fragrant, sweet and cool water and to speak with His friends who surround Him, and where He drinks Himself also.

Stavāmṛta Kaṇā Vyākhyā: Who can estimate the glories of Dāna Nirvartana kuṇḍa, where Kṛṣṇa comes every day to make His cows drink, where He finds great happiness in drinking the fragrant, cool and sweet water Himself, and where He has all kinds of intimate discussions with His cowherdboyfriends (about His love for Śrī Rādhikā, Ed.)? May we all reside forever at that Dāna Nirvartana kuṇḍa!

*varaja maṇḍala gopacandra śrī govinda; sakhā saṅge rasa raṅge koriyā ānanda
yei sarovare yāiyā nitya go sakale; pāna korāya sumadhura suśītala jale
āpani koriyā pāna suśītala jala; kautukete vihariche kori lalachala
mahātīrtha sei dāna sarovara tīre; vasati hoibe kobe lālasā antare*

"When will I reside on the bank of that great holy water named Dāna Sarovara, where Śrī Govinda, the moon of the cowherders of Vraja-maṇḍala, blissfully plays all kinds of pastimes with His friends, where He always makes His cows drink the sweet and cool water and where He Himself also drinks the nice and cool water in a blissful and funny way? This is the desire in my heart!"

VERSE 9:

**PAṬHATI SUMATIR ETAD DĀNA NIRVARTANĀKHYAṀ
PRATHITA MAHIMA KUṆḌASYAṢṬAKAṀ YO YATĀTMĀ
SA CA NIYATA NIVĀSAṀ SUṢṬHU SAṀLABHYA KĀLE
KALAYATI KILA RĀDHĀ-KṚṢṆAYOR DĀNA LĪLĀM**

paṭhati - recites; *sumatiḤ* - pure intelligence; *etat* - this; *dāna nirvartanākhyam* - named Dāna Nirvartana; *prathita* - proclaiming; *mahima* - glories; *kuṇḍasya* - of the lake; *aṣṭakam* - eight verses; *yaḤ* - whoever; *yatātmā* - self-controlled; *sa* - he; *ca* - and; *niyata* - constantly; *nivāsam* - residence; *suṣṭhu* - excellent; *saṁlabhya* - attaining; *kāle* - in time; *kalayati* - sees; *kila* - certainly; *rādhā Kṛṣṇayoh* - of Rādhā and Kṛṣṇa; *dāna līla* - the Dāna līla.

A person who recites these eight verses, that proclaim the glories of Dāna Nirvartana kuṇḍa, with a pure intelligence and a controlled mind will always blissfully reside there and ultimately see the Dāna līlā of Rādhā and Kṛṣṇa there.

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa describes the *phalaśruti* (auspicious benediction on the devoted reciter) of his 'Dāna Nirvartana kuṇḍāṣṭakam'. Dāna Nirvartana kuṇḍa is a glorious place where Rādhikā and Mādhava perform Their most intimate pastimes, completing Their Dāna-līlā by fulfilling Each others desires there. There is no doubt about it that any pure-hearted, self-controlled devotee who recites these eight verses with great devotion will be able to see Śrī-Śrī Rādhā-Mādhava's Dāna-līlā and thus become completely blessed.

*ye subuddhi jana nija jitendriya hoiyā; śuddha citte pratidina niyama koriyā
śrī dāna nirvartana kuṇḍāṣṭaka nāma; āsru-jale pāṭha kore koriyā praṇāma
ananta mahimāmaya dāna kuṇḍa tīre; sei bhāgyavān nitya sukhe vāsa kore
samaya ucita gūḍha rahasya ye khelā; āśīrbāde daraśana kore dānalīlā
tāra prati suprasanna yugala kiśora; kuñje sevā sukha bhuñje hoiyā vibhora*

"An intelligent person with controlled senses who daily, as a rule, recites this Dāna Nirvartana-kuṇḍāṣṭakam with a pure heart and tearfilled eyes, always offering his obeisances, will be blessed to blissfully reside on the limitlessly glorious bank of the Dāna kuṇḍa. Such a lucky soul will be benedicted by seeing the Dāna-līlā, which is deeply confidential, in due course of time and the Yugala Kiśora, being satisfied with such a devotee, will immerse him in the bliss of *kuñja sevā*!"

Thus ends Śrīla Raghunātha dāsa Gosvāmī's 'Dāna Nirvartana kuṇḍāṣṭakam'

Verses translated in 1989 and commentaries in 1992 by: Advaita dāsa. Upgrade September, 1993.

Śrī-Śrī Prārthanāśraya Caturdaśakam

"Fourteen prayers for shelter"

By Śrīla Raghunātha dāsa Gosvāmī

VERSES 1-2:

**ALAM DĪPĀVALYĀM VIPULA RATI GOVARDHANA GIRIM
JANANYĀ SAMPŪJYOJJVALITA MAHILODGĪTA KUTUKAIḤ
NISĀDRĀVAIḤ PRṢṬHE RACITA KARA LAKṢMA ŚRIYAM ASAU
VAHAN MEGHA DHVĀNAIḤ KALAYA GIRI-BHṚT KHELAYATI GĀḤ**

**PURO GOBHIḤ SĀRDDHAM VRAJA NṚ-PATI MUKHYA VRAJA-JANA
VRAJANTYEṢĀM PAŚCĀN NIKHILA MAHILĀBHIR VRAJA-NṚPĀḤ
TATO MITRA-VRĀTAIḤ KṚTA VIVIDHA NARMA VRAJA-ŚĀŚĪ
CHALAIḤ PAŚYAN RĀDHĀM SAHACARI PARIKRĀMATI GIRIM**

alam - greatly; *dīpāvalyām* - during the Dīpāvalī-festival; *vipula* - great; *rati* - love; *govardhana girim* - Govardhana Hill; *jananyā* - by mother; *sampūjya* - worshiped; *ujjvalita* - splendidly; *mahilā* - women; *udgīta* - loudly sung; *kutukaiḤ* - blissfully; *niśā-drāvaiḤ* - with turmeric; *prṣṭhe* - on the back; *racita* - made; *kara* - hand; *lakṣma* - marks; *śriyam* - with beauty; *asau* - He; *vahan* - carrying; *megha* - cloud; *dhvānaiḤ* - with sounds; *kalaya* - look!; *gīribhṛt* - Giridhārī; *khelayati* - makes play; *gāḤ* - cows. *puraḤ* - before; *gobhiḤ* - with the cows; *sārdham* - with; *vraja nṛ-pati* - the king of Vraja; *mukhya* - chief; *vraja janā* - the people of Vraja; *tataḤ* - then; *mitra vrātaiḤ* - with friends; *kṛta* - done; *vividha* - different kinds; *narma* - jokes; *vraja śāśī* - Kṛṣṇa, the moon of Vraja; *chalaiḤ* - with tricks; *paśyan* - seeing; *rādhām* - Rādhā; *sahacari* - O friend!; *parikrāmati* - circumambulates; *girim* - the mountain.

(O sakhi Rūpa Mañjari!) Look! When mother Yaśodā worships Govardhana Hill with great love during the Dīpāvalī-festival, the brilliantly decorated cowherdwomen loudly sing blissful songs and Kṛṣṇa, His back decorated with His mother's handprint in turmeric, makes His cows play with cloud-like sounds! O sakhi, look! When they circumambulate Govardhana Hill the Vrajavāsīs, headed by Nanda Mahārāja, keep the cows in front and the women in the rear, and Kṛṣṇa, the moon of Vraja, walks all the way in the back, joking with His friends and glancing at Śrī Rādhā on various pretexts!

Stavāmṛta Kaṇā Vyākhyā: Absorbed in his *siddha svarūpa* Śrīla Raghunātha dāsa has a sweet vision of the Dīpāvalī-festival, the lamp-festival which is held annually on the new moon night of Kārtika (October-November). As Tulasī Mañjarī he sees this pastime and shows it to his/her girlfriend Rūpa Mañjarī (Śrīla Rūpa Gosvāmī) also. On the occasion of the Dīpāvalī-festival (also known as Diwali) the cowherders like Nanda Mahārāja, Vṛṣabhānu Mahārāja and Abhimanyu put up camps at the base of Govardhana Hill for three days, offer

lamps to the Mānasa Gaṅgā-lake (in the town of Govardhana), serve Govardhana Hill by offering it an Annakūṭa (a huge mountain of food-offerings), serve the cows and *brāhmaṇas* and finally circumambulate the entire Govardhana Hill (a fourteen mile walk!).

The picture of a sweet pastime now appears before the transcendently enlightened eyes of Śrīpāda Raghunātha. Mother Yaśodā is surrounded by many brilliantly decorated cowherdwomen that sing sweet songs about the glories of Girirāja while she worships the Hill with the utmost devotion. Girirāja is the conscious, living deity of Vraja. Mother Yaśomatī has firm faith that her husband's limitless increase of wealth and Kṛṣṇa's safety from the different demons is all due to Girirāja's mercy. When Kṛṣṇa was seven years old He commenced the Govardhana-*pūjā* by breaking with the local tradition of an annual Indra-worship, then He assumed a huge form and sat on top of Govardhana Hill, introduced Himself as Govardhana Hill and ate the Annakūṭa-food-offering. In this Govardhana-form He told the cowherders, headed by Nanda Mahārāja, in a voice as deep as the rumbling of the clouds:

*ahaṁ vaḥ prathamō devaḥ sarva kāmakarah śubhah;
mama prabhāvācca gavām ayutānyeva bhokṣyatha
śivaś ca vo bhaviṣyāmi mad bhaktānām vane vane;
ramsye ca saha yusmābhir yathā divigatas tathā
ye ceme prathitā gopa nanda gopa purogamāh;
evam prītaḥ prayacchāmi gopānām vipulam dhanam*

(Hari Vaiśa)

With a voice as deep as the clouds the huge form of Govardhana told the cowherders: "If you are kind to your cows, then you should worship me from today on! I am your first worshipable deity and I can fulfill all your desires and arrange for your welfare! By my power you can enjoy the possession of many thousands of cows! Auspiciousness is there for my devotees in all forests (in the form of grass, water etc.). I will play with you as I ramble with my associates in my transcendental abode! With love I will give ample wealth to all the renowned cowherders of Vraja, headed by Nanda Mahārāja!" This is why Yasomatī feels that all their fortune is a result of Girirāja's mercy. Surrounded by the beautiful cowherdwomen Yaśomatī worships Govardhana Hill with the utmost devotion and marks Kṛṣṇa's back afterwards with a most auspicious handmark of turmeric that is meant to bring Him welfare. Kṛṣṇa becomes most beautiful when He wears this sign of the greatest parental love. Respectfully He wears this sign of motherly love on His back while He makes His cows jump and frolic with His voice, that sounds as deep as the clouds. Tulasī mañjarī shows this pastime to her girlfriend Rūpa Mañjarī and relishes it herself also.

Then the Govardhana *parīkramā* commences, because when the Govardhana *pūjā* began Srī Girirāja, who had assumed a huge form, personally said:

*paryāpnuvantu ksīpraṁ mām gāvo vatsa samākulāḥ;
evam mama parā prītir bhaviṣyati na saṁśayaḥ
tato nīrājanārthaṁ hi vṛndeśo gokulāni tam; parivabrur giri-varaṁ savṛṣāṇi samantataḥ*

*tā gāvaḥ pradrutā hr̥ṣṭāḥ sāvīḍa stavakāṅgadāḥ;
sasrajāpīḍa śṛṅgāgraḥ śataśo'tha sahasraśaḥ
anujagmuś ca gopālāḥ pālayanto dhanāni ca;
bhakti cchedānuliptāṅgo rakta pīta sitāambarāḥ*

(Hari Vaiṣṇava)

"O Cowherds! Join together and circumambulate me with your cows, then I will be most pleased with you!" Hearing this order from Girirāja the cowherds joined in groups and surrounded Govardhana Giri with their cows and bulls. The cows looked beautiful with their different head-ornaments and armlets made of flower garlands as they were quickly driven forth by the cowherds, whose bodies were anointed with various unguents, who were dressed in white, red, yellow and different other colours and who followed the cows as they began the Govardhana-*parikramā*."

That's what Tulasī Mañjarī sees: First came the cows, behind them the cowherds headed by Nanda Mahārāja and behind them the Vraja-women headed by Yaśomatī, that were sweetly singing Kṛṣṇa's glories. One woman was asking questions in song and the others replied with different tunes:

*giripūjeyam vihitā kena? araci śakra-padam abhayam yena
giripūjeyam vihitā kena? pūtanikā sāvīḍā yena
giripūjeyam vihitā kena? ṛṣṇāvarta tanu dalanam yena
giripūjeyam vihitā kena? yamalārjuna tarum udakali yena
giripūjeyam vihitā kena? vatsa bakāsura hananam yena
giripūjeyam vihitā kena? vyomāghāsura maranam yena
giripūjeyam vihitā kena? kāliya damanam kalitam yena
giripūjeyam vihitā kena? khara pralamba śamanam yena
giripūjeyam vihitā kena? dava yugmam paripitam yena
giripūjeyam vihitā kena? trasyati kaṁsa satatam yena*

(Gopāla Campūḥ Pūrva 18/65)

"Who has begun the Giripūjā? He who bestowed freedom from fear of Indra!"

"Who has begun the Giripūjā? He Who killed Pūtanā!"

"Who has begun the Giri-pūjā? He Who pierced the body of Ṛṣṇāvarta!"

"Who has begun the Giri-pūjā? He Who pulled over the two Arjuna-trees!"

"Who has begun the Giri-pūjā? He Who killed Vatsāsura and Bakāsura!"

"Who has begun the Giri-pūjā? He Who killed Vyomāsura and Aghāsura!"

"Who has begun the Giri-pūjā? He Who subdued the Kāliya-snake!"

"Who has begun the Giri-pūjā? He who defeated the wicked Pralamba-demon!"

"Who has begun the Giri-pūjā? He who swallowed two forest-fires!"

"Who has begun the Giri-pūjā? He Who constantly terrifies Kaṁsa!"

And finally the moon of Vraja (Kṛṣṇa) follows, making different jokes with His friends and looking at Rādhā on different pretexts. He speaks with His friends, but His mind is with Śrī Rādhā. Just as the women of Vraja are absorbed in singing the glories of Kṛṣṇa's form, qualities and pastimes while circumambulating Govardhana Hill, Kṛṣṇa is absorbed in Śrī Rādhā's sweet form while circumambulating the hill. With the greatest love Tulasī beholds this pastime with her girlfriend Rūpa mañjarī. Suddenly the transcendental vision subsides and, in *sādhakāveśa*, Śrī Raghunātha prays to Śrī Rūpa Mañjarī as he does in these two verses.

*dīpānvitāya yaśomatī līlā-rasa raṅge; alaṅkāre vibhūṣitā gopāṅganā saṅge
kautukete gāna kori premānanda mane; bhakti bhāve pūjā kori giri govardhane
haridrā rasete nija kara cihna yoto; nava yuvarāja - pṛṣṭhe korilā aṅkita
gīridhārī sei cihna koriyā dhāraṇa; sarva citta camatkārī bhuvana mohana
jalada gambhīra svare nava jaladhara; gopagaṇa saṅgete khelā kore nirantara
śrī rūpa mañjarī devi koroho darśana; sphuraṇete dāsa gosvāmī kore nivedana*

"On the occasion of Dīpānvitā, Yaśomatī playfully sings with the richly decorated cowherdwomen in ecstatic love and devotedly worships Giri Govardhana. She marks the back of her young prince (Kṛṣṇa) with signs of turmeric, and when Giridhārī wears these signs He astonishes everyone's minds and enchants the whole world. In a transcendental vision Dāsa Gosvāmī submits: "O Śrī Rūpa Mañjarī devi! Look! With a voice as deep as the clouds this fresh monsooncloud-like Kṛṣṇa always plays with His cowherd boyfriends!"

*agrabhāge vraja-rāja vraja-vāsi-gaṇa; dhenu saṅge parikramā kore govardhana
vrajera mahilā yoto mātā vrajeśvarī; tāhāra paścāte yāy parikramā kori
sarva śeṣa vraja-śaśī giri-vara-dhārī; nija sama sakhā saṅge koto raṅga kori
prāṇa priyā śrī rādhikāya kori daraśana; parikramā koriteche giri govardhana
śrī rūpa mañjarī devi koroho darśana; sphuraṇete dāsa gosvāmī kore nivedana*

"In a transcendental vision Dāsa Gosvāmī submits: "O Śrī Rūpa Mañjarī devi! Look! When the people of Vraja perform the *parikramā* of Govardhana Hill, Nanda, the king of Vraja, and the Vrajavāsīs go up front with the cows, the women of Vraja, headed by mother Vrajeśvarī (Yaśodā) follow, and the moon of Vraja, Girivaradhārī, comes last of all, having a lot of fun with His equal friends, looking at His heart's beloved Śrī Rādhikā. "

VERSE 3:

**UDAÑCAT KĀRUṆYĀMṚTA VITARAṆAIR JĪVITA JAGAD
YUVADVANDVAṂ GANDHAIR GUṆA SUMANASĀM VĀSITA JANAM
KṚPĀM CEN MAYYEVAM KIRATI NA TADĀ TVAM KURU TATHĀ
YATHĀ ME ŚRĪ KUṆDE SAKHI SAKALAM AṄGAṂ NIVASATI**

udañcat - arisen; *kāruṇya* - compassion; *amṛta* - nectar; *vitaraṇaih* - by distributing; *jīvita* - enlivening; *jagat* - the world; *yuva* - youthful; *dvandvaṁ* - couple; *gandhaiḤ* - with fragrances; *guṇa* - attributes; *sumanasām* - flowers; *vāsita* - scents; *janam* - people; *kṛpām* - mercy; *cet* - if; *mayi* - to me; *evaṁ* - thus; *kirati* - does; *na* - not; *tadā* - then; *tvam* - you; *kuru* - do; *tathā* - then; *yathā* - so that; *me* - my; *śrī kuṇḍe* - by Śrī Rādhākuṇḍa; *sakhi* - O friend!; *sakalam* - all; *aṅgam* - body; *nivasati* - resides.

O sakhi (Rūpa Mañjari)! If this Youthful Couple, that enlivens the whole world by distributing the nectar of Their mercy and that scents all the people with the fragrance of Their flower-like attributes, do not bestow Their mercy on me, then please arrange for it that I can always stay at Śrī Rādhākuṇḍa!

Stavāmṛta Kaṇā Vyākhyā: In *sādhakāveśa* (external consciousness) Śrī Raghunātha dāsa prays: "The Yugala Kīśora enlivens the world by distributing the nectar of Their mercy". The word *jagat*, literally meaning 'the people of the world', means here 'the devotees', for although the Lord showers His nectarean mercy equally over the world it is actually collected in the heart of a devotee. For instance, the monsoon cloud showers its rains everywhere indiscriminately, but still the mountain tops cannot collect the rainwater while the lakes and ponds can. Śrī Kṛṣṇa is like a fresh monsooncloud beautified by the Śrī Rādhā-lightning and He enlivens the hearts of all the devotees, that are like Cātaka-birds. Then Śrī Raghunātha dāsa says: "They scent all the people with the fragrance of the flowers of Their boundless qualities." Here also 'all the people' means 'the devotees', because although the whole world is actually scented by Rādhā and Kṛṣṇa's flower-like qualities the non-devotees are unable to smell it. Only the devotees are. The bee-like devotees are blessed by smelling the flowers of Rādhā and Mādhava's boundless qualities and are becoming drunk from drinking their honey.

Śrī Raghunātha dāsa then very humbly says: "O *sakhi* Rūpa Mañjari! If Rādhā and Mādhava, who are the nectar-oceans of all divine attributes, such as compassion, do not cast a merciful glance at a wretch like me, then please arrange for it that I will always stay at Rādhākuṇḍa and that I can leave my body there also!" Here Śrī Raghunātha dāsa shows his great determination to live and to die on the bank of Śrī Rādhākuṇḍa²³.

*aparūpa rādhā-Kṛṣṇa navīna yugale; udita hoiyā ei varaja maṇḍale
apāra kāruṇyāmṛta kori vitaraṇa; sañjivita koriteche akhila bhuvana
guṇa rūpa puṣpa-gandhe kori suvāsita; sakala janāra mana kore āmodita
sei nava yuva-dvandva karuṇa hṛdaya; yadi kṛpā nāhi kore hoiyā sadoy
karuṇā vañcita mora viphalā janama; koto kāla deha bhāra koribo vahana
śrī rūpa mañjarī devi ājñā koro more; sarva aṅga vāsa koru rādhākuṇḍa nire*

²³ See the commentaries on Vilapa Kusumañjali, verse 97.

"The wonderful youthful Couple Rādhā-Kṛṣṇa has appeared in this Vraja-maṇḍala, distributing the nectar of Their endless compassion and thus reviving the whole world. The odour of Their divine flower-like attributes scents the whole world and delights all the people. If this kind-hearted youthful Pair is not merciful to me, then how much longer will I have to carry the burden of this wasted life and body? O Śrī Rūpa Mañjarī devi! Please allow me to reside with my whole body in the water of Rādhakuṇḍa!"

VERSE 4:

**UDDĀMA NARMA RASA-KELI VINIRMITĀṄGAṂ
RĀDHĀ-MUKUNDA YUGALĀṂ LALITĀ VIŚĀKHE
GAURĀṄGA-CANDRAM IHA RŪPA-YUGAṂ NA PAŚYAN
HĀ VEDANĀḤ KATI SAHE SPHUṬA RE LALĀṬA**

uddāma - great; *narma* - joking; *rasa* - flavour; *keli* - play; *vinirmīta* - made; *aṅgaṁ* - body; *rādhā-mukunda* - Rādhā-Mukunda; *yugalāṁ* - pair; *lalitā* - Lalitā; *viśākhe* - Viśākhā; *gaurāṅga-candram* - The moonlike Lord Gaurāṅga; *iha* - here; *rūpa-yugaṁ* - Rūpa Gosvāmī and Svarūpa Dāmodara; *na* - not; *paśyan* - seeing; *hā* - O!; *vedanāḥ* - pains; *kati* - how much; *sahe* - tolerate; *sphuṭa* - burst; *re* - O; *lalāṭa* - forehead.

I do not see the Divine Pair Rādhā and Mukunda, whose forms consist of great *rasika* and joking plays. I do not see Lalitā and Viśākhā, Lord Gaurāṅga-candra, or the two Rūpas (Śrīla Rūpa Gosvāmī and Śrīpāda Sanātana Gosvāmī)! O! How much pain can I tolerate? O forehead, burst!

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha's heart is filled with great feelings of humility, and, greatly agitated by feelings of separation from those he loves, he cries out: "Alas! Where are this Rādhā and Mukunda? Where are Their *priya sakhīs* Lalitā and Viśākhā? Where is Śrī Gaurāṅga-candra and where are the two Rūpas²⁴? How much more pain of separation from them can I tolerate? O forehead! Burst in two!"

Śrī Raghunātha is naturally endowed with feelings of love-in-separation. Indeed, he is the embodiment of love-in-separation! By taking shelter of Śrī Gaurāṅga-candra's lotus feet the pain of his separation from Śrī-Śrī Rādhā-Mukunda was somewhat diminished, because Lord Gaurāṅga had offered him to Their lotus feet by giving him a string of *guñjā*-beads and a rock from Govardhana Hill. When the Gaura-moon set in Nīlācala (when the Lord disappeared from this world), though, Raghu's world became filled with darkness, so he went to Vraja to see the Govardhana Hill and Rādhikā's lotus feet (represented by the *guñjā*-string) and to commit suicide. But the most compassionate Rūpa and Sanātana did not allow

²⁴ Some say that the two Rupas are Rupa and Sanatana Gosvami, because they were considered identical, and some say they are Sri Rupa Gosvami and Sri Svarupa Damodara.

him to commit suicide, but instead ordered him to take shelter of Śrī Rādhākuṇḍa, the lake which is non-different from Śrīmatī Rādhārānī, where they kindly engaged him in the *bhajan* that was fitting to his heart and mind. Now that Rūpa and Sanātana had also disappeared from the world Raghunātha's heart was burning in an even greater fire of love-in-separation and he found no way to extinguish that fire. He gave up eating and sleeping while he was burning in this fire and thus he became greatly agitated. The whole natural environment of Śrī Rādhākuṇḍa became upset from his anxious weeping. All the creatures that lived in and around Rādhākuṇḍa were crying along with him, immersed in an ocean of lamentation. It was as if Raghunātha's eyes had become blind because of the unbroken stream of tears that flowed from them. It was futile to try to maintain this body that was burning in a great fire of separation. In this condition Śrī Raghunātha anxiously cried out ***hā vedanāḥ kati sahe sphuṭa re lalāṭa***: "O! How much pain can I tolerate? O Forehead! Burst in two!"

*uddāma narma rasa-keli vinirmīta; yugalera prati aṅga rase vibhāvita
sei rādhā-Kṛṣṇa yugala lalitā viśākhā; śuddha sakhya-bhāve yoto subalādi sakhā
śrī Kṛṣṇa caitanya candra rūpa-sanātana; ei vraja-madhya yadi nā mile darśana
viraha vedanā āra nā pāri sahite; dāvānala jvaliteche mora hṛdayete
he lalāṭa! vidīrṇa hao ki sukha vāñciyā; raghunātha dāsa keno nā yāya mariyā*

If I don't see the Divine Pair Rādhā-Kṛṣṇa, whose each and every transcendental limb is made of elevated, delicious humorous plays, Their girlfriends Lalitā and Viśākhā, Their pure fraternal lovers such as Subala, Śrī Kṛṣṇa-Caitanya Candra or Rūpa and Sanātana Gosvāmī in this Vraja-maṇḍala, then I will no longer be able to tolerate the anguish of separation, that burns my heart like a forestfire. O forehead! Burst! How can I enjoy life any longer? Why does this Raghunātha dāsa not die?"

VERSE 5:

**VRAJA-PATI KṚTA PARVĀNANDI NANDĪŚVARODYAT
PARIṢADI VADANĀNTAḤ SMERATĀM RĀDHIKĀYĀḤ
RACAYATI HARIR ĀRĀD DṚG VIBHAṄGENA NADYĀM
RAVIR IVA KAMALINYĀḤ PUṢPA-KĀNTIM KAREṆA**

vraja-pati - king Nanda; *kṛta* - done; *parva* - festival; *ānandi* - blissful; *nandīśvara* - Nandīśvara; *udyat* - rising; *pariṣadi* - in the assembly; *vadana* - face; *antaḥ* - within; *smeratām* - smiling; *rādhikāyāḥ* - of Rādhikā; *racayati* - making; *hariḥ* - Hari; *ārād* - from afar; *dṛk* - eyes; *vibhaṅgena* - with movements; *nadyām* - in a river; *raviḥ* - the sun; *iva* - just like; *kamalinyāḥ* - on the she-lotus; *puṣpa* - flowers; *kāntim* - lustre; *kareṇa* - with the ray.

When Nanda, the king of Vraja, holds a great blissful festival in the assembly of cowherders at Nandīśvara Kṛṣṇa casts sidelong glances at Śrī

Rādhikā from a distance and makes Her smile just as the sun with its rays makes a she-lotus in a river blossom with floral lustre.

Stavāmṛta Kaṇā Vyākhyā: Now Śrī Raghunātha dāsa returns to the internal world of *līlā* and, assuming the identity of Śrīmatī Tulasī Mañjarī, sees that Vraja-rāja Śrī Nanda is holding a great blissful festival at Nandīśvara. A festival is naturally a blissful event. *nandayati jagad iti nandaḥ* "He who gives joy to the world is called Nanda." Certainly Goparāja Nanda deserves his name because his boundless parental love caused the Supreme Lord to descend in his home to make the whole world float in the ocean of ecstatic love. Especially the bliss of the inhabitants of Gokula is unlimited from the day that *paramānanda svarūpa* Śrī Kṛṣṇa descended in Nanda's house. Their minds and eyes are constantly swimming in the great blissful nectar-ocean of Kṛṣṇa's forms and attributes, and since there is almost always some festival going on in Nanda Mahārāja's house the Vraja-vāsīs can always come and dance, sing, eat and drink with Kṛṣṇa and thus relish different blissful pastimes with Him.

In his form of Tulasī Mañjarī Śrīpāda Raghunātha sees such a great festival going on now. Rādhārāṇī and Her *sakhīs* have all come and the people of Nandīśvara all throng around Govinda, their thirsty Cakorabird-like eyes relishing the nectar of His beautiful moonlike face. Govinda's mind is falling on Śrī Rādhikā, though! Evading everyone's glances, He drinks the sweet nectar of Śrīmatī's face with the cups of His eyes. In his *kiṅkarī-rūpa* Śrī Raghunātha experiences how Kṛṣṇa creates a flower-like lustre in the form of a smile on Rādhikā's lotuslike face with His sidelong glances, just as the sun with its rays causes the lotus flowers in the river to blossom. Only the *rasikas* understand the ever-fresh expertise with which Kṛṣṇa can relish this sweetness in the middle of the assembly without being noticed. Cognizant Tulasī relishes this sweet secret of the Yugala Kīśora's exchange of glances. With His sidelong glances Kṛṣṇa gives a hint that They should rendez-vous at a lonely meetingplace at the base of Govardhana Hill after the festival. Understanding Kṛṣṇa's hint Śrīmatī grows a bud-like smile on Her lotuslike face to show how blissful She thinks such intimate pastimes are. Kiṅkarī Tulasī has understood everything; Śrīmatī cannot conceal anything from *sevā prāṇā* Tulasī. The screen of the Yugala's mind opens up for maidservants like her. The transcendental visions do not vanish from Śrī Raghunātha. In the following four verses he relishes the sweetness of the Yugala Līlā at the base of Govardhana Hill.

*ravi yaiche nija kara vikiraṇa kore; kamalinīra puṣpa-kānti prakāśita kore
sei rūpa nanda kṛta parva upalakṣe; nandīśvara-vāsi-jana mahā-sabhā kakṣe
dūra hoite nayana bhaṅgite nanda suta; rāi mukha padma phuṭāya hāsya jyotsnāmṛta
śrī rūpa mañjari devi koroho darśana; aparūpa mahotsava līlā nīketana*

"Just as the sun distributes its rays, revealing the floral lustre of the she-lotuses, similarly Nandasuta makes Rāi's lotuslike face blossom with a nectarean moonbeam-like smile, as He playfully glances at Her from afar in the great assembly of Vrajavāsīs during a great festival at Nandīśvara. O Rūpa Mañjari devi, behold this great and wonderful festival, which is the abode of all these pastimes!"

VERSES 6-7:

**UPAGIRI GIRIDHARTUḤ SUSMITE VAKTRABIMBE
BHRAMATI NIBHṚTA RADHA NETRABHAṄGĪ CCHALENA
ATI TRṢITA CAKORĪ LĀLASEVĀMBUDASYO-
PARI ŚAŚINI SUDHĀḌHYE MADHYA ĀKĀŚA DEŚAM**

**DYUTI JITA RATI GAURĪ KṢMĀ RAMĀ SATYABHĀMĀ
VRAJAPURA VARANĀRĪVRNDA CANDRĀVALĪKĀM
GIRIBHṚTA IHA RĀDHĀM TANVATO MAṄḌITĀM TAT
TAD UPAKARAṆAM AGRE KIṆ NIDHĀSYE KRAMEṆA**

upa-giri - near the hill; *giri-dhartuḥ* - Giridhārī; *susmite* - nicely smiling; *vaktra* - face; *bimbe* - in the Bimba-fruits; *bhramati* - wanders; *nibhṛta* - in solitude; *rādhā* - Rādhā; *netra-bhaṅgī* - sidelong glances; *cchalena* - on the pretext; *ati* - very; *trṣita* - thirsty; *cakorī* - Cakorī-bird; *lālasa* - desire; *iva* - just like; *ambudasya* - of a cloud; *upari* - above; *śaśini* - the moon; *sudhā* - nectar; *āḍhye* - enriched; *madhya* - middle; *ākāśa-deśam* - the sky.

dyuti - splendour; *jita* - defeating; *rati* - Rati; *gaurī* - Pārvatī; *kṣmā* - the earth; *ramā* - the goddess of fortune; *satyabhāmā* - Satyabhāmā; *vraja-pura* - Vraja; *vara* - best; *nārī* - woman; *vrnda* - host; *candrāvalīkām* - like Candrāvalī; *giribhṛta* - Giridhārī; *iha* - here; *rādhām* - Rādhā; *tanvato* - extends; *maṅḍitām* - ornaments; *tat* - that; *tat* - necessary; *upakaraṇam* - ingredients; *agre* - before; *kiṆ* - what; *nidhāsyē* - placing; *krameṇa* - gradually.

Just as a Cakorī-bird is very thirsty for a nectar-filled moon that shines above the fresh monsoon-clouds, Śrī Rādhā makes Her sidelong glances rove around Giridhārī's sweetly smiling face as She stands near the hill.

Will I be so fortunate to gradually give Giridhārī the different garments that He needs when He dresses Śrī Rādhikā, who easily defeats all the sweetest and most beautiful goddesses like Rati, Gaurī and Vasundharā (goddess earth), as well as Kṛṣṇa's divine consorts like the goddess of fortune and Satyabhāmā and even the excellent women of Vraja like Candrāvalī with Her bodily sweetness at the base of Govardhana Hill?

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha's visions do not end with the last verse. Now he sees Śrī Rādhā going back to Yāvaṭa after Kṛṣṇa had given Her meaningful hints with His eyes in Nandīśvara (see the notes on the previous verse), and from there he sees Her going towards Govardhana Hill to perform *sūrya pūjā*, on Jaṭilā's order. After His father's festival is finished Kṛṣṇa also hurries to catch His appointment with Śrīmatī near Govardhana Hill. Śrī Rāghunātha dāsa, as Tulasī Mañjarī, follows Śrī Rādhārāṇī like Her shadow. When Śrīmatī sees Govardhana Hill from a short distance She becomes decorated

with different ecstatic ornaments (figurative ornaments in the form of different ecstatic bodily symptoms). The thirsty Rādhā-Cātakī-bird is always eager to drink a drop of the nectar from the Śyāma-monsoon-cloud, and although She constantly drinks it, Her thirst can never be quenched. It is the pinnacle of thirst. When a full moon rises above a fresh monsooncloud at night the Cātakī-bird shows great thirst for it. In the same way Giridhārī's body looks like a fresh monsooncloud and His nectarean face looks like a full moon above it, distributing the shining rays of His sweet smile, and Rādhikā's eyes resemble thirsty golden Cātakī-birds that constantly wander around this full moon, eager to drink at least a drop of its sweet nectar. There are no *sakhīs* around when this happens, only *marmajñā* Tulasī (who knows and understands the feelings and the situation), therefore the thirsty Rādhā-Cātakī ceaselessly drinks the nectar of Giridhārī's sweet form through the cups of Her eyes. Still there is no end to this thirst. Śrī Caitanya Mahāprabhu, in the mood of this Śrī Rādhā, sang:

nava ghana snigdha varṇa, dalitāñjana cikkaṇa,
indīvara nindi sukomala.
yini upamāna-gaṇa, hare sabhāra netra mana,
Kṛṣṇa kānti parama prabala.

"His pleasant lustre defeats the pride of a fresh monsooncloud, crushed glossy collyrium and a soft blue lotus flower. It defies all standards of comparison and steals everyone's eyes and mind, being most powerful."

koho sakhi! ki kori upāya?
kṛṣṇādbhuta balāhaka, mora netra cātaka,
nā dekhi piyāse mori yāy.

"O *sakhi!* Tell me, what should I do? Kṛṣṇa is like a wonderful monsooncloud and My eyes are like Cātaka-birds that die of thirst when they do not see Him!"

saudāminī pītāmbara, sthira rahe nirantara,
muktā-hāra baka pāṅkti bhāla.
indra-dhanu śikhi pākhā, upore diyāche dekhā,
āra dhanu vaijayantī māla.

"His yellow *dhotī* resembles a lightning-strike that always remains steady within this monsooncloud, His pearl necklace looks like a row of ducks and His peacockfeather-crown and Vaijayantī-garland both resemble rainbows."

muralīra kala-dhvani, madhura garjana śuni,
vṛndāvane nāce maura-caya.
akalaṅka pūrṇa-kala, lābaṇya jyotsnā jhālamala,
citra candrera tāhāte udoy

In a transcendental vision Dāsa Gosvāmī prays: "O Śrī Rūpa Mañjari devi! Behold! Just as a Cakorī-bird sees a full nectarean moon above a blue monsooncloud in the sky that increases her thirst, similarly Rāi always casts sidelong, backward glances at the face of the moon of Nanda's clan close to Govardhana Hill!"

*rati gaurī ramā dharā devī satyabhāmā; candrāvalī kori yoto vraje vrajāṅganā
sabākāra aṅga-kānti vinindita kori; dyotamānā śrī rādhikā paramā sundarī
sei Kṛṣṇa ārādhikāya nikuñja kānane; sājāibe giridhārī vividha bhūṣaṇe
marama bujhiyā agre dībo alaṅkāra; daraśane sukhī hobe vrajendra kumāra*

"With different ornaments Giridhārī decorates the most beautiful and splendrous Śrī Rādhikā, who is Kṛṣṇa's greatest worshipper and whose bodily luster defeats that of Rati, Gaurī, Lakṣmī, mother earth, Satyabhāmā and even all the Vraja-gopīs, headed by Candrāvalī. Understanding the mood I will hand Vrajendra Kumāra all the necessary ornaments, seeing which He becomes very happy."

VERSE 8:

**KANAKA RACITA KUMBHA-DVANDVA VINYĀSA BHAṄGĪ
RUCIHARA KUCAYUGMAṂ SAURABHOCCHŪNAM ASYĀḤ
SAPULAKAM ATHA GANDHAIŚ CITRITAṂ KARTUM ICCHOR
GIRIBHṚTA IHA HASTE HANTA DĀSYE KADĀ TĀN**

kanaka - golden; *racita* - made of; *kumbha* - jug; *dvandva* - pair; *vinyāsa* - placed; *bhaṅgī* - motion; *ruci* - lustre; *hara* - defeating; *kuca* - breast; *yugmaṁ* - pair; *saurabha* - fragrance; *ucchūnam* - endowed with; *asyāḤ* - Her; *sa-pulakam* - with goosepimples; *atha* - then; *gandhaiḤ* -with scents; *citritaṁ* - making pictures; *kartum* - doing; *icchoḤ* - desiring; *giri-bhṛta* - Kṛṣṇa; *iha* - here; *haste* - in the hand; *hanta* - alas!; *dāsyē* - giving; *kadā* - when; *tān* - to Him.

Alas! When can I hand Giridhārī the fragrant substances with which He wants to draw pictures on Rādhā's breasts, that defeat the beauty of golden jugs, that are very fragrant and that are studded with goosepimples of ecstasy?

Stavāmṛta Kaṇā Vyākhyā: When the transcendental vision subsides Śrīpāda Raghunātha anxiously reveals his desires to place different paraphernalia before Śrī Kṛṣṇa with which He can decorate the most beautiful Śrī Rādhārāṇī, who has assumed the mood of a *svādhīna bhartṛkā* (independent, dominant ladylove). By Śrī Rādhārāṇī's grace Śrīpāda perceives yet another pastime. Śrī Kṛṣṇa will make leaf-pictures on Śrīmatī's two breasts. *svādhīna bhartṛkā* Śrīmatī sits down and takes off Her bodice, and maidservant Tulasī relishes the beauty of Her breasts, that steal the lustre of golden jugs. Śrī Prabodhānanda

Sarasvatī prays in Rādhā Rasa Sudhānidhi (34 and 36) that he may worship these jug-like breasts:

*vṛndāṭavī prakāṣa manmatha koṭi mūrteḥ kasyāpi gokula kiśora nisākarasya
sarvasva sampuṭam iva stana śātakumbha kumbha-dvayaṁ smara mano vṛṣabhānu-
putryāḥ*

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

*krīḍā-saraḥ kanaka paṅkaja kuṭmalāya svānanda pūrṇa rasa kalpa-taroḥ
phalāya
tasmai namo bhuvana mohana mohanāya śrī rādhike tava nava stana-maṅḍalāya*

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

Śrī Tulasī Mañjarī sees that Śrī Rādhā's breasts are very fragrant and are studded with goosepimples of ecstasy because of Kṛṣṇa's touch. Kṛṣṇa now wants to make scented pictures on these breasts, so Tulasī brings Him a jewelled cup with liquid musk and a brush, but as soon as she hands him the brush the transcendental vision vanishes and Raghunātha dāsa, returning to external consciousness, laments and prays to Śrī Kṛṣṇa that he may hand Him these fragrant substances.

*svaṛṇa kumbha yugalera vinyāsa bhaṅgimā; śobhā-hārī rāi kuca-yuga madhurimā
saurabhete puṣṭa sadā pulakita-maya; yāhāra saundarye mugdha nāgarendra hoy
sei pīna kuca kumbhe vicitra rūpete; citrita koribe yabe rasa kautukete
icchā jāni gandha dravya yoto prasādhana; giridhārīra kara padme koribo arpaṇa
emata durlabha sevā mora abhilāṣa; mañjarī svarūpe kohe raghunātha dāsa*

"Nāgarendra (Kṛṣṇa, the king of amorous heroes) is enchanted by the beauty of Rādhārāṇī's breasts, whose sweetness defeats the beauty of golden jugs, that are nourished by their own excellent fragrance and that are always studded with goosepimples. With great *rasika* amusement He makes wonderful pictures on these big jug-like breasts. Knowing His desires I place all the necessary paraphernalia, like perfumes, into Giridhārī's lotuslike hands. In his *mañjarī svarūpa* Raghunātha dāsa says: "This is the precious service that I covet."

VERSE 9:

KṚṢṆASYĀMSE VINIHITA BHUJĀVALLIR UTPHULLA ROMĀ

**RĀMĀ KEYAM KALAYATITARĀM BHŪ-DHARĀRĀNYA LAKṢMĪM
JŅĀTAM JŅĀTAM PRAṆAYA CAṬULĀ VYĀKULĀ RĀGA-PŪRAIR
ANYĀ KĀNTE SAHACARI VINĀ RĀDHĪKĀM ĪDṚŚĪ VĀ**

Kṛṣṇasya - of Kṛṣṇa; *aṁse* - on the shoulder; *vinihita* - placing; *bhuja* - arm; *valliḥ* - vine; *utphulla* - blooming; *romā* - pores; *rāmā* - woman; *kā* - who; *iyam* - this; *kalayatitarām* - looking; *bhū-dhara* - mountain; *araṇya* - forest; *lakṣmīm* - beauty; *jñātam jñātam* - known; *praṇaya* - love; *caṭulā* - trembling; *vyākulā* - agitated; *rāga* - passion; *pūraiḥ* - with floods; *anyā* - another; *kānte* - lover; *sahacari* - friend!; *vinā* - without; *rādhikām* - Rādhā; *īdṛśī* - like this; *vā* - or.

Who is that lady, who is beholding the beauty of the forest near Govardhana Hill with hairs erect of joy while She places Her arm on Kṛṣṇa's shoulder? O sakhi! I know, I know! Who else can it be but passionate Rādhikā, who trembles of loving agitation?

Stavāmṛta Kaṇā Vyākhyā: Once more Śrī Rāghunātha's heart floats into the kingdom of transcendental pastimes on the waves of prayer. He perceives one pastime after the other. Śrī Rādhā is dressed and ornamented, and the *sakhis* have not yet arrived. With most blissful minds the Śrī-Yugala beholds the beauty of the forest near the base of Girirāja. Śrīmatī places Her right vine-like arm over Kṛṣṇa's shoulder and attentively beholds the beauty of the forest while Her hairs are standing on end of ecstatic love. Kṛṣṇa describes the beauty of the forest in such a way that He incites erotic feelings within Śrīmatī and that makes Her very happy.

Tulasī shows the picture of this Yugala-pastime to Śrīmatī Rūpa Mañjarī and says: "Hey! Which crownjewel of ladies is that, beholding the beauty of the forest near Govardhana Hill and placing Her vine-like arm on Kṛṣṇa's shoulders while the hairs on Her body stand on end of ecstasy?" Because Śrī Rūpa Mañjarī does not react Tulasī replies herself: "O *sakhi!* I know! I know! It cannot be any other young lady than Śrī Rādhikā, because She is trembling of love, She lovingly places Her vine-like arm on Kṛṣṇa's shoulder and She shows different signs of amorous naughtiness. Although She is now together with Kṛṣṇa She is still agitated; Her loving desires are never satisfied and She passionately relishes Kṛṣṇa's ever-fresh sweetness over and over again!" None of Rādhikā's intimate feelings can remain hidden from Her confidential maidservants, for their hearts and minds are like clear mirrors that exactly reflect Her feelings. Therefore Tulasī tells Śrī Rūpa Mañjarī: "O *sakhi!* It cannot be any other *Vraja-gopī* than Śrī Rādhikā!" When this vision ends Śrī Rāghunātha enters into external consciousness and offers the final prayers to Śrīpāda Rūpa Gosvāmī's lotus feet with great eagerness.

*hari skandhe bhuja-latā koriyā arpaṇa; sonāra pratimā lakṣmī ei kon jana
romāṅca pulakāvalī aṅge śobhā pāya; giri-rāja govardhane bhramiyā beḍāya
hari anurāga-vatī praṇaya caṭulā; ke go ei vana-devī vyākulā abalā
śrī rūpa mañjarī devī jānilām āmi; vṛndāvana pāṭa-rāṇī rādhā thākuraṇī*

"Who is this anxious sylvan goddess, who is so agitated by passionate love for Hari and who places Her vine-like arms on His shoulder? Who is this golden goddess of fortune who rambles around Girirāja Govardhana with Giridhārī, Her body beautified by goosepimples of ecstatic love? O Rūpa Mañjarī devī! I know! It is Rādhā Ṭhākuraṇī, the Queen of Vṛndāvana!"

VERSE 10:

**APŪRVA PREMĀBDHEḤ PARIMALA-PAYAḤ PHENA NIVAHAIḤ
SADĀ YO JĪVĀTUR YAM IHA KṚPAYĀ SIŅCAD ATULAM
IDĀNĪM DURDAIVĀT PRATI-PADA VIPAD-DĀVA VALITO
NIRĀLAMBAḤ SO'YAM KAM IHA TAM ṚTE YĀTU ŚARAṆAM**

apūrva - unprecedented; *prema* - love; *abdheḥ* - of an ocean; *parimala* - fragrance; *payaḥ* - water; *phena* - foam; *nivahaiḥ* - with multitudes; *sadā* - always; *yaḥ* - who; *jīvātuḥ* - life-support; *yam* -whom; *iha* - here; *kṛpayā* - out of mercy; *siṅcad* - sprinkles; *atulam* - incomparable; *idānīm* - now; *durdaivāt* - because of bad luck; *pratipada* - at every step; *vipad* - danger; *dāva* - forestfire; *valitaḥ* - burned; *nirālambaḥ* - helpless; *saḥ* - he; *ayam* - this; *kam* - of whom; *iha* - here; *tam* - him; *ṛte* -without; *yātu* - should go; *śaraṇam* - shelter.

Śrīla Rūpa Gosvāmī, who is my life-support, has mercifully sprinkled me with the foam of the fragrant water of the unprecedented ocean of *prema*. To whom else but him shall I go now that I am helpless and unfortunate, burning in the forestfire of dangers at every step?

Stavāmṛta Kaṇā Vyākhyā: When the vision (of the previous verse) disappears Śrī Rāghunātha becomes overwhelmed by feelings of separation from his very life-support Śrīla Rūpa Gosvāmī. The blazing fire of love-in-separation can be mitigated by associating with like-minded *rasika* devotees who are sweet-natured and naturally merciful, and by hearing topics of beloved Kṛṣṇa from them, but when such *rasika* devotees are not (or no longer) there, then the whole world appears to be void for a *virahī* (separated) devotee. Śrīla Rāghunātha dāsa Gosvāmī stayed in Nīlācala (Purī), where he was sprinkled by the stream of *rasa* of Śrī Caitanya-deva's mercy, for sixteen long years. When Śrīman Mahāprabhu disappeared from this world Raghu went to Vraja to commit suicide because he could not tolerate the burning feelings of separation from the Lord anymore. But when he arrived in Vraja Śrīla Rūpa and Sanātana Gosvāmī extinguished the burning fire of love-in-separation that blazed in his heart, and, thus being sprinkled by the nectar of their mercy, he took shelter of the bank of Śrī Rādhākuṇḍa, where he spent almost half a century immersed in the ecstasy of *bhajan*. Now that Rūpa and Sanātana Gosvāmī also disappeared the whole world of Rāghunātha, who is the embodiment of divine love-in-separation, became filled with darkness. That's why he says: "Śrī Rūpa Gosvāmī, who is my life-support, has mercifully

sprinkled me with the foam of the fragrant water of the unprecedented ocean of *prema*." In other words, by hearing the nectarean topics of Rādhikā and Mādhava's pastimes from Śrīla Rūpa Gosvāmī personally and by reading his books, that are filled with the same topics, Raghunātha was always immersed in an ocean of *prema*. That's why, now that Rūpa Gosvāmī has also disappeared, Raghunātha cries out in great pain: "To whom else but him shall I go, now that I am helpless and unfortunate, burning in the forestfire of dangers at every step?" Here the intolerable fire of separation from Śrī Rūpa is called a 'forestfire of danger'. The *mahājānas* (great Bengali poets) have given the following simple but heart-rending description of Śrīla Dāsa Gosvāmī's nectarean activities:

caitanyaera agocare, nija keśa chinḍi kore,
virahe vyākula vraje gelā
deha-tyāga kori mone, gelā giri govardhane,
dui gosāi tāhāre dekhilā.

"When Lord Caitanya disappeared from the world Raghunātha dāsa cut his hair and went to Vraja, suffering feelings of separation. Wanting to commit suicide he went to Giri Govardhana, but Rūpa and Sanātana Gosvāmī saw him."

dhari rūpa sanātana, rākhilā tāra jīvana,
deha tyāga korite nā dilā.
dui gosāira ājñā pāiyā, rādhākuṇḍa taṭe giyā,
bāsa kori niyama korilā

"Rūpa and Sanātana Gosvāmī saved his life by not allowing him to commit suicide. On the order of these two Gosvāmīs Raghunātha went to live on the bank of Rādhākuṇḍa, following strict rules."

cheṇḍā kombol paridhāna, vraja phala gavya khāna,
anna ādi nā kore āhāra.
tina sandhyā snāna kori, smaraṇa kīrtana kori,
rādhā pada bhajana yāhāra.

"He wore a torn quilt, ate only fruits and dairy-products from Vraja and he did not eat any grains or other solid food. Thrice a day he bathed in Rādhākuṇḍa and he remembered and glorified anyone who worshipped the lotus feet of Śrī Rādhā."

chāpāna daṇḍa rātri dine, rādhā Kṛṣṇa guṇa gāne,
smaraṇete sadāi gowāi.
cāri daṇḍa śuti thāke, svapne rādhā-Kṛṣṇa dekhe,
eka tila vyartha nāhi yāy.

"For more than twenty-two hours a day he sang and remembered the glories of Rādhā and Kṛṣṇa and he slept only two hours a day, but even then he dreamt of Rādhā and Kṛṣṇa. In this way he did not waste even a moment."

*gaurāṅgera pādāmbuje, rākhe mana bhṛṅga-rāje,
svarūpera sadāi dheyāy.
abheda śrī rūpa sane, gati yāra sanātane,
bhaṭṭa yuga priya mahāśaya.*

"He kept his bee-like mind on the lotus feet of Lord Gaurāṅga and always meditated on his *svarūpa* (spiritual body) (or: He always meditated on Śrīla Svarūpa Dāmodara Gosvāmī). Raghunātha Bhaṭṭa, Gopāla Bhaṭṭa, Śrī Rūpa and Sanātana Gosvāmī were all very dear to him and they were his shelter."

*śrī rūpera gaṇa yoto, tāra pada āśrita,
atyanta vātsalya yāra jīve.
sei āṛta-nāda kori, kāndi bole hari hari,
prabhura karuṇā hobe kobe.*

"He was surrendered to the feet of Śrī Rūpa Gosvāmī's devotees and was very affectionate to Śrī Jīva Gosvāmī. He anxiously cried out: "Hari! Hari! When will the Lord be merciful?"

*he rādhā ballabha, gāndharvikā bāndhava!
rādhikā ramaṇa! rādhā-nātha!
he vṛndāvanēśvara, hā hā Kṛṣṇa dāmodara,
kṛpā kori koro ātma-sātha.*

"O Lover of Rādhā! O Friend of Gāndharvikā! O Lover of Rādhikā! O Lord of Rādhā! O Lord of Vṛndāvana! O Kṛṣṇa Dāmodara! Please take me to you!"

*śrī rūpa sanātana, yabe hoilo adarśana,
andha hoilo ei dui nayana.
vṛthā āṅkhi kāhā dekhi, vṛthā prāṇa kāhā rākhi,
eto boli koroye krandana.*

"When Śrī Rūpa and Sanātana disappeared his two eyes became blind and he cried out: "What should these useless eyes now look at? Why should I maintain my useless life?"

*śrī caitanya śacī-suta, tāra gaṇa hoy yoto,
avatāra śrī vighraha nāma.
gupta vyakta līlā sthala, dṛṣṭa śruta vaiṣṇava,
sabāre koroye paraṇāma.*

"He offered his obeisances to Śrī Caitanya, the son of mother Śacī, all of His devotees, the deity-descension of the Lord, the holy name, the manifest and hidden pastime-places and all the Vaiṣṇava-devotees he saw and heard."

rādhā-Kṛṣṇa viyoge, chāḍilo sakala bhoge

*śukha rukha anna mātra sāra
gaurāṅgera viyoge, anna chāḍi dilo āge,
phala gavya korilo āhāra*

"He had given up all sense enjoyment because of separation from Rādhā and Kṛṣṇa and ate only dry tasteless food. Then, out of separation from Lord Gaurāṅga, he gave up eating that solid food and ate only fruits and milk."

*sanātanera adarśane, tāhā chāḍi sei dine,
kevala koroye jala pāna.
rūpera viccheda yabe, jala chāḍi dilo tabe,
rādhā-Kṛṣṇa boli rākhe prāṇa.*

"Then, when Sanātana Gosvāmī left this world, he gave that up also and drank only water. When Rūpa Gosvāmī also left him, he even gave up drinking water and kept himself alive simply by saying the names of Rādhā and Kṛṣṇa."

*śrī rūpera adarśane, na dekhi tāhāra gaṇe,
virahe vyākula loiyā kānde
Kṛṣṇa kathā ālāpana, nā śuniyā śravaṇa
uccasvare ḍāke āṛta-nāde.*

"When he could not see Śrī Rūpa Gosvāmī and his devotees anymore, he began to cry, suffering from their separation and when he could not hear them speaking about Kṛṣṇa anymore, he loudly began to cry of grief."

*hā hā rādhā Kṛṣṇa kothā, kothā viśākhā lalitā,
kṛpā kori deho daraśana!
hā caitanya mahāprabhu, hā svarūpa mora prabhu,
hā hā prabhu rūpa sanātana!*

*kānde gosāi rātri dine, puḍi' jāy tanu mone,
kṣaṇe aṅga dhūlāya dhūsora
cakṣu andha anāhāra, āpanāra deha-bhāra
virahe hoilo jara jara.*

"O Rādhā Kṛṣṇa! Where are You?! Where are you, Viśākhā and Lalitā?! Please grant me your audience! O Caitanya Mahāprabhu! O my Lord, Svarūpa Dāmodara! O Lords Rūpa and Sanātana!" Day and night Śrīla Raghunātha Dāsa Gosvāmī was crying like this while his body and mind were burning and his limbs were greyed by dust (as he rolled around on the ground). He had become blind from fasting, and he considered his old and worn-out body to be a great burden out of these feelings of separation."

rādhākuṇḍa taṭe paḍi, saghane niśvāsa chāḍi,

*mukhe vākya na hoy sphuraṇa.
manda manda jihvā noḍe, prema aśru netre paḍe,
mone Kṛṣṇa koroye smarāṇa.*

"Falling on the bank of Rādhākunḍa, he breathed out deeply, unable to say a word. His tongue moved slowly as tears of love fell from his eyes and he remembered Kṛṣṇa."

*sei raghunātha dāsa, pūrāho monera āśa,
ei mora boḍo āche sādha.
e rādhā ballabha dāsa, mone boḍo abhilāṣa,
prabhu more koro parasāda.*

(Pada Kalpataru)

"May this Raghunātha dāsa fulfill my desires, this is my great aspiration. This Rādhā Ballabha dāsa has one great desire on his mind: "O Lord! Be merciful to me!"

*bhāgavata cūḍāmaṇi, śrīpāda rūpa gosvāmī,
prabhu mora jīvana upāya
ananta mahimā tāra, kibā jāni mui chāra,
bhū-maṇḍale yāra guṇa gāya*

Śrīpāda Rūpa Gosvāmī is the crownjewel of all theistic saints and he is my means of survival. How can a wretch like me ever know his endless glories, whose attributes are glorified by the whole world?"

*apāra premābdhi jala, parimala niramala,
tāhāra taraṅga phenāmṛte
nimajjita koilo more, lilāmṛta pārāvāre,
śrī rūpera kṛpā kaṭākṣete*

"He plunged me into the waves of the boundless ocean of his *prema*, that bear nectarean foam with a spotless fragrance. Indeed, Śrī Rūpa's merciful glances are like an ocean of nectarean pastimes!"

*dāruṇa vidhira nāṭa, bhāṅgilo premera hāṭa,
kāhā mora śrī rūpa gosāi
mahā dāvānale yeno, jāriteche more heno,
juḍāite āra nāhi ṭhāi*

"The cruel actor Fate has destroyed this marketplace of *prema* now. Where is now my Śrī Rūpa Gosvāmī? It is as if I am scorched by a great forestfire and I cannot find relief anywhere!"

VERSE 11:

**ŚŪNYAYATE MAHĀ-GOṢṬHAM GIRĪNDRO'JĀGARĀYATE
VYĀGHRA TUṆDĀYATE KUṆḌAM JĪVĀTU RAHITASYA ME**

śūnyāyate - becoming empty; *mahā* - great; *goṣṭham* - meadows; *girīndraḥ* - the king of mountains; *ajāgarāyate* - becoming a python; *vyāghra* - tiger; *tuṇḍāyate* - becoming a mouth; *kuṇḍam* - Rādhākuṇḍa; *jīvātu* - life-support; *rahitasya* - without; *me* - my.

Without my life-support (Śrī Rūpa Gosvāmī) the great meadows of Vraja are empty, the Govardhana Hill stretches itself out like a python and Rādhākuṇḍa has become like the gaping mouth of a tiger.

Stavāmṛta Kaṇā Vyākhyā: Seeing Śrīla Raghunātha's steadiness in *bhajan* and extraordinary renunciation Śrīman Mahāprabhu became most pleased with him and bestowed His special grace on him by giving him a Śrī Govardhana-*śilā* and a *guñjā-mālā*. This made Raghu think:

*śilā diyā gosāi more samarpilā govardhane; guñjā-mālā diyā dilā rādhikā caraṇe
ānande raghunāthera bāhya vismaraṇa; kāya mane sevilena gaurāṅga caraṇa*

(C.C. Antya 6)

"Through the stone the Lord has given me to Govardhana Hill and through the Guñjā-mālā He has given me to Rādhikā's lotus feet. Out of ecstasy Raghunātha forgot everything external and with body and mind he served Gaurāṅga's lotus feet." Following the Lord's disappearance Raghunātha's heart began to burn with feelings of separation from Him and he went to Vraja to see Girirāja, the place given to him by the Lord, and Śrī Rādhikā. When he came to Vraja Raghu, whose heart was burning with the pangs of separation, wanted to commit suicide by throwing himself from Govardhana Hill, but by the grace of Śrī Rūpa and Sanātana and by seeing Vraja-dhāma, Śrī Girirāja and Śrī Rādhākuṇḍa, which is non-different from Śrīmatī Rādhārāṇī, he received consolation and became absorbed in *bhajan* day and night. Now that Śrī Rūpa Gosvāmī has also disappeared from the world the great pasturingfields of Vraja appear void to Raghunātha dāsa. Everything seems to be empty, although it is full, and nothing else but the vision of the beloved can fill up that void. The poet Vidyapati sings these words of *virahinī* Rādhā: *sūna bhelo mandira sūna bhelo nagari; sūna bhelo daśa diśa sūna bhelo sagari*: "Empty are the houses, empty are the towns, empty are the ten directions and everything is empty." In the mood of this Rādhārāṇī Śrīman Mahāprabhu said:

*udvege divasa nā yāy, kṣaṇa hoilo yuga-sama; varṣāra megha prāya asru
variṣe du-nayana
govinda viraha śūnya hoilo tri-bhuvana; tuṣānale poḍe yeno nā yāy jīvana*

"Because of My agitation the day will not pass, a second appears to be like an age to Me and My eyes are like monsoon-clouds that shower tears. Out of separation from Govinda the three worlds seem to be empty. I am burning in a slowfire and My life will not leave Me!" The burning of this fire of separation is more intense than the burning of millions of *bāḍavānala*-slow fires (a fire vomitted by a seahorse of yore) and is yet more tasty than millions of nectar-oceans. Without the presence of Śrīla Rūpa Gosvāmī the beloved Girirāja Govardhana and Śrī Rādhākuṇḍa, which is nondifferent from Śrī Rādhārāṇī Herself, appear to Raghunātha dāsa as terrifying as a python and the mouth of a tiger. In other words, when he sees these sweet places they remind him of Śrī Rūpa and that only frightens him and increases the fire of separation that burns in him. When the beloved is absent everything that reminds of the beloved is giving the lover pain (for instance, the toys and clothes of a child are very dear to the parents, but if the child accidentally dies these same clothes and toys give intolerable pain to the parents. Ed). Śrīla Caṇḍī dāsa speaks on Śrī Rādhā's behalf about how all beloved objects appear to Her like time, that simply takes Her life away from Her:

*eke kāla hoilo more nahali yauvana; āra kāla hoilo mora vāsa vṛndāvana
āra kāla hoilo more kadambeta tala; āra kāla hoilo more yamunāra jala
āra kāla hoilo mora ratana bhūṣaṇa; āra kāla hoilo more giri govardhana
eto kāla sane āmi thāki ekākinī; emata vethita nāi śune ye kāhinī
dvija caṇḍī dāsa kohe nā koho emana; kāru kon doṣa nāi sab eka jana*

"Some time passed and My youth left Me, some time passed and I lived in Vṛndāvana, some time passed and I stayed at the base of the Kadamba-tree, some time passed and I was in the water of the Yamunā, some more time passed as My jewels and ornaments and some time passed for Me at Giri Govardhana. So much time I spent alone. I have never heard such a painful story. Dvija Caṇḍī dāsa says: "Don't speak like that! No one is to be blamed for this except for One Person!"

*jīvana upāya mora śrī rūpa gosvāmī; tāhā vinā śūnya dekhi ei vraja bhūmi
ajagara samatula giri govardhana; rādhākuṇḍa vyāghra tuṇḍa heno loy mone*

"Śrī Rūpa Gosvāmī is my only life-support. Without him I see this whole Vraja-bhūmi as empty, Giri Govardhana appears like a snake and Rādhākuṇḍa like the gaping mouth of a tiger."

VERSE 12:

NA PATATI YADI DEHAS TENA KIM TASYA DOṢAḤ

**SA KILA KULIŚA SĀRAIR YAD VIDHĀTRĀ VYADHĀYI
AYAM API PARA HETUR GĀḌHA TARKĒNA DRṢṬAḤ
PRAKATA KADANA BHĀRAM KO VAHATV-ANYATHĀ VĀ**

na - not; *patati* - falls; *yadi* - if; *dehaḤ* - body; *tena* - with it; *kim* - what; *tasya* - his; *doṣaḤ* - fault; *sa* - he; *kila* - surely; *kuliśa* - thunderbolt; *sāraiḤ* - with essences; *yad* - that; *vidhātrā* - by the Creator; *vyadhāyi* - made; *ayam* - this; *api* - even; *para* - another; *hetuḤ* - cause; *gāḍha* - deep; *tarkēna* - by arguments; *drṣṭaḤ* - seen; *prakata* - manifest; *kadana* - miserable; *bhāram* - weight; *kaḤ* - who; *vahatu* - would carry; *anyathā* - otherwise; *vā* - or.

If this body does not fall (die), then that is not the fault of the body. Surely the Creator made it as hard as the essence of a thunderbolt. But even this a cause seen through intense arguments. Who else could clearly carry such a load of pain and misery?

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa is greatly lamenting out of separation from Śrīla Rūpa Gosvāmī and he is very unsteady. After Śrī Caitanya Mahāprabhu and Svarūpa Dāmodara left the earthly plane in Nīlācala, Raghunātha came to Vraja to commit suicide by jumping from Govardhana Hill, but Śrī Rūpa and Sanātana Gosvāmī stopped him and convinced him to engage in *bhajan* on the bank of Rādhakuṇḍa. Now that Rūpa and Sanātana have also disappeared, Raghu remembers: "By committing suicide my body could not be destroyed, because the Creator has made it as hard as the essence of a thunderbolt." The purport of that is that if his body was destroyed by committing suicide then he could not now be suffering in the fire of separation from his beloveds again. Is it therefore the fault of the body that it was not destroyed at that time? To this he answers: "No, it is not the fault of the body at all, because although it suffers so much in the fire of separation from one beloved after the other, the life-air is still in the body. Is it ever possible to destroy such a body, which is made of the essence of a thunderbolt?"

"Or, through intense arguing and rationalising, there can be another reason why the body was not destroyed through suicide, or through the disappearance of one beloved after the other: Who else but me will carry such a load of misery? In other words: In order to tolerate all this intolerable pain my suicide did not take place and there is no one in the world but me anyway who can tolerate such a load of misery, that is for sure!"

*bhṛgupāte e dehera nā hole patana; e dehera doṣa nāi śunaho kāraṇa
vajra sāra diyā vidhi korilo nirmāṇa; eto duḤke veñce āchi tāhāra pramāṇa
athavā kāraṇa dekhi korile vicāra; āmā bhinna ke sahībe eto duḤka bhāra
dāvānala sama yei viraha santāpa; ughāriyā kohe mora dāsa raghunātha*

"If this body does not fall through suicide, then it is not the fault of the body. Listen to the reason why: The Creator has made it as hard as the essence of a thunderbolt, and that can be proven by the fact that I have still survived all this misery. And I can also consider

another cause: Who else but me could tolerate such a load of misery? My Raghunātha dāsa says: The pangs of separation are like a forestfire!"

VERSE 13:

**GIRI-VARA TAṬA KUÑJE MAÑJU VṚNDĀVANEŚĀ
SARASI CA RACAYAN ŚRĪ RĀDHĪKĀ KṚṢṆA KĪRTIM
DHR̥TA RATI RAMAÑĪYAM̐ SAṂSMARAM̐ TAT PADĀBJAM̐
VRAJA DADHI PHALAM AŚNAN SARVA KĀLAM̐ VASĀMI**

girivara - Govardhana hill; *taṭa* - base; *kuñje* - in a grove; *mañju* - beautiful; *vṛndāvaneśā* - Rādhā, the Queen of Vṛndāvana; *sarasi* - lake; *ca* - and; *racayan* - making; *śrī rādhikā-Kṛṣṇa kīrtim* - glorification of Śrī Rādhikā and Kṛṣṇa; *dhr̥ta* - holding; *rati* - love; *ramañīyam̐* - lovely; *saṁsmaram̐* - remembering; *tat* - Their; *padābjam̐* - lotus feet; *vraja* - of Vraja; *dadhi* - yoghurt; *phalam* - fruits; *aśnan* - eating; *sarva* - all; *kālam̐* - time; *vasāmi* - residing.

I will always reside in a lovely grove on the bank of Vṛndāvaneśvarī's lake Śrī Rādhākuṇḍa, at the base of Girirāja Govardhana, glorifying Śrī Rādhikā and Kṛṣṇa, loving Them and remembering Their enchanting lotus feet, eating yoghurt and fruits of Vraja.

*giri-vara taṭa kuñje rādhākuṇḍa tīre; ciro-kāla vāsa kori lālasā antare
nāma rūpa guṇa līlā koriyā kīrtana; rādhā-Kṛṣṇa kuñja līlā koribo smarāṇa
anurāge ramañīya yugala caraṇa; premānande rātri dina koribo sevana
vṛndāvanera dadhi phala koriyā bhojane; kuṇḍa tīre paḍe thāko jīvane maraṇe*

"In my heart I carry the desire to always live in a *kuñja* on the bank of Rādhākuṇḍa at the base of Govardhana, the best of mounts, glorifying and remembering the holy names, forms, and *kuñja*-pastimes of Rādhā and Kṛṣṇa. Day and night I will serve the lotus feet of the Divine Pair with passionate and ecstatic love and I will eat yoghurt and fruits of Vṛndāvana, staying on the bank of the *kuṇḍa* in life and in death."

VERSE 14:

**VASATA GIRI-VARA-KUÑJE LAPATAḤ ŚRĪ RĀDHIKE'NU KṚṢṆETI
DHAYATO VRAJA DADHI TAKRAM̐ NĀTHA SADĀ ME DINĀNI GACCHANTU**

vasataḤ - residing; *giri* - mountain; *vara* - best; *kuñje* - in a grove; *lapataḤ* - speaking; *śrī rādhike* - O Rādhā!; *nu* - and; *Kṛṣṇa* - O Kṛṣṇa!; *iti* - thus; *dhayataḤ* - eating; *vraja* - Vraja; *dadhi* -

yoghurt; *takram* - buttermilk; *nātha* - O Lord!; *sadā* - always; *me* - my; *dināni* - days; *gacchantu* - may they go.

O Lord (Rūpa Gosvāmī)! May I always pass my days residing in a grove by Govardhana Hill, singing the names 'Śrī Rādhike!' and 'Kṛṣṇa!' and eating yoghurt and buttermilk from Vraja!

Stavāmṛta Kaṇā Vyākhyā: Although Śrī Raghunātha dāsa was already residing at Rādhākunḍa, completely ecstatically engaged in divine passionate *bhajan* and drinking only a little buttermilk, still he repeatedly prays like this to the lotus feet of Śrīla Rūpa Gosvāmī because the Lord is inexhaustible. Day and night, in dreams or in wakefulness, Śrī Raghunātha had only one desire - to attain the personal service of Śrīmatī Rādhārānī - this is revealed in many different ways and words in this grandiose compilation "Stavāvalī". The river of Raghunātha's love forcefully streamed towards the *rasa*-ocean of Śrī Rādhā with high waves caused by incessant rainfall of eagerness. There's no end to this course - no rest! Only the sensitive devotees will understand this. Śrī Raghunātha is Lord Gaurāṅga's beloved associate, and the Lord eternally sports with His eternal associates. *adyāpiho sei līlā kore gaura rāya; kono kono bhāgyavān dekhībare pāya*. "Some fortunate souls can see how Lord Gaura sports (with His eternal associates like Śrīla Raghunātha dāsa Gosvāmī) even now". Some fortunate souls can see Śrī Raghunātha dāsa Gosvāmī's *viraha-līlā* (pastimes of separation) with their own eyes!

*giri-vara kuñje sadā koriyā vasati; vraja-vane dadhi ghola pāna kori niti
agre boli hā rādhe! hā vṛndāvaneśvari; paścāte bolibo hā Kṛṣṇa giridhārī
su-madhura dui nāma premāmṛta dhāma; rasanā prāṅgaṇe nṛtya koru avirāma
ei to prārthanā more kori nivedana; āśā pūrṇa korun mora śrī rūpa caraṇa*

"I will always stay in a *kuñja* of Govardhana Hill, drinking yoghurt and buttermilk from the Vrajavana. First I will say "Hā Rādhe! Hā Vṛndāvaneśvari!", and after that I will say "Hā Kṛṣṇa Giridhārī!" These two sweet names are the abode of nectarean love that constantly dance on the courtyard of my tongue. This is my prayer at the lotus feet of Śrīla Rūpa Gosvāmī: "Please fulfill my desires!"

Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Prārthanāśraya Caturdaśakam"

Translated 1989 - 1995 by Advaita dāsa.

Abhīṣṭa Sūcanam

"Indication of my desires"

VERSE 1:

**ĀBHĪRA PALLĪ PATI PUTRA KĀNTĀ
DĀSYĀBHILĀṢĀTI BALĀŚVA VARAḤ
ŚRĪ RŪPA CINTĀMALA SAPTI SAMSTHO
MAT SVĀNTA DURDĀNTA HAYECCHUR ĀSTĀM**

ābhīra - cowherder; *pallī* - village; *pati* - lord; *putra* - son; *kāntā* - lover; *dāśya* - service; *abhilāṣa* - desire; *ati* - very; *bala* - strong; *aśva* - horse; *vāra* - riding; *śrī rūpa* - Śrī Rūpa Gosvāmī; *cintā* - thoughts; *amala* - spotless; *sapti* - seven; *saṁsthaḥ* - riding; *mat* - my; *svānta* - heart; *durdānta* - uncontrollable; *haya* - horse; *icchuḥ* - desiring; *āstām* - may be.

May my uncontrollable mind mount the horse of spotless thoughts about Śrī Rūpa Gosvāmī that is mounted by the strong desire to serve the lover of the son of the lord of the village of cowherders.

Stavāmṛta Kaṇā Vyākhyā: In this final *stava* of Stavāvalī, named Abhīṣṭa Sūcanam, Śrī Raghunātha dāsa indicates his spiritual aspirations. First of all he indicates (*sūcana*) that all the *rāgānugā* Gauḍīya Vaiṣṇava devotees do their *bhajana* in allegiance to Śrīla Rūpa Gosvāmī:

rāgātmika bhakti mukhya vrajavāsi jane; tāra anugata bhaktira 'rāgānugā' nāme

.....

*rāgamayī bhaktir hoy rāgātmikā nāma; tāhā śuni lubdha hoy kon bhāgyavān
lobhe vrajavāsi bhāve kore anugati; sāstra yukti nāhi māne - rāgānugāra prakṛti*

"The eternal associates of Kṛṣṇa in Vraja are the main *rāgātmika* devotees, and devotion that follows in their wake is called *rāgānugā bhakti*. Devotion full of *rāga* (transcendental fervour) is called *rāgātmika bhakti*. A fortunate soul who becomes greedy after hearing about this will start following the mood of the people of Vraja, who are these *rāgātmika* devotees. The nature of such *rāgānugā* devotees is that they do not care about scriptural injunctions and logical arguments."

*bāhya antara ihāra dui to sādhana; bāhya - sādha dehe kore śravaṇa kīrtana
mane - nija siddha deha koriyā bhāvana; rātri-dine kore vraje kṛṣṇera sevana
nijābhīṣṭa Kṛṣṇa preṣṭha - pāchete lāgiyā; nirantara sevā kore antarmanā hoiyā*

"There are two kinds of devotional practice - external and internal. Externally one practises hearing and chanting in one's physical body and internally, that is mentally, one

conceives of one's spiritual body in which one serves Kṛṣṇa in Vraja day and night. In this meditation one follows in the footsteps of one's favorite devotee of Kṛṣṇa and always performs mental devotional service." The *rāgānugā sādḥaka* attains perfection in the Vraja-rasa by following in the footsteps of the eternally perfect devotees of Vraja. Those who are *mañjarī bhāva upāsakas* externally follow in the footsteps of, for instance, Śrī Rūpa Gosvāmī by residing in Vraja and hearing and chanting the glories of Rādhā and Kṛṣṇa, and in their mentally conceived spiritual bodies they follow in the footsteps of Śrīmatī Rūpa Mañjarī and think of Rādhā and Kṛṣṇa's pastimes and the service they are to perform in these pastimes. This is why Śrī Raghunātha dāsa says: "May my uncontrollable mind mount the horse of spotless thoughts about Śrī Rūpa Gosvāmī that is mounted by the strong desire to serve the lover of the son of the lord of the village of cowherders". In other words: "Let me be engaged in the mentally performed service of Śrī Rādhā that I desire so much, following in the footsteps of Śrī Rūpa Gosvāmī. By Śrī Rūpa's grace my uncontrolled mind will certainly be engaged in this meditative service of Śrī Rādhā".

Śrī Raghunātha dāsa Gosvāmī is one of Śrī Caitanya Mahāprabhu's eternal associates and an eternal maidservant of Śrī Rādhā, and therefore there's no question of him having an uncontrolled mind; he is never an ordinary human being! He is only expressing his own humility and is teaching the world of practising devotees that it is never beautiful to concoct one's own service to Śrī Rādhā, but that one should follow in the footsteps of the previous *ācāryas*. *rūpa raghunātha pade hobe ākūti; kobe hām bujhabo sei yugala prīti* (Prārthanā) "When will I understand the love of the Divine Couple by eagerly following in the footsteps of Śrī Rūpa and Śrī Raghunātha dāsa Gosvāmī?"

yugala kiśora prema, lakṣa bāna yeno hema, heno dhana prakāśilo yārā;
jaya rūpa sanātana, deho more prema dhana, se ratana mora gale hārā

"The love of Rādhā and Kṛṣṇa is as pure as gold molten a hundred thousand times. All glories to Rūpa and Sanātana Gosvāmī, who revealed this treasure! Give me this treasure of love! I will wear this gem as a necklace!" (Prema Bhakti Candrikā) They can give this treasure, others not.

ābhīra pallīra pati, vraja rāja mahā mati,
śrī govinda tāhāra nandana
govinda preyasī yini, śrī rādhikā ṭhākurānī,
pādapadma dāsya rahu mon.

"Śrī Govinda is the son of the high-minded king of Vraja, the lord of the cowherd-settlement, and Śrī Rādhikā Ṭhākurānī is His beloved. May my mind dwell in the service of Her lotus feet."

śrī rūpa gosvāmīpāda, ye cintāya dina rāta,
nimagana parama ānande.
sei cintā niramala, aśva yena jhalamala,
bhramiyā beḍāy kuñje kuñje.

"Thinking of Śrī Rūpa Gosvāmīpāda day and night immerses me in the pinnacle of bliss. This spotless thinking is like a shining horse that wanders from *kuñja* to *kuñja*."

*śrī rūpera cintā aśve, mora yei abhilāṣe,
viharaye aśvārohī sukhe
mora citta durdānta, aśva tāhe hoy śānta,
tabe dhanya māni āpanāke*

"May my desire be a blissful rider on the horse of thoughts of Śrī Rūpa Gosvāmī. Then my uncontrolled horse-like mind will become peaceful and I will consider myself blessed."

VERSE 2:

**YAD YATNATAḤ ŚAMA DAMĀTMA VIVEKA YOGAIR
ADHYĀTMA LAGNAM AVIKĀRAM ABHŪN MANO ME
RŪPASYA TAT SMITA-SUDHĀM SADAYĀVALOKAM
ĀSĀDYA MĀDYATI HAREŚ CARITAIR IDĀNĪM**

yat - whose; *yatnataḥ* - efforts; *śama* - loyalty; *dama* - self-control; *ātma viveka* - discrimination of the self; *yogaiḥ* - by spiritual efforts; *adhyātma* - transcendence; *lagnam* - absorbed; *avikāram* - free from changes; *abhūt* - became; *manaḥ* - mind; *me* - my; *rūpasya* - of Rūpa; *tat* - his; *smita* - smile; *sudhām* - nectar; *sadayā* - merciful; *avalokam* - looking; *āsādyā* - attaining; *mādyati* - maddens; *hareḥ* - of Hari; *caritaiḥ* - with the pastimes; *idānīm* - now.

Through the efforts of Śrī Rūpa Gosvāmī my mind has become equipoised (*śama*), controlled (*dama*) and absorbed in transcendence through the practice of *ātma viveka* (spiritual discrimination) and *yoga*. Because of attaining his merciful glance and his nectarean smile my mind has now become maddened by Śrī Hari's pastimes!

Stavāmṛta Kaṇā Vyākhyā: Here the word *śama* means *bhagavan-niṣṭhā*, loyalty to the Lord, *dama* means control of the senses, *ātma viveka* means discrimination between spirit and matter, and *yoga* means that Śrīpāda's mind became free from transformations by meditating on the Lord's lotus feet, which means that he became absorbed in the Lord, freed from lust, anger and greed. As a result of Śrī Rūpa's special mercy that peaceful mind became mad with the pastimes of Hari. This indicates how pure the heart must be before it is able to perceive the Lord's pastimes. The desire to relish pure flavours cannot awaken within a heart which has been covered over by the deep darkness of a mundane cultivation from beginningless time. Śrīman Mahāprabhu Himself proclaimed: *malina mana hoile nahe kṛṣṇera smarāṇa* (C.C.) "When the mind is contaminated one cannot remember Kṛṣṇa." Due to ill fortune, sin and offenses committed to great souls the heart is contaminated, and even after a prolonged practice of *bhajana* we cannot see the bad habits of the *sādhaka*

disappearing, or *rati* awakening within his heart. When that love of God awakens, the flavours of His transcendental pastimes can be relished as they are. Hence the devotee-aspirant should first of all purify his heart by offenselessly hearing and chanting the glories of the Lord. By the grace of the *rasika bhāgavata bhaktas* the moonlight of the love of Vraja will shine on such a crystal-clear heart, thus illuminating it or coloring it with the right feeling. When the heart is thus purified the mundane cultivation is removed and the mind of the *sādhaka* becomes maddened by the sweetness of the Lord's pastimes. The relish of these flavours then becomes his very life support. In *Bhakti Rasāmṛta Sindhu Śrīla Rūpa Gosvāmī* has ascertained the means by which devotional flavours can be relished:

*bhakti nirdhūta doṣāṇām prasannojjvala cetasām; śrī bhāgavata raktānām rasikāsaṅga
raṅginām
jīvanībhūta govinda pāda bhakti sukhā-śriyām; premāntaraṅga bhūtāni
kṛtyānyevānutiṣṭhatām
bhaktānām hṛdi rājantī saṁskāra yugalojjvalā; ratir ānanda rūpaiva nīyamānā tu rasyatām
kṛṣṇādibhir vibhāvādyair gatair anubhāvādhvani; prauḍhānanda camatkāra kāṣṭhām
apadyate parām*

"Those who are completely washed of all material contamination (such as hatred, attachment, lust and anger) by their practice of devotion, whose hearts are brightened by spiritual satisfaction, who are very attached to hearing the holy topics of Śrīmad Bhāgavata, who enjoy the blissful company of *rasika* saints, whose very life is the blissful wealth of devotion to Govinda's feet, who always discharge the confidential duties of love like *hari nāma saṅkīrtana*, associating with *rasika* saints, hearing transcendental topics from them and remembering these topics throughout the day - for such advanced devotees, whose hearts are always radiant with bliss, having gone through reformatory processes (*saṁskāras*) in this life and in previous births, the seed of *rati*, whose form is transcendental bliss, is sown in the heart. Thus the blend of *vibhāva* and so, that have Śrī Kṛṣṇa as the object, becomes delicious and enters the path of perception, reaching the platform of great bliss and astonishment." That Śrīla Raghunātha dāsa Gosvāmī is such an elevated devotee who has reached this stage of topmost bliss and astonishment is shown by his last words in this verse: ***mādyati hares caritair idānīm*** "My mind is maddened by the pastimes of Hari!"

VERSE 3:

**NIBHṚTA VIPINA LĪLĀḤ KṚṢṆA VAKTRAM SADĀKṢNĀḤ
PRAPIBATHA MRGA KANYĀ YŪYAM EVĀTI DHANYĀḤ
KṢAṆAM API NA VILOKE SĀRAMEYĪ VRAJASTHĀPY
UDARA BHARAṆA VṚTTYĀ VAMBHRAMANTĪ HATĀHAM**

nibhṛta - confidential; *vipina* - forest; *līlā* - pastimes; *Kṛṣṇa vaktraṁ* - Kṛṣṇa's face; *sadā* - always; *akṣṇaH* - with the eyes; *prapibatha* - drinking; *mṛga* - deer; *kanyā* - daughters; *yūyam* - you (pl); *eva* - only; *ati* - very; *dhanyāH* - fortunate; *kṣaṇam* - moment; *api* - even; *na* - not; *viloke* - seeing; *sārameyī* - dog; *vrajastha* - staying in Vraja; *api* - although; *udara* - belly; *bharaṇa* - filling up; *vṛtṭyā* - with the profession; *vambhramantī* - wandering; *hatā* - perished; *aham* - I.

O Daughters of the deer! You are extremely blessed, because while you wander in this forest your eyes can constantly drink the sweet nectar of Kṛṣṇa's face. But I have not seen this for even a moment because, although I am living in Vraja, I am just wandering around like a bitch, engaged in filling up my belly! Alas! I am condemned!

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa falls in the forest on the bank of Śrī Rādhākuṇḍa, crying out of separation from Śrī Rādhārāṇī and showering his chest with his tears. Before him he sees some young does walking, looking here and there with their wide, restless eyes and he thinks to himself: "They must surely have been blessed with the vision of Śrī Kṛṣṇa, otherwise how could their eyes ever be so beautiful? Just see, they are wandering around here and there with startled eyes, looking at Śrī Kṛṣṇa!" Thinking of the great fortune of these young does, Śrī Raghunātha dāsa becomes very humble and he tells the does: "O Daughters of the deer! You are truly blessed, because while you wander in this solitary forest your eyes can constantly drink the sweet nectar of Kṛṣṇa's face!" In Śrīmad Bhāgavata, in the Veṅu-Gīta-chapter, the Vraja-sundarīs declare that the eyes of a person have really become successful when they have seen Kṛṣṇa: *akṣaṇvatām phalam idaṁ na paraṁ vidāma* "O *sakhīs!* We cannot think of any greater fruit for the eyes than this!" (Ś.B. 10.21.7). And on the other hand the eyes are condemned if they do not see Kṛṣṇa! Śrīman Mahāprabhu sang:

vaṁśī gānāmṛta dhāma, lāvāṇyāmṛta janma-sthāna
ye nā dekhe se cānda vadana.
se nayane kibā kāja, poḍuk tāra māthe bāja,
se nayane rohe ki kāraṇa?

(Caitanya Caritāmṛta Madhya 2)

"What is the use of eyes if they do not see Kṛṣṇa's moonlike face, which is the abode of the nectarean song of His flute and the birthplace of nectarean elegance? Let a thunderbolt fall on it!" Hence Śrīpāda Raghunātha greatly praises the does and condemns himself - "I am just like a bitch, for though I live in Vraja I have not seen Śrī Kṛṣṇa, who is the fruit for the Vrajavāsīs' eyes, for even a moment! I am destroying myself by merely running around to fill up my belly!" By speaking these humble words Śrī Raghunātha dāsa instructs people like me that I am living in Vraja, but I do not miss my beloved deity. What to speaking of missing my beloved deity, I don't even engage in any *sādhana bhajana*. I am simply wandering around freely, freely eating, dressing and enjoying other bodily delights,

thus wasting this rare human form of life." Śrīla Premānanda Ṭhākura sang properly when he said this to people like me:

*koho bhaji vṛndāvana, ghare sukha vāso mana,
bhālovāsa vasana bhūṣaṇe.
santuṣṭa mānicho māne, mahā-krodha apamāne,
ātma sukha ghucilo kemone.
kohicho gopīra dharma, ki bujhicho tāra marma,
svabhāva chāḍite nāra tile.
dekhīyā pāicho sukha, prakṛti bāghinī mukha,
sarvātmā sahita yei gile.*

"You say 'I worship Vṛndāvana' while you blissfully stay at home, loving to dress and ornament yourself. You are quite satisfied when you are honoured and you are very angry when you are dishonored. How have you given up all selfish pleasures? You speak about the love of the *gopīs*, but what have you understood of that? You cannot give up your nature (bad habits) even slightly! When you look at the face of the tiger of *prakṛti* (women or anything material), that will swallow you completely, you feel very happy."

VERSE 4:

**MAN MĀNASONMĪLAD ANEKA SAṄGAMA PRAYĀSA KUṆJODARA SAṄGA
LABDHAYOḤ
NIVEDIYA SAKHY ARPAYA MĀM SVA SEVANE VĪṬĪ PRADĀNĀVASARE VRAJEŚAYOḤ**

mat - my; *mānasa* - mental; *unmīlad* - manifest; *aneka* - often; *saṅgama* - union; *prayāsa* - effort; *kuṅja* - grove; *udara* - in the middle; *saṅga* - meeting; *labdhayoḤ* - attaining; *nivediya* - offer; *sakhi* - O friend!; *arpaya* - offer; *mām* - me; *sva* - own; *sevane* - service; *vīṭī* - betelleaves; *pradāna* - giving; *avasare* - on the occasion; *vrajeśayoḤ* - of the king and queen of Vraja.

O sakhi! The King and Queen of Vraja, who are manifest in my mind, have met in the *kuṅja* after great effort. Please engage me in offering Them betelleaves while you are serving Them!

Stavāmṛta Kaṇā Vyākhyā: Once when Śrī Raghunātha dāsa is humbly weeping he suddenly sees Śrīmatī Rūpa Mañjarī standing before him. How many tears of compassion are streaming from her eyes! Śrī Raghunātha, now in the identity of Tulasī mañjarī, rolls before Śrī Rūpa mañjarī's feet and prays to his beloved in the following two verses: "O *sakhi!* The King and Queen of Vraja, who are manifest in my mind, and who are difficult to obtain for

Each other, have met in the *kuñja* after great effort!" Actually Rādhā and Kṛṣṇa are One, but They have divided in Two for the sake of performing amorous, extramarital pastimes that are arranged for Them by Yogamāyā, who can accomplish the impossible (*aghaṭana ghaṭana paṭīyasī*) and in which They rarely attain Each other. This extramarital relationship is much sweeter than wedded love because it is a hidden love which is faced with many obstacles. The pastimes of Śrī Rādhā and Mādhava meeting Each other in Vṛndāvana, where They have an extramarital relationship, is astonishing. Bhagavatī Yogamāyā very expertly fulfills the desires for enjoyment of the most wonderful and tasty pastimes of the Supreme Lord and His eternal consorts, amidst situations wherein They are difficult to attain for Each other, They must conceal Their love and They encounter many obstacles. Through a lot of endeavour and the support of Their *sakhis*, crossing over many obstacles They meet Each other and relish the sweetness Their rarely attained mutual love, which is so full of eagerness.

Śrī Raghunātha dāsa says: "O *sakhi* Rūpa Mañjarī! When Rādhā and Kṛṣṇa reveal Their sweet pastimes after having met Each other with great effort and you are serving them, then please engage me in the service of offering Them betelleaves!" Devotional service is the very life of the *mañjarīs*; without it they cannot live. How much their hearts are suffering when they have no service to render! Rādhā's maidservants are made entirely of devotional service. When service does not come to those who are the embodiments of service they become so upset - a person who does not know the intricacies of service cannot fathom that! This service is rarely attained; if there is even a whiff of personal desire left in the heart it cannot be attained. Especially the confidential service of Śrī Rādhā-Mādhava, and most of all the confidential service rendered to Them when They enjoy with Each other, is only attainable for the maidservants of Śrī Rādhā, who are totally fixed in devotional service. That is why Śrīpāda humbly prays to Śrī Rūpa Mañjarī and other maidservants in the following, fifth verse, that he can witness their service.²⁶

VERSE 5:

**NIVIḌA RATI VILĀSĀYĀSA GĀDHĀLASĀNGĪM
ŚRAMA-JALA KAṆIKĀBHIḤ KLINNA GAṆḌAṂ NU RĀDHĀM
VRAJAPATI SUTA VAKṢAḤ PĪṬHA VINYASTA DEHĀM
API SAKHI BHAVATĪBHIḤ SEVYAMĀNĀM VILOKE**

niviḍa - intense; *rati* - love; *vilāsa* - pastimes; *āyāsa* - endeavour; *gāḍha* - great; *ālasa* - fatigue; *aṅgīm* - body; *śrama* - fatigue; *jala* - water; *kaṇikābhiḤ* - with drops; *klinna* - moistened; *gaṇḍaṁ* - cheek; *nu* - whether; *rādhām* - Rādhā; *vraja pati suta* - the prince of Vraja; *vakṣaḤ* - chest; *pīṭha* - seat; *vinyasta* - placed; *dehām* - body; *api* - even; *sakhi* - friend; *bhavatībhiḤ* - by you; *sevyamānām* - being served; *viloke* - seen.

²⁶Another reading of this verse can be: "The Divine Couple has often met in the *kuñja* of my mind", indicating how experienced Sri Raghunatha dasa is in meditating on Radha and Krsna's *kuñja lila*. Ed.

O sakhi, I see Śrī Rādhā being served by you all as She places Her body on the seat of the chest of the prince of Vraja (Kṛṣṇa) when She becomes tired of passionate amorous sports with Him and Her cheeks are moistened with sweatdrops!

Stavāmṛta Kaṇā Vyākhyā: "O sakhi Rūpa mañjari! When Rādhā and Mādhava meet Each other in the *kuñja* after great difficulty They become absorbed in passionate amorous sports. For the pleasure of the youthful Cupid of Vrndāvana (Kṛṣṇa) Śrīmatī Rādhārāṇī becomes mad of ecstasy in the *viparīta vilāsa* (reverse pastimes), through Her full *mādana rasa*. At the end of this amorous pastime Her vine-like body becomes languid out of fatigue and Her golden lotus-like cheeks become beautified by glistening sweatdrops that shine like pearls. When She places Her exhausted vine-like body on the couch of Śrī Nandanandana's chest She looks like a lightning-vine embracing a steady raincloud, a golden ornament lying on a sapphire or a golden vine entwining a young Tamāla-tree. If I cannot be so fortunate to serve Her directly by offering Her betelleaves and water or by fanning Her as you and your maidservants do, let me be at least so fortunate that I can see Her in this way - this is my prayer!"

VERSE 6-7:

**DITIJA KULA NITĀNTA DHVĀNTAM AŚRĀNTAM ASYAN
SVAJANA JANA CAKORA PREMA PĪYŪṢA VARṢĪ
KARA ŚĪŚIRITA RĀDHĀ KAIRAVOTPHULLA VALLĪ
KUCA KUSUMA GULUCCHAḤ PĀTU KṚṢṆAUSADHĪṢAḤ**

**RĀSE LĀSYAṀ RASAVATI SAMAM RĀDHAYĀ MĀDHAVASYA
KṢMĀBHṚT KACCHE DADHIKARA KṚTE SPHĀRA-KELĪ VIVĀDAM
ĀLĪ MADHYE SMARA PAVANAJAM NARMA-BHAṄGĪ TARAṄGAM
KĀLE KASMIN KUŚALA-BHARITE HANTA SĀKṢĀT KAROMI**

ditija - demons; *kula* - host; *nitānta* - great; *dhvāntam* - darkness; *aśrāntam* - tireless; *asyan* - destroying; *svajana* - own people; *jana* - people; *cakora* - Cakora-birds; *prema* - love; *pīyūṣa* - nectar; *varṣi* - showerer; *kara* - rays or hands; *śīśirita* - cooling; *rādhā* - Rādhā; *kairava* - white lily; *utphulla* - blooming; *vallī* - vine; *kuca* - breasts; *kusuma* - flower; *gulucchaḥ* - causing to bloom; *pātu* - may protect; *Kṛṣṇa* - Kṛṣṇa; *auśadhīṣa* - the moon, the lord of the herbs.

rāse - in the Rāsa-dance; *lāsyam* - dancing; *rasavatī* - tasty; *samam* - equal; *rādhayā* - with Rādhā; *mādhavasya* - of Mādhava; *kṣmābhṛt* - mountain; *kacche* - near; *dadhikara* - yoghurt; *kṛte* - doing; *sphāra* - great; *kelī* - play; *vivādam* - quarrel; *ālī* - girlfriends; *madhye* - amidst; *smara* - Cupid; *pavanajam* - coming from the wind; *narma* - humorous; *bhaṅgī* - motions; *taraṅgam* - waves; *kāle* - in time; *kasmin* - in what; *kuśala-bharite* - in auspicious; *hanta* - alas!; *sākṣāt* - directly; *karomi* - I do.

May the Kṛṣṇa-moon, who destroys the deep darkness created by the demons, who showers His Cakora-bird-like devotees with the nectar of love and who makes the lily-like breasts of the blooming Rādhā-vine open with His cooling rays, protect us!

Alas! When will that auspicious time come when I can personally see Rādhikā dancing the Rāsa with Her Mādhava and see Her quarreling with Him about yoghurt near the Govardhana Hill, floating on the waves made by Cupid's gale amidst Her girlfriends?

Stavāmṛta Kaṇā Vyākhyā: To free himself from the burning fire of love-in-separation Śrī Raghunātha dāsa takes shelter of the cooling Kṛṣṇa-moon. Just as the ordinary moon destroys the darkness of the night, the Kṛṣṇa-moon destroys the darkness of evil caused by different demons, and just as the moon does not have to battle the darkness to make light, the Kṛṣṇa-moon simply destroys the different demons in the natural course of His playful pastimes. He doesn't have to use any weapons to kill the demons (in Vraja Ed.).

All the people of the world are very happy when the full moon rises in the sky, but the bliss of the Cakora-birds and the lilies is indescribable. When the thirsty Cakora-bird drinks the nectar given by the moonrays it rolls on the ground in topmost ecstasy and the moon satisfies him completely by giving him his nectarean rays. In the same way Śrī Kṛṣṇa's devotees are like Cakora-birds that are absorbed in relishing Kṛṣṇa's sweetness and Kṛṣṇa fully satisfies them with His beams of pure nectarean love. Although Kṛṣṇa is equal to all creatures, having no special love or hatred for anyone, still His devotees are specially dear to Him and the demons, out of their own fault, are outsiders and/or enemies to Him. *samo'ham sarva bhūteṣu na me dveṣyo'sti na priyaḥ ye bhajanti tu mām bhaktyā mayi te teṣu cāpy aham* (Bhagavad Gītā 9,29)

Śrī Raghunātha dāsa is Śrī Rādhā's maidservant, therefore He has high realizations about Śrī Kṛṣṇacandra, the king of relishers. He experiences how His cool moonrays cause the Kumuda-flowers (lilies) of Rādhā's vine-like body to blossom. Just as the lilies are soothed by the cooling moonbeams (*kara*) at night after having been scorched by the fierce sunrays in the daytime, so the lily-like breasts of Rādhā are blooming and soothed by the cooling hands (*kara*) of Śrī Kṛṣṇa at night after having been scorched by the fierce sunrays of separation from Him during the day. Śrī Raghunātha dāsa says: "May that moonlike Śrī Kṛṣṇa protect this lonely maidservant and bless her with the vision of the honey-sweet Yugala-pastimes, and engaging her in devotional service required at that time!"

One may ask: "Of all the innumerable pastimes of Rādhā and Kṛṣṇa, which one does Raghunātha dāsa like to see most and in which he would like to render service?" In this 7th verse he gives an indication: *rāse lāsyam rasavati samam rādhayā mādhavasya* - Śrīpāda's only desire is to see the sweet dancing of Śrī Rādhārāṇī and Śrī Kṛṣṇa during the most tasty Rāsa-*līlā*. The Rāsa dance is the aggregate of all transcendental flavours and is therefore called *sarva līlā mukuṭamani*, the crownjewel of all transcendental pastimes. All the different wonderfully relishable pastimes, starting with *pūrva rāga* (first love) and *abhisāra* (rendezvous), up to *utkañṭhitā* (the eagerly anticipating girl), *māna* (pique), *viraha* (love-in-

separation) and *sambhoga* (love-in-union) are there. There is no pastime that can madden the Lord and His devotees as much as the Rāsa-*līlā*. Śrīpāda Śrīdhara Svāmī has written: *rāso nāma bahu nartakī yukta nṛtya viśeṣaḥ* "The Rāsa is a kind of dance involving many dancing girls and many dancing men, holding hands, turning around in a circle, dancing and singing." Although this is a concrete explanation, there is also a more symbolical explanation, according to Śrī Jīva Gosvāmī: *rāsaḥ parama rasa kadambamaya* "It is the aggregate of all transcendental flavours." The *gopīs'* *mahā bhāva* is the highest *rasa*, and on top of that even is Śrī Rādhā's *mādana mahā bhāva*. As Rāseśvarī, the Queen of the Rāsa-dance, She is the primeval cause of the Rāsa-dance and without Her there can be no Rāsa-dance. Therefore the very sweet *rasa līlā* wherein Śrī Rādhārāṇī dances in a circle and sings with all the *mahābhāva-vatī* Gopasundarīs and Śrī Kṛṣṇa is called the Rāsa *līlā*. Because Śrī Raghunātha dāsa Gosvāmī is Śrī Rādhā's eternal maidservant he likes to serve water and betelleaves and fan Her while he sees Śrī Kṛṣṇa enjoying dancing the Rāsa with his Īśvarī Śrī Rādhārāṇī.

Then Śrīla dāsa Gosvāmī says: *kṣmābhṛt kacche dadhikara kṛte sphārakeli vivādam ālī madhye smara pavanajam narma-bhaṅgī taraṅgam* "When will I see Rādhikā and Mādhavaquarreling about yoghurt near the Govardhana Hill, floating on the waves made by Cupid's gale amidst Their girlfriends?" Seeing this pastime is also Raghu's sole wish. To witness this quarrelsome, yet humorous pastime of Śrī Rādhā and Mādhava about tex levied on yoghurt at the Dāna Ghāṭī near Govardhana, and the wonderful erotic flavours that are tasted in the gestures of Their words, eyes and limbs - this another one of Raghunātha's greatest wishes. It is said that Raghunātha came to the verge of death after reading Śrī Rūpa Gosvāmī's 'Lalita Mādhava Nāṭaka', which describes the pangs of separation Śrī Rādhārāṇī suffered, and that the relish of Śrī Rādhā-Mādhava's Dāna-*līlā* through Śrī Rūpa Gosvāmī's 'Dāna Keli Kaumudī' cooled off his heart, that was burning in the fire of love-in-separation. Śrī Raghunātha exclaims with regret - 'Alas! When will that auspicious moment come when I will be so fortunate to see all these pastimes of Śrī Rādhā-Mādhava?'"

VERSE 8:

**ROHIṆYĀGRE KṚTĀŚIḤ ŚĀTAM ATHA SABHAYĀNANDAM ĀBHĪRA BHARTĀ
BHĪTYĀ ŚĀŚVAN NṚSĪMHE HALINI SAKHIKULE NYASYA SĀSRAM VRAJEŚYĀ
SĀṬOPA SNEHAM UDYAD VRAJA-JANA NIVAHAI RĀDHĪKĀDI PRIYĀBHIḤ
SAŚLĀGHAM VĪKṢYAMĀṆAḤ ŚRITA SURABHIR AṬAN NAVYA GOPAḤ SA PĀYĀT**

rohiṇyā - of Rohiṇī; *agre* - before; *kṛta* - doing; *āśiḥ* - blessings; *śatam* - hundreds; *atha* - then; *sabhaya* - with fear; *ānandam* - bliss; *ābhīra* - cowherders; *bhartā* - the lord; *bhītyā* - fearfully; *śāśvat* - constantly; *nṛsimhe* - in Narasimha; *halini* - in Baladeva; *sakhikule* - in the group of friends; *nyasya* - placing; *sāsrām* - with tear-filled eyes; *vrajeśyā* - by Queen Yaśodā; *sāṭopa* - with pride; *sneham* - affection; *udyad* - arising; *vrajajana* - people of Vraja; *nivahaiḥ* - by the multitude; *rādhikādi* - by Rādhikā and others; *priyābhiḥ* - by beloveds; *saślāgham* - with praise; *vīkṣyamānaḥ* - being seen; *śrita* - taking shelter; *surabhiḥ* - cows; *aṭan* - wandering; *navya* -young; *gopaḥ* - cowherder; *sa* - He; *pāyāt* - may protect.

May the young cowherd boy, who is looked upon by mother Rohiṇī, who stands before Him and blesses Him a hundred times with mixed feelings of fear and bliss, who is placed into the care of Lord Narasimhadeva, His elder brother Balarāma and His friends by His anxious mother, the Queen of Vraja, with tear-filled eyes, who is gazed at with pride and love by the people of Vraja and who is praised and looked upon by Śrī Rādhikā and His other beloveds before He goes out into the forest to wander with His cows, to whom He has given shelter, protect me!

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa has a vision of Kṛṣṇa's *goṣṭha gamana* (departure for the pasture lands)-pastime in Nandīśvara. Śrī Kṛṣṇa and Baladeva and all of Their cowherd boyfriends dress up and assemble while all kinds of propitious ceremonies take place. *brāhmaṇas* chant *mantras* from the Vedas and the cowherd-women blow conchshells, make the *ulu-dhvani* (a sound made by moving the tongue horizontally between the lips) and shower barley. Rohiṇī-*devī* offers hundreds of auspicious blessings to Balarāma and Kṛṣṇa with mixed feelings of fear and ecstasy. She is afraid that some accident may happen to the boys, and she is happy to see Them going into the *goṣṭha* so enthusiastically. Tulasī Mañjarī sees Rohiṇī Mā as the embodiment of sweet and ever-fresh parental love. Mother Yaśodā stands behind mother Rohiṇī, overwhelmed by sorrow and lamentation. With tear-filled eyes she pronounces Narasimha-*mantras* for Gopāla's protection, fearing some mishap for Him. While she sprinkles her chest with tears from her eyes and milk from her breasts she places Gopāla, who is the jewel in her apron, in the safe care of Śrī Balarāma and all the other cowherdboys. *hero āya re balarāma hāta de mora mātthe; dhāḍa rākhiyā prāṇa diyē tora hāte;yāciyā navanī diho nikaṭe rākhibe; belī avasāna hoile sakāle āsibe:* "Look, O Balarāma! Promise me that You will protect my Gopāla with Your own hands as if He were Your very life! If He asks You for cream, then give it and always keep Him near You, and as soon as it is time You must come home at once!" Embracing her Gopāla and sprinkling Him with her tears and her breast milk, mother Yaśodā sings:

<i>āmāra śapati lāge,</i>	<i>nā dhāiho dhenur āge,</i>	<i>parāṇera parāṇa nīlamaṇi</i>
<i>nikaṭe rākhiho dhenu,</i>	<i>pūriho mohana veṇu,</i>	<i>ghare bosī āmi jeno śuni</i>
<i>balāi dhāibo āge,</i>	<i>āra śīśu vāma bhāge</i>	<i>śrīdāma sudāma sob pāche</i>
<i>tumi tāra mājhe dhāio,</i>	<i>saṅga chāḍā nā hoiyo,</i>	<i>mātthe boḍo ripubhoy āche</i>
<i>kṣudhā hoile cāhi khāio,</i>	<i>patha pāne cāhi yāi-o,</i>	<i>atīśaya ṭṛṇāṅkura pathe</i>
<i>kāru bole boḍo dhenu,</i>	<i>phirāite nā yāio kānu</i>	<i>hāta tuli deho more</i>
	<i>mātthe</i>	
<i>ṭhākiyo tarura chāya,</i>	<i>minati koriche māya,</i>	<i>ravi yeno nā lāgaye gāya.</i>

"O Life of my life, blue gem of mine! I swear You, don't run in front of the cows! Keep them close to You and play Your enchanting flute, so that I can hear You when I sit at

home! Balāi (Balarāma) should run in front of You, all the other boys on Your left and Śrīdāma and Sudāma behind You! Stay between them and don't leave them! I'm very much afraid of our enemies, the demons! When You feel hungry then eat and look in front of You while You walk, there are many bulbs and pebbles on the road! Promise me, O Kānu (Kṛṣṇa), that You won't wander in front of the big cows! Mother humbly asks you: Stay in the shade of the trees so that the sun will not scorch Him!" At that time the Vrajavāsīs proudly and lovingly stare at their Gopāla. They are proud because they are cowherders and are happy to see that Gopāla is so enthusiastic about performing His occupational duty, and their hearts melt of affection when they see how mother Yaśodā weeps and embraces her Gopāla before He goes into the forest. The mood in which Śrī Rādhā and the young *gopīs* stare at Kṛṣṇa is somewhat special. Unlike the others they are actually very happy that Kṛṣṇa leaves the village, because they know that they will soon meet Him on the bank of Śrī Rādhākuṇḍa. Gopāla has already indicated His desires for meeting them there by giving a hint to Śrī Rādhikā with His eyes: "I hope to meet You later on the bank of Rādhākuṇḍa!" Śrīmatī shyly replies with Her eyes: "Surely You will meet Me there!" Śrī Rādhikā praises Gopāla with Her eyes for giving Her such a clever hint, and Tulasī, who is Svāminī's beloved maidservant, understands everything. Suddenly the vision ends, and in external consciousness Śrī Raghunātha prays: "May that young Gopāla, who is the protector of all the cowherds and who always engages in serving the Surabhī-cows, protect me as He goes into the meadows!" In other words, "May He save me from the fire of love-in-separation by showing me His honey-sweet pastimes - this is my prayer!"

VERSE 9:

**ADRṢṬĀ DRṢṬEVA SPHURATI SAKHI KEYAṂ PURA VADHUḤ
KUTO'SMINN ĀYĀTĀ BHAJITUM ATULĀ TVĀM MADHU-PURĀT
APŪRVENĀPŪRVĀM RAMAYA HARIṆAINAM ITI SA RĀ-
DHIKODYAD BHAṄGY UKTYĀ VIDITA YUVATITVAḤ SMITAM ADHĀT**

adrṣṭā - not seen; *drṣṭā* - seen; *iva* - as if; *sphurati* - manifested; *sakhi* - friend; *kā* - who; *iyam* - this; *pura* - city; *vadhūḤ* - bride; *kutaḤ* - where; *asminn* - here; *āyāta* - has come; *bhajitum* - to worship; *atulā* - incomparable; *tvām* - You; *madhupurāt* - from Mathurā; *apūrvana* - with the unprecedented (Hari); *apūrvam* - unprecedented; *ramaya* - let her make love; *hariṇā* - with Hari; *iti* - this; *sa* - He; *rādhikā* - Rādhikā; *udyat* - manifested; *bhaṅgi* - crooked; *uktyā* - with words; *vidita* - understood; *yuvatitvaḤ* - being a young girl; *smitam* - smile; *adhāt* - gave.

(Once Kṛṣṇa came to appease Rādhikā's pique by dressing like a girl and visiting Her.) Śrī Rādhā said: "O *sakhi*! Who is this city girl? Where has She come from? Although She's unknown to Me it seems as if I have seen Her somewhere before!" The *sakhī* replied: "This matchless girl has come from Mathurā just to worship You!" Śrī Rādhā then said: "This girl is truly amazing, let Her make love

with the unprecedented Śrī Hari!" Hearing these clever words of Rādhā, Hari understood that Rādhikā had seen through His disguise and smiled.

Stavāmṛta Kaṇā Vyākhyā: This verse can also be found in Śrī Raghunātha dāsa Gosvāmī's "Prārthanāmṛta Stotram (16)".

VERSE 10:

**RĀDHETI NĀMA NAVA SUNDARA SĪDHU MUGDHAM
KṚṢṆETI NĀMA MADHURĀDBHUTA GĀḌHA DUGDHAM
SARVA KṢAṆAM SURABHI RĀGA HIMENA RAMYAM
KṚTVĀ TAD EVA PIBA ME RASANE KṢUDHĀRTE**

rādhā - Rādhā; *iti* - thus; *nāma* - name; *nava* - fresh; *sundara* - beautiful or delicious; *sīdhu* - nectar; *mugdham* - enchanting; *Kṛṣṇa* - Kṛṣṇa; *iti* - thus; *nāma* - name; *madhura* - sweet; *adbhuta* - wonderful; *gāḍha* - thick; *dugdham* - milk; *sarva* - all; *kṣaṇam* - moment; *surabhi* -fragrant; *rāga* - passion; *himena* - with ice; *ramyam* - delightful; *kṛtvā* - having done; *tad* - that; *eva* - only; *piba* - drink; *me* - my; *rasane* - tongue; *kṣudha* - thirst; *ārte* - suffering.

"O My tongue suffering from thirst! Please mix the delicious fresh enchanting nectar of the name Rādhā with the wonderfully sweet condensed milk of the name Kṛṣṇa, add the fragrant delightful ice of pure passionate love and drink this charming drink at every moment!"

Stavāmṛta Kaṇā Vyākhyā: In external consciousness Śrīla Raghunātha dāsa reveals his desire to constantly relish the delicious nectarean sweetness of Śrī Rādhā and Kṛṣṇa's holy names. There is no difference between God and His holy name, therefore the full flavour of God is also invested in His holy name. Although rock candy is naturally sweet, a person suffering from jaundice cannot relish it; in the same way the tongue which is polluted by offenses cannot relish the sweetness of the holy name. The only evidence for the ecstasy that exists in the holy name is the experience of the pure devotees, who are chanting it without committing offenses. Śrī Jīva Gosvāmī has written: *ataevānanda rūpatvam asya mahad hṛdaya sāksikaṁ yathā śrī vighrahasya*. "The holy name of the Lord, which is like another direct form of the Lord, is the embodiment of transcendental bliss. The best evidence of that is the experience of the great souls." And the pure devotees experience *Kṛṣṇa nāme ye ānanda sindhu āsvādana; brahmānanda tāra āge khātodaka sama* (C.C.) "The bliss of *brahman* is only a shallow ditch of water compared to the ocean of ecstasy that is relished while chanting the holy name of Kṛṣṇa." *ānandāmbudhi vardhanam pratipadam pūrṇāmṛtāsvādanam* (Śikṣāṣṭakam) "The holy name of Kṛṣṇa increases the ocean of ecstasy

and makes one relish the full nectar at every moment." This is the experience of Prema Puruṣottama Śrī Caitanya Mahāprabhu. Śrī Raghunātha dāsa Gosvāmī is Śrīman Mahāprabhu's beloved associate and the object of His full mercy, so he has an unlimited taste for the nectar of the holy name. Not only does he fully relish the sweet nectar of the holy name himself, he also encourages all the devotee-aspirants of the world to relish this nectar.

Śrī Raghunātha dāsa addresses his own tongue, saying: "O my tongue, suffering from thirst!" There is a secret in this address: Without hunger and thirst the sweetness of food and drink cannot be relished, and similarly the sweetness of the holy name cannot be relished without having transcendental thirst for it. A nice teaching is invested in this address, meant to awaken taste for *nāma bhajana*. Taste for chanting is compared to hunger and thirst here. Instructing a person who has absolutely no faith in or taste for the holy name will result in an offense to the holy name, because these faithless people will not start chanting after having been told of the glories of the holy name. There will be no result of such preaching; rather, the glories of the holy name will seem diminished. The glories of the holy name should only be preached to a person who has already developed some faith and liking for it. On the other hand, the more the chanter advances, the stronger his thirst for the nectar of the holy name becomes. He becomes just like a person suffering from cholera, who is always thirsty, no matter how much water he drinks. Then the more he thirsts the more he relishes and the more he relishes the more he thirsts. Śrī Raghunātha is on the stage of *mahā bhāva*, therefore his thirst for the holy name is uncontrollable.

Śrī Raghunātha says: "The name of Śrī Rādhā is as sweet as fresh enchanting delicious nectar." There is nothing as delicious in this world as nectar. It is not available on earth; only the gods in heaven relish it and thus attain immortality. But the fresh nectar of the name 'Rādhā' makes the nectar of heaven greatly insignificant. In the book *Rasa Sāgara* it is written:

*mṛdvikā rasitā sitā samasitā sphītaṁ nipītaṁ payaḥ
svaryātena sudhāpy apāyi katidhā rambhādhara khaṇḍitaḥ
satyaṁ bruhi madīya jīva bhavatā bhūyo bhava bhrāmyatā
rādhetī akṣarayor ayaṁ madhurimodgāraḥ kvacil lakṣitaḥ*

"O living entity! You have wandered many times through the material creation and thus you were able to relish grape juice mixed with sugar, milk mixed with sugar, the nectar of heaven and the lips of the angel Rambhā. But tell me truly, did you ever taste anything as sweet as the two syllables that form the name "Rādhā"?"

And although the demigods become immortal by drinking celestial nectar, their bodies are also composed of five material elements and are therefore mortal. At the end of Brahmā's day they all perish, but the body one attains after drinking the nectar of Śrī Rādhā's name and consequently attaining *prema* is immortal and transcendental. Attainment of such a body is the true blessing upon a living entity.

Śrī Raghunātha dāsa says: "The name 'Kṛṣṇa' is as wonderfully delicious as condensed milk!" Śrīla Rūpa Gosvāmī has described the sweet taste of Śrī Kṛṣṇa's holy name as follows in *Vidagdha Mādhava*:

*tuṅde tāṅdavini ratim vitanute tuṅdāvalī labdhaye
 karṇa kroḍa kaḍambinī ghaṭayate karṇārbudebhyaḤ sprhām
 cetaḤ prāṅgaṇa saṅginī vijayate sarvendriyānām kṛtiṁ
 no jane janitā kiyadbhir amṛtaiḤ kṛṣṇeti varṇa-dvayī*

Śrīla Yadunandana Ṭhākura has given a following wonderful *padyānuvāda* (song-translation) of this verse, which we quote below:

*mukhe loite Kṛṣṇa nāma, nāce tuṅḍa avirāma, ārati bādhāya atisāya
 nāma sumādhurī pāiyā, dharibāre nāre hiyā, aneka tuṅḍera vāñchā hoy
 ki kohobo nāmera mādhuri
 kemonā amiyā diyā, ke jāni gadhilo ihā, Kṛṣṇa ei du ākhara kori
 āpana mādhuri guṇe, ānanda bādhāya kāṇe, tāte kāle ankura janame
 vāñchā hoy lakṣa kāṇa, yabe hoy tabe nāma, mādhuri koriye āsvādane
 Kṛṣṇa du ākhara dekhi, juḍāya tapata āñkhi, aṅga dekhibāre āñkhi cāya
 yadi hoy koṭi āñkhi, tabe Kṛṣṇa rūpa dekhi, nāma āra tanu bhinna hoy
 citte Kṛṣṇa nāma yabe, praveśa koroye tabe, vistārita hoite hoy sādha
 sakala indriya gaṇa, kore ati āhlādāna, nāme kore prema unamāda
 ye kāṇe paśāye nāma, se tejāye āna kāma, sab bhāva koroye uday.
 sakala mādhuriya sthāna, saba rasa Kṛṣṇa nāma, e yadunandana koy.*

"When the mouth takes Kṛṣṇa's name the tongue dances without stopping and the eagerness increases greatly! When I taste the sweetness of the holy name I cannot hold my heart and I desire many tongues to taste it. What can I say about the sweetness of the holy name? Who knows how much nectar comes from the two syllables 'kṛ-ṣṇa'? The sweet qualities of the holy name increase the ecstasy of the ears and in due course of time a sprout is born. Then I desire hundreds of thousands of ears through which I can relish the sweetness of the holy name. When my burning eyes see the two syllables 'kṛ-ṣṇa' they are soothed and I desire eyes to see Kṛṣṇa's form also. If I had millions of eyes then I could see Kṛṣṇa's form, because there is no difference between Kṛṣṇa and His name. When Kṛṣṇa's name enters the heart it expands itself and delights all the senses, making them mad with divine love! When the holy name enters the ears it makes one give up all other desires and causes all ecstasies to arise". Yadunandana says: "The holy name of Kṛṣṇa is the abode of all sweetness and it contains all transcendental flavours!"

Śrī Raghunātha dāsa says: "O My tongue suffering from thirst! Please mix the delicious fresh enchanting nectar of the name Rādhā with the wonderfully sweet condensed milk of the name Kṛṣṇa, add the fragrant delicious ice of pure passionate love and drink this charming drink at every moment!" When fresh delicious nectar is mixed with wonderful condensed milk and fragrant ice the relish becomes most astonishing. Similarly, when the naturally sweet names of Rādhā-Kṛṣṇa is mixed with *anurāga*, the heart of the *sādhaka* will be blessed with sweet transcendental relish forever and will be constantly enlivened.

This cannot be accomplished merely by the efforts of the *sādhaka*, it is dependent on the mercy of the Self-manifest holy name and the great soul who is attached to chanting that holy name. In the present age of Kali this is easily available by the grace of the *nāma-*

premāvatāra Śrī Gaurasundara, and therefore Śrī Raghunātha dāsa Gosvāmī dedicates the 11th verse to Śrī Caitanya Candra.

'rādhā' ei du ākhara, madhu hoite sumadhura,
prema makaranda nicketana
'Kṛṣṇa' ei du'ti varṇa, yeno ghana dugdhe pūrṇa,
sudhāsāra svādu vinindana
gāḍha dugdhe makaranda, tāra yei svādu gandha,
rādhā Kṛṣṇa nāmera mādhubhūya
tāhā hoite adabhuta, pade pade parāmṛta,
nava nava yāhāra prācurya
he kṣudhārta rasanā mora, premāmṛta rasapūra,
yugalera rādhā-Kṛṣṇa nāma.
suvāsita rāga hime, ḍubāiyā rātri dine,
tumi tāhā sadā koro pāna.

"The two syllables 'Rādhā' are sweeter than honey and are the abode of the honey of divine love, and the two syllables 'Kṛṣṇa' are like condensed milk, mocking the relish of the essence of nectar. The names of Rādhā-Kṛṣṇa are even more wonderful than the delicious fragrance of honey-sweet condensed milk and they are full of ever-fresh nectar at every step. O thirsty tongue of mine! The dual name Rādhā-Kṛṣṇa is full of the essence of delicious nectar. Always drink this nectar and drown in the icy flavours of its sacred passion day and night!"

VERSE 11:

**CAITANYA CANDRA MAMA HṚT KUMUDAṂ VIKĀŚYA
HṚDYAṂ VIDHEHI NIJA CINTANA BHRṆGA RAṄGAIḤ
KIṂ CĀPARĀDHA TIMIRAṂ NIVIḌAṂ VIDHŪYA
PĀDĀMṚTAṂ SADAYA PĀYAYA DURGATAṂ MĀM**

caitanya candra - the moonlike Lord Caitanya; *mama* - my; *hṛt* - heart; *kumudaṁ* - lily; *vikāśya* - make it bloom; *hṛdyam* - pleasant; *vidhehi* - make; *nija* - own; *cintana* - thoughts; *bhrṅga* - bumblebee; *raṅgaiḤ* - with pastimes; *kiṁ* - what; *ca* - and; *aparādha* - offense; *timiram* - darkness; *niviḍam* - deep; *vidhūya* - remove; *pādāmṛtam* - foot-nectar; *sadaya* - merciful one; *pāyaya* - making me drink; *durgatam* - unfortunate; *mām* - me.

O Moonlike Lord Caitanya! Please make my lily-like heart blossom and make it beautiful by making the playful bumblebees of meditation on You enter into it! O Merciful Lord! I pray that You may destroy the darkness of my offenses and make this wretch drink the nectar of Your lotus feet!

Stavāmṛta Kaṇā Vyākhyā: O Gaura! Just as the lilies blossom when the moon rises, similarly You cause the lily of my heart to blossom and make the bumblebee of my meditations enter into it and rejoice! In other words: "May the tasteful thoughts of You always awaken within my heart!" It is as if Śrī Caitanyadeva replies: "Raghunātha! Certainly pure-hearted offenseless souls can constantly meditate on Me; why are you desiring such a precious thing?" With his natural humility Śrī Raghunātha dāsa then replies: "O Lord! You are full of mercy! You don't consider who is qualified and who isn't! As soon as You see an unfortunate wretch like me compassion wells up in Your heart! Therefore I pray to You, O moonlike Lord Caitanya, please arise in my heart and dispel the darkness of my offenses. O moon of *rasa*! Bless a wretch like me forever by making him drink the nectar of Your lotus feet!"

*he śrī caitanya candra, parama ānanda kanda,
nivedana kori tuyā pāya.
aṅga kānti jyotsnāmṛte, vīkāsita koro tāte,
hṛdaya kumude karuṇāya*

"O Śrī Caitanya Candra! O Source of topmost bliss! I pray to Your lotus feet: Expand Your moonbeam-like bodily luster and mercifully make the lily of my heart blossom!"

*he gaura guṇamaṇi, vidhāna koribe tumi,
nāma rūpa guṇa līlā dhāma.
amṛtamaya madhupure, mora cintā madhukare,
raṅgete phiribe avirāma.*

"O Gaura! O jewel of qualities! Please reveal Your names, form, qualities, pastimes and abode, and the bumblebee of my meditation will constantly and blissfully relish their nectarean honey!"

*āro boli prabhu mora, aparādha tama ghora,
dūra kori gaura guṇamaṇi.
adhama durgata jane, kevala karuṇā mane,
nija pādāmṛta koro dāna.*

"And, O my Lord Gaura Guṇamaṇi, please dispel the deep darkness of my offenses. Please show Your exclusive mercy on this wretch by giving him the nectar of Your lotus feet!"

VERSE 12:

**PIKA PAṬU RAVA VĀDYAIR BHR̥ṄGA JHAṅKĀRA GĀNAIḤ
SPHURAD ATULA KUḌUṄGA KROḌA RAṄGE SARAṄGAM**

**SMARA SADASI KṚTODYAN NṚTYATAḤ ŚRĀNTA GĀTRAM
VRAJA NAVA YUVA YUGMAṆ NARTAKAṆ VĪJAYĀMI**

pika - cuckoo; *paṭu* - expert; *rava* - sound; *vādyaiḤ* - by playing instruments; *bhṛṅga* - bumblebees; *jhaṅkāra* - buzzing; *gānaiḤ* - by singing; *sphurad* - clearly; *atula* - incomparable; *kuṇḍa* - grove; *kroḍa* - inside; *raṅge* - on the stage; *saraṅgam* - with happiness; *smara* - Cupid; *kṛta* - done; *udyat* - rising; *nṛtyataḤ* - dancing; *śrānta* - tired; *gātram* - body; *vraja* - Vraja; *nava* - young; *yuva* - youthful; *yugmaṇ* - couple; *nartakaṇ* - dancing; *vījayāmi* - I fan.

I fan the dancing adolescent Couple of Vraja when They start perspiring and become tired of dancing in the assembly of Cupid, where the incomparable *kuṅja*-courtyard is the dancing-stage, the bumblebees sing by humming and the cuckoos play musical instruments by sweetly singing.

Stavāmrta Kaṇā Vyākhyā: In his *siddha svarūpa* of Tulasī Mañjarī Śrīla Raghunātha dāsa sees a very beautiful and confidential pastime of the Yugala Kīśora in the *kuṅja* and by Their grace he attains an intimate and nice service to Them. In his vision he sees that Śrī Rādhā-Mādhava have met in a bowerhouse on the bank of Śrī Rādhākuṇḍa, which resembles an incomparable dancing-stage. The cuckoos' sweet *kuḥū-kuḥū*- songs in the fifth note are the playing of musical instruments there, the buzzing of the bees, that fly from flower to flower to drink their honey are the enchanting songs and Rādhā and Mādhava are the unprecedented dancing-pair. Love itself is the employer of the *trauryatrika* (singing, dancing and playing musical instruments), and just as *prema* engages the divine Couple in dancing he also makes Them absorbed in love-making. The word *smara sadasi* (in Cupid's assembly) means that the extraordinary love-sports of the Divine Pair take place by the mercy of Anaṅga (the incorporeal Cupid) or *aṅgī-prema* (the embodiment of love). Kīṅkarī Tulasī peeps through the hole of the *nikuṅja* to relish the sweet flavours of this unprecedented amorous dancing (amorous pastimes - *vilāsa*) of this playful dancing-pair. The Śrī Yugala becomes tired and starts perspiring after performing Their wonderful erotic dance, so Tulasī, understanding that her time to serve has come, enters the *kuṅja* and starts fanning the dancer and dancing girl, the Vraja Yugala Kīśora. This is the highest aspiration of the Gauḍīya Vaiṣṇavas and this is the great gift of Śrī Caitanya Mahāprabhu that was preached and practised by the Six Gosvāmīs, headed by Śrīla Rūpa and Śrīla Raghunātha dāsa Gosvāmī. Śrīla Raghunātha dāsa Gosvāmī's 'Stavāvalī' is filled with this supreme goal of life. He has relished it himself and after that he recorded his experiences in this book, thinking: "You also become immortal after deeply drinking this nectar, and become blessed by attaining the devotional service of Rādhā-Kṛṣṇa in your own *siddha svarūpa*!" This is the blessing of the Gosvāmīs. All glories to their mercy!!

*vṛndāvane kuṅja rāja, nibhṛta nikuṅja mājhe,
nāṭyaśālā ati manohara.
kokilera ye kākali, amṛta nichiyā pheli,*

sumadhura vādyā nirantara.

"In the king of *kuñjas* in Vṛndāvana, in a solitary grove, is a very enchanting dancing-stage. The cuckoos distribute nectar there with their sweet singing, that sounds like the constant sweet playing of musical instruments."

*bhramara jhañkāra gāna, rasāla pañcama tāna,
kandarpera uddīpanamaya.
dike dike nirupama, citra śobhā manorama,
dekhi rasamayī rasamaya.*

"The bees sing in the fifth note with their buzzing, creating an erotic atmosphere, and in all directions a wonderful charming beauty expands itself, in which I see Rasamayī (tasty Rādhā) and Rasamaya (tasty Śyāma)."

*kandarpa samare matta, ārambhilā rasa nāṭya,
śrī rādhikā madana mohana.
śrānta klānta kalevara, yugala kiśora vara,
bindu bindu jhare sveda kaṇa.*

"Maddened by Cupid's battle Śrī Rādhikā and Madana Mohana commence a tasty dance. Drops of perspiration appear on the exhausted bodies of the Yugala Kiśora."

*parīśrānta duhu aṅge, vijana koribo raṅge,
duhu aṅga hoibe śītala.
eteko lālasā mone, yugalera śrī caraṇe,
nivedaye e dīna kevala.*

"I will blissfully fan Their exhausted bodies and thus give them coolness. This wretch only desires the lotus feet of the Yugala Kiśora and ardently prays for them."

VERSE 13:

**YAT PĀDĀMBUJA YUGMA VICYUTA RAJAḤ SEVĀ PRABHĀVĀD AHAM
GĀNDHARVĀ SARASĪ GIRĪNDRA NIKAṬE KAṢṬO'PI NITYAM VASAN
TAT PREYO GAṆA PĀLITO JITA SUDHĀ RĀDHĀ MUKUNDĀBHIDHĀ
UDGĀYĀMI ŚRṆOMI MĀM PUNAR AHO ŚRĪMĀN SA RŪPO'VATU**

yat - whose; *pādāmbuja* - lotus feet; *yugma* - pair; *vicyuta* - fallen; *rajaḥ* - dust; *sevā* - service; *prabhāvād* - on the strength; *aham* - I; *gāndharvā* - Rādhā; *sarasī* - lake; *girīndra* - Govardhana Hill; *nikaṭe* - near by; *kaṣṭaḥ* - difficult; *api* - although; *nityam* - always; *vasan* - reside; *tat* - his; *preyo gaṇa* - dear ones; *pālitaḥ* - protected; *jita* - defeated; *sudhā* - nectar; *rādhā* -

mukundābhidhā - known as Rādhā and Mukuṇḍa; *udgāyāmi* - I loudly sing; *śṛṇomi* - I hear; *mān* - me; *punaḥ* - again; *aho* - O!; *śrīmān* - beautiful; *sa* - he; *rūpaḥ* - Rūpa Gosvāmī; *avatu* - may protect.

Aho! May Śrī Rūpa Gosvāmī, on the strength of the service of whose lotusfoot-dust I am able to always reside on the bank of Rādhākuṇḍa, near Govardhana Hill, although it is hard, being protected by his beloved devotees, hearing and loudly singing the glories of Śrī-Śrī Rādhā-Mukuṇḍa, protect me once more!

Stavāmṛta Kaṇā Vyākhyā: The spiritual vision of Śrī Raghunātha dāsa has ended, and he feels as if he has suddenly fallen into a desert of separation after swimming in the Gangā-current of *līlā-rasa*. By praying to his greatest shelter, Śrī Rūpa Gosvāmī, to remove such obstacles to his *bhajana* he ends his Stavāvalī here. Remembering that Śrīpāda Rūpa Gosvāmī has repeatedly protected him and granted him the good fortune of *bhajana*, he now again prays for protection against obstacles in *bhajana*.

Śrī Raghunātha says: "I came to Vraja with the plan of committing suicide, but Śrī Rūpa Gosvāmī saved me from this folly. On the strength of serving the pollen of his lotus feet I am staying here at Rādhākuṇḍa, at the base of Govardhana Hill, although I am suffering the pain of separation from Śrī Gaura, Svarūpa Dāmodara and Rādhā and Kṛṣṇa. I am maintained and protected here by Śrī Rūpa's beloved devotees, like Śrī Jīva Gosvāmī, while I am hearing and loudly chanting the glories of Rādhā and Mukuṇḍa. By Śrī Rūpa's grace I was protected in all respects - may he protect me once again from any obstacle on my way of *bhajana* - this is my anxious prayer!"

*he vrajavāsi-gaṇa, ei mora nivedana,
sabe mile deho pada chāyā
kevala karuṇā bhinna, mora gati nāhi anya,
dayā koro nā koriho māyā.*

"O people of Vraja! I pray to you: give me the shade of your feet! I have no other shelter than your mercy; please be merciful, don't let me down!"

*āmāra māthāra maṇi, śrīpāda rūpa gosvāmī,
mahā bhāgavata cūdāmaṇi.
yāra pādapadma reṇu, bhūṣaṇa koriyā tanu,
asādhane mile cintāmaṇi.*

Śrīpāda Rūpa Gosvāmī is the jewel on my head and the crownjewel of all pure devotees. I decorate my body with the pollen of his lotus feet and thus I attained a Cintāmaṇi-jewel without endeavour!"

*se parāga sevānete, govardhana nikaṭete,
ati kaṣṭe rādhākuṇḍa tīre.*

*nitya vāsa hoilo mora, bhajanera vighna dūra,
prāṇa kānde āṅkhi sadā jhure.*

On the strength of serving this footdust I always stay near Govardhana Hill, on the bank of Rādhākuṇḍa, although it is very difficult. My heart cries out for removal of all obstacles to *bhajana* and tears constantly stream from my eyes!"

*śrī rūpera gaṇa yoto, mahā mahā bhāgavata,
sabākāra vātsalyete āmi.
lālita pālita hoiyā, kṛpā snehe puṣṭa hoiyā,
rādhākuṇḍe divasa rajanī.*

"The devotees of Śrī Rūpa Gosvāmī are all great, great *bhāgavatas* and they maintain and protect me here at Rādhākuṇḍa day and night, with motherly love and compassion."

*amṛtera rasa dhāma, vijayinī hari nāma,
nirantara śravaṇa kīrtana.
koritechi bhakta saṅge, kotoi nā rasa raṅge,
līlāmṛta kori āsvādana.*

"With these devotees I constantly hear and chant the victorious name of Lord Hari, which is the abode of nectarean flavours, and with them I relish the nectarean *rasika* pastimes of Rādhā and Kṛṣṇa."

*āro boli adabhuta, śrī rūpera kṛpā yoto,
eka mukhe kohone nā yāy
bhṛgupāta hoite more, rakṣā kori keśe dhari,
sthāna dilā nija rāṅgā pāy*

"What more wonderful things can I relate! I cannot describe the mercy of Śrī Rūpa with one mouth! He held me by the hair and kept me from committing suicide, giving me a place at his blissful lotus feet!"

*śrīmān rūpa gosvāmī, sarva guṇa ratna khani,
bhajanera vighna hoite more.
rakṣā karu punarbāra, e minati bāra bāra,
kuñja līlā sadā yeno sphure.*

"Śrīmān Rūpa Gosvāmī is a mine with all jewel-like qualities. I pray to him again and again that he may protect me from all obstacles to my *bhajana* once more, so that the *kuñja-līlā* will always be manifest to me!"

Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Abhīṣṭa sūcanam.

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