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Śrī-Śrī Prema Pūrābhidha stotram

"Praises like a Stream of Love"

By: Śrīla Raghunātha dāsa Gosvāmī

VERSE 1:

*MADHU MADHURA NIŚĀYĀM JYOTIR UDBHĀSITĀYĀM
SITA KUSUMA SUVĀSĀḤ KLRPTA KARPŪRA BHŪṢĀ
SUBALA SAKHAM UPETĀ DŪTIKĀ NYASTA HASTĀ*

KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM

madhu - spring; *madhura* - sweet; *niśāyān̄* - in the night; *jyotiḥ* - light; *udbhāsitāyān̄* - in the illumination; *sita* - white; *kusuma* - flowers; *suvasāḥ* - nicely scented; *klṛpta* - arranged; *karpūra* - camphor; *bhūṣā* - ornaments; *subala sakham* - Kṛṣṇa's friend Subala; *upetā* - following; *dūtikā* - girl-messenger; *nyasta* - placed; *hastā* - hand; *kṣaṇam* - moment; *api* - even; *mama* - my; *rādhe* - O Rādhā!; *netram* - the eye; *ānandaya* - delight; *tvam* - You.

O Rādhe! When You go out to meet Kṛṣṇa in a sweet moonlit spring-night, dressed in a white flower-like dress and anointed with ground camphor, You place Your hand on the shoulder of a *dūtikā* (girl-messenger) as You follow Kṛṣṇa's friend Subala. Please delight my eyes for just a moment!

Notes: Śrī Raghunātha dasa has named this prayer *prema pūrābhidha stotram*. Just as there may be some delicious *pūra*, or cream, inside a cake, similarly there is a very amazing and delicious taste in this *stotram*: the taste of Śrī-Śrī Rādhā-Mādhava's most delicious and astonishing loving pastimes. The pastimes of Śrī-Śrī Rādhā Mādhava are the limit of transcendental ecstatic love. Śrī Kṛṣṇa is the original Personality of Godhead, the embodiment of bliss and flavour. The Upaniṣads say: *raso vai saḥ* (He, God, certainly is delicious). This transcendental truth, which is full of flavour and bliss, is expanding His transcendently brilliant erotic pastimes to make the Vraja-*gopīs* relish the sweetness of ecstatic love, to make Himself relish the sweetness of their *mahā bhāva* (especially Śrī Rādhikā's *mādana mahā bhāva*) and to make the *rasika* devotees relish the transcendental flavours of these great loving pastimes, thus making them feel blessed. In this prayer Śrī Raghunātha dāsa Gosvāmī relishes the sweetness of Śrī-Śrī Rādhā-Mādhava's sweet intimate pastimes in his *svarūpāveśa* and he shows his strong desire to see his Īśvarī (goddess) Rādhikā once more when he loses that transcendental vision. Because his use of poetry here is highly astonishing as he describes these sweet pastimes, this prayer is justly called Prema Pūrābhidha stotram.

As Raghunātha dāsa suffers from the pangs of separation from Śrī Rādhikā in *sādhakāveśa* (external absorption), he cries and falls on the bank of Śrī Rādhākuṇḍa. Great waves of separation are rising in the ocean of his heart. He is unable to stay alive anymore without attaining the direct meeting with and the personal service of Śrī-Śrī Rādhikā and Mādhava. Then the transcendental vision of an amazing sweet pastime cools off his afflicted heart.

It is the night of *vāsantī pūrṇimā* (the full moon in spring), and the white rays of the full moon illuminate the whole of Vṛndāvana. When Kṛṣṇa sees the full moon in the sky He remembers Śrī Rādhikā's full moon-like face and, becoming very eager to meet Her, He takes His friend Subala along into the forest of Vṛndāvana on the pretext of admiring the beauty of this forest, that is delighted by the moonlight. It is the sweet *Mādhavī niśā* (spring night) and Vṛndāvana is illuminated as if it is daytime. When the spring arrives it is as if the naturally beautiful forest of Vṛndāvana laughs in topmost ecstasy with its numberless Mallikā-, Mālatī-, Jāti- and Yūthikā-flowers. The forest is intoxicated by the scent of these flowers, whose honey

attracts so many humming bumblebees. The cuckoos sing in the fifth note and all the other birds of Vṛndāvana chirp along. The deer, hares and other animals beautify the forest by freely rambling there. Śrī Kṛṣṇa becomes greatly agitated by desires for Śrī Rādhā when He beholds all this vernal beauty, and, seeing that His friend is overcome by feelings of separation from Śrī Rādhikā, Subala starts searching for the sylvan goddess Vṛndā, so that she can swiftly bring Her from Her abode Yāvaṭa.

Seeing the moonlit night Śrī Rādhikā also becomes very eager to meet Kṛṣṇa, and just as She starts wondering how She can accomplish such a meeting, She sees Vṛndā, who tells Her about Kṛṣṇa's condition in separation from Her. This makes Her very anxious to go on *abhisāra*. *Śuklābhisāra* (nocturnal love-journey in the light quarter of the moon). The *sakhis* dress Śrīmatī with white garments and ornaments (as a kind of camouflage). How wonderfully the Mahājanas have described the decoration of *śuklābhisārikā* Śrīmatī:

*kunda kusume bharu kabarika bhāra; hṛdaye virājita motima hāra
candana caracita rucira kapūra; aṅgahi aṅga anaṅga bharipūra
cāndani rajani ujorali gori; hari abhisāra rabhasa rasa bhoṛi
dhavala vibhūṣaṇa ambara banai; dhavalima kaumudī mili tanu coloi
heraite parijana locana bhūla; raṅga putali kiye rasa mahābūra
pūrati manoratha gati anivāra; guru kula kaṅṭaka ki koroye pāra
surata śiṅgāra kiriti sama bhāsa; milali nikuṅje koho govinda dāsa*

"Her braid is filled with (white) Kunda-flowers, on Her heart (chest) shines a pearl necklace, and Her golden, desire-filled limbs are anointed (and thus soothed) with sandalwoodpulp and beautiful camphor, ointments that are both colored white like Cupid. Gori (Rādhā) is illuminating even the moonlit night as She rushes on to meet Her beloved Hari. She is dressed in white garments, that merge with Her own fair complexion. Her family members will not recognise Her in this way, even if they look at Her. She looks like a colored puppet that is dipped in mercury. The course of satisfaction of one's desires cannot be stopped; what can Her thorn-like superiors still do? Śrīmatī wears the white luster that equals the glories of erotic meeting and eagerly comes to the *nikuṅja* to meet Śyāma!"

In a transcendental vision Śrīla Raghunātha dāsa sees *śuklābhisārikā* Śrīmatī going to the trysting-grove with Vṛndā. When Śrīmatī hears about Kṛṣṇa's feelings of separation from her, Her limbs become overwhelmed by feelings of separation also. For this reason She holds Her hand on *dūtikā* Vṛndā's shoulder and rushes on. Śrī Raghunātha dāsa, in his *kiṅkarī-svarūpa*, follows Her like Her shadow. Advanced devotees that are most experienced in remembering these pastimes feel as if these pastimes are directly going on before them. These pastimes are unlimited, self-manifest and complete. They are not limited by time, space, or individual. They become spontaneously manifest in the hearts of those devotees whose hearts are purified by *viśuddha sattva* (pure existence or transcendence). Śrī Raghunātha dāsa is an eternal maidservant of Śrī Rādhā, and his experiences are clearer than clear.

Meanwhile Kṛṣṇa also becomes very restless, noticing Śrī Rādhā's delay, and He sends Subala out to search for Rādhā and Vṛndā. Subala meets them halfway and shows them the way to the *kuṅja*. Śrīmatī's heart is absorbed in *rasa*. Suddenly Śrī Raghunātha dāsa's vision disappears, and he prays with anxious heart: "May Śrī Rādhā, who follows Subala in the sweet

moonlit vernal forest, holding Her hand on the shoulder of a girl-messenger as She rushes out to meet Kṛṣṇa, delight my eyes!"

*madhura vasanta kāla, gandha puṣpe bharā ḍāla,
jyotsnāya jhālamala kore
sumadhura rajanīte, gandhe bharā vanānīte,
yāy dhani hari abhisāre*

"In the sweet springtime the branches of the trees are filled with fragrant flowers that glitter in the moonlight. In this sweet night, that fills the forest with fragrance, Rādhikā goes out to meet Hari."

*śubhra kusuma sama, aṅge vastra āchhādāna,
dhavala bhūṣaṇa paridhāna
subala sakhāra saṅge, hasta rekhe vṛndā skandhe,
ṭhamake ṭhamake colī yāy*

"Her body wrapped in a garment that shines like white flowers and Her limbs decorated by white ornaments, She walks along with Subala in a coquettish way, holding Her hand on Vṛndā's shoulder."

*hari abhisāriṇī, mad īsvarī ṭhākuraṇī,
kṣaṇa-kāla daraśana dāne.
mora netra cakore, ānanda vidhāna kore,
ei vāñchā hoy mora mone*

"May my goddess, who goes out to meet Her beloved Hari, delight my eyes, that are like thirsty Cakora-birds, for just a moment. This is the desire on my mind!"

VERSE 2:

**SMARA GṚHAM AVIŚANTI VĀMYATO DHĀMA GANTUM
SARAṆIM ANUSARANTĪ TENA SAṆRUDDHYA TŪRṆAM
BALA SABALITA KAKKVĀ LAMBHITĀNTAḤ SMITĀKṢĪ
KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

smara - Cupid; *gṛham* - the house; *aviśantī* - not entering; *vāmyataḥ* - unsubmitively; *dhāma* - abode; *gantum* - going; *saraṇim* - the path; *anucarantī* - following; *tena* - by him; *saṅruddhya* - stopped; *tūrṇam* - quickly; *bala* - with force; *sabalita* - mixed; *kakkvā* - pitifully; *lambhita* - resting; *antaḥ* - inner; *smita* - smile; *akṣī* - eyes.

O Rādhē! Being unsubmitive, You once refuse to enter into Cupid's abode and You turn around to go home, but then Kṛṣṇa quickly and forcibly stops You and brings You back, while pitifully praying to You. Please delight my eyes for just a moment, while Your eyes respond by smiling at Him!

Notes: When the vision disappears Śrīla Raghunātha dāsa is very upset. His heart is still absorbed in the sweetness of *abhisārikā* Śrī Rādhā's sweet form, which he humbly thinks is very difficult to attain. Therefore he lets Her know with an anxious heart that he wants to see Her sweet form again, be it even for just a moment. It is said of Kṛṣṇa's form that *puruṣa yoṣita kibā sthāvara jaṅgama; sarva cittākarṣaka sākṣān manmatha madana* (C.C.) "Men and women, mobile and immobile, He attracts everyone's hearts, being the enchanter of even Cupid!" Enchanted by His form the Vraja-gopikās are saying: *akṣanvatam phalam idam na param vidāmaḥ* (Bhāg. 10.21.7) "We do not know of any greater fruit for those who have eyes than the sight of Kṛṣṇa!" They also say: *trailokya saubhagam idam ca nirikṣya rūpam yad go-dvija druma mṛgāḥ pulakāny avibhran* (Bhāg. 10.29.40) "O dearly beloved one! Seeing Your form, which is most beautiful within the three worlds, even the deer, birds and trees are studded with goosepimples of ecstasy!" Even Kṛṣṇa Himself is astonished when He sees His own beauty: *vismāpanam svasya ca* (Bhāgavata 3.2.12). *rūpa dekhi āpanāra kṛṣṇera hoilo camatkāra* (C.C.). But even this endlessly beautiful and sweet Kṛṣṇa is highly astonished and enchanted by Śrī Rādhikā's sweet form, so it is not so astonishing that the maidservants, who have given their lives to Her, are so upset when they are deprived of the relish of Her sweet form.

Such an anxious desire to see the sweet form of Rādhārāṇī should also awaken to some extent within the hearts of the *mañjarī-bhāva sādhakas*. This eagerness will gradually reveal higher and higher ecstasies of love within the hearts of the *sādhakas*. All *sādhakas* that anxiously do *bhajan* with the passionate desire within their hearts to experience the sweet form of their beloved deity will swiftly be blessed with Her compassion.

While Śrī Raghunātha dāsa thus cries out of lack of experience, the previous verse's pastime appears before his spiritualised eyes. Vṛndā and Subala have taken *abhisārikā* Śrīmatī to the gate of the *kuñja* where Kṛṣṇa is anxiously waiting for Her, but when Śrīmatī sees Kṛṣṇa inside, She becomes unsubmitive and turns around to return home, asking Vṛndā and Subala: "Why have you brought Me here?" How sweet is Her mood, with which She makes Her beloved relish the most wonderful flavours!

*gopigaṇa madhye śreṣṭhā rādhā ṭhākurāṇī; nirmala ujjvala rasa - prema-ratna khani
vayase 'madhyamā' teṅho - svabhāvete 'samā'; gāḍha prema-bhāve teṅho nirantara 'vāmā'
vāmya svabhāve uṭhe 'māna' nirantara; uhāra vāmye uṭhe kṛṣṇera ānanda sāgara*

(Caitanya Caritāmṛta, Madhya 14)

"Of all the *gopīs*, goddess Rādhā is the greatest. She is a mine of jewels of love and splendid spotless mellows. She is of '*madhyamā*'-age (early puberty) and Her nature is '*samā*' (equipoised). Because of Her deep love She is constantly opposed to Kṛṣṇa, and that unsubmitive attitude creates an ocean of bliss for Him." Just as many kinds of valuable gems

are dug from a mine, there are also many kinds of jewels of ecstatic love dug from the jewelmine of transcendental flavours, Śrī Rādhārāṇī. Because each *bhāva* is born from Her *mādanākhyā mahā-bhāva*, Śrī Rādhā's *vāmya-bhāva* is also able to make waves on the ocean of Śrī Kṛṣṇa's bliss. Although Kṛṣṇa is the Original Personality of Godhead and the Supreme Lord of all the worlds, He is still controlled by love - that is the great sweetness amidst His vast display of prowess. All of Rādhārāṇī's limbs are composed of *mādana mahā bhāva*, the essence of love of God, and therefore Her loving movements control Kṛṣṇa the most.

Kṛṣṇa becomes enchanted by the sweet feelings Rādhikā shows as soon as She turns back and wants to return home, and in a bewildered and greedy state He stops Her and begs Her to enter the *kuñja* with Him anyway. Many deep emotions appear on Rādhikā's beautiful face because of Kṛṣṇa's endeavours and She tells Him: "Go out of the way! I'm a married girl!" Kṛṣṇa sees that Śrīmatī is externally unsubmitive, but that in Her heart She desires Him, so He forcibly grabs Her hand and brings Her back to the playgrove. Although Śrīmatī's mouth says: "No! No!", the twinkle in Her eyes and Her slight smile show the actual desires of Her heart. This external sign of anger and pain and internal desire is called *kuṭṭamita bhāva*.

*stanādhārādi grahaṇe hṛt prītāv api sambhramāt
bahih krodhā vyathitavat proktaṁ kuṭṭamitam budhaiḥ*

(Ujjvala Nilamaṇi)

"Although the heroine enjoys it when the hero kisses Her lips or grabs Her breasts She externally shows signs of pain and anger. The learned call this *kuṭṭamita bhāva*." Śrī Raghunātha dāsa, in his *kinkarī*-form, is in ecstasy as he sees this wonderful display of sweet ecstatic love by ecstatic love personified. Vṛndā, Subala and Rasarāja (Kṛṣṇa, the king of relishers) are also floating in an ocean of transcendental flavours. Suddenly Raghunātha dāsa's vision disappears and, in external consciousness, He prays that He may see these sweet feelings of *bhavamayī* Rādhikā, even if it is just for a moment.

*he śrī rādhe vinodini, vāmya vaśataḥ tumi,
vilāsa kuñje praveśa nā kori.
nija grhe gamanete, yokhon yābe se pathe,
śrī govinda bol prakāśa kori.*

"O delightful Śrī Rādhē! Once, when You are overcome by feelings of opposition You refuse to enter into the playgrove and You want to go back home. At that time Śrī Govinda shows His strength."

*patha avarodha kore, praṇati minati kore,
nibe tomāy madana kuñjete
mṛdu madhura hāsya chole, punaḥ kuñje yābe cole,
amṛta chaḍāye pade pade*

"He blocks Your path and humbly prays to You before taking You back to Cupid's grove. Then, on the pretext of smiling sweetly and softly You shower nectar around at every step as You go back to the grove."

*he sundari! nivedana, daraśana kori dāna,
kṣaṇa kāla netra cakorere.
ānanda vidhāna koro, mahimā khyāpana koro,
e minati tuyā pada dhare.*

"O beautiful girl! I pray to You: Reveal Yourself to my Cakora-bird-like eyes for just a moment! Make me happy by revealing Your glories to me; this is my humble prayer unto Your lotus feet!"

VERSE 3:

**MUDIRA RUCIRA VAKṢASY UNNATE MĀDHAVASYA
STHIRA CARA VARA VIDYUD VALLIVAN MALLI-TALPE
LALITA KANAKA YŪTHĪ MĀLIKĀVAC CA BHĀNTI
KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

mudira - raincloud; *rucira* - beautiful; *vakṣasi* - on the chest; *unnate* - elevated; *mādhavasya* - of Kṛṣṇa; *sthira* - steady; *cara* - moving; *vara* - best; *vidyut* - lightning; *vallivat* - like a vine; *malli* -jasmine; *talpe* - on a bed; *lalita* - lovely; *kanaka* - golden; *yūthī mālikāvat* - like a garland of Yūthī-flowers; *ca* - and; *bhānti* - shining.

O Rādhē! You shine like a steady lightningstrike on the beautiful, elevated monsooncloud-like chest of Mādhava, or like a lovely garland of golden Yūthikā-flowers on a bed made of jasmine-flowers. Please delight my eyes for just a moment!

Notes: Śrī Raghunātha loses sight of one vision and catches sight of another one - in this way he goes through a succession of anguish and delight. The anguish of separation is also most relishable because it consists of *prema rasa. bahira viṣa jvālā hoy, antara ānandamoy, Kṛṣṇa-premāra adbhuta carita* (C.C.)"Externally it burns like poison, but inwardly it is blissful. This is the wonderful nature of love for Kṛṣṇa!" Both in union and in separation the loving devotee floats on streams of relishable *rasa* without hindrance. The Gosvāmīs are the Lord's eternal associates. Śrī Kṛṣṇa's eternal associates are a manifestation of His *svarūpa śakti*, His innate energy. *mātā pitā sthāna grha śayyāsana āra; e sab kṛṣṇera śuddha sattvera vikāra* (C.C.): "Kṛṣṇa's mother, father, area of residence, house, bed and sittingplace are all transformations of *śuddha sattva* (pure existence, or transcendence)." These eternal associates are most eligible to relish the mellows of Śrī Kṛṣṇa's pastimes, and by following in their footsteps the flavour of Kṛṣṇa's pastimes should be relished, because the waves of ecstasy that arise in the hearts of

these associates come forth from the relish of the mellows of His transcendental pastimes. Without following in their footsteps the *sādhaka bhaktas* can not establish their relationships with Śrī Kṛṣṇa, nor can they taste even a drop of this nectar. Allegiance to the Vraja-*pārṣadas* (associates) causes the flavours of the sweet pastimes they relish to be infused within the *sādhaka bhaktas*, so that it becomes most relishable also for them. The Gosvāmīs are extraordinarily merciful, and they have left the remnants of their own transcendental experiences of *līlā mādhurya* within their books. If a *sādhaka bhakta* hears and chants the topics of these books in allegiance to them he will nicely relish the mellows of these transcendental pastimes.

In the previous verse Śrī Raghunātha, in his *kinikarī-svarūpa*, relished the sweet vision of *abhisārikā* Śrī Rādhā making the eager Kṛṣṇa relish the sweet flavours of Her *vāmya-bhāva* (mood of opposition). When this vision vanishes a loud lamentation awakens and he prays to his Īśvarī if he can see this sweet pastime again, be it only for a moment. Meanwhile the following self-manifest pastime becomes manifest to his eyes, carrying its own endless sweetness along.

Śrī Kṛṣṇa forcibly pulls Śrīmatī into the *kuñja* where an enchanting bed made of stemless jasmine-flowers is prepared for Them by the *kuñja dāsīs*, who know what loving pastimes will take place there. These maidservants have also arranged for sandalwoodpaste, footlac, garlands, jewelled pitchers with water, fans, vermilion, camphor, betelleaves and many other delicious ingredients for these amorous pastimes. The walls are decorated with nicely drawn pictures, that depict Rādhā and Mādhava's different pastimes, such as *pūrva rāga* (beginnings of love). They have hung flowergarlands around these pictures and have nicely scented the grove-cottage with incense and musk-perfumes. Bumblebees buzz and birds like the cuckoos chirp sweetly in and around this grove-cottage. Seeing the sweet beauty of this grove-cottage, Rādhikā and Mādhava become agitated with desires for amorous enjoyment, understanding which Subala and Vṛndā discretely decide to go elsewhere. Śrī Raghunātha dāsa, in his *kinikarī*-form, becomes absorbed in witnessing the sweet amorous pastimes of the Divine Couple, looking through the latticed windows of the grove-cottage. Śrīmatī becomes mad, being absorbed in this intense pastime and She cannot get satisfied from Her lover's love-making, therefore She takes over the initiative, enchanting Her lover. The transcendental youthful Cupid is enchanted by the abundant relish of *mādana rasa* that is served to Him. How sweet are these reversed pastimes! She looks like a lightningstrike playing on a fresh monsooncloud. But is it possible for a girl to complete the enjoyment of a man? Śrīmatī becomes exhausted and She breathes deeply in and out, falling on the chest of Her lover like a lightningstrike falling on a fresh monsooncloud. Śrī Kṛṣṇa's bodily luster resembles a smooth fresh monsooncloud:

nava ghana snigdha varṇa, dalitāñjana cikkaṇa,
indīvara nindi sukomala.
jini upamāna-gaṇa, hare sabhāra netra mana,
Kṛṣṇa kānti parama prabal.

(Caitanya Caritāmṛta)

"Śrī Kṛṣṇa's bodily luster is most powerful! His body has the smooth colour of a fresh monsooncloud or ground eyeliner and is softer than the blue Indīvara-lotus flower. Indeed, it defeats all objects of comparison and steals everyone's minds and eyes!" It is on this smooth,

broad, elevated and beautiful fresh cloud-colored chest of Kṛṣṇa that golden-complexioned Rādhikā shines like a steady streak of lightning. First of all, Kṛṣṇa's enchanting chest steals the hearts of all the Vraja-gopīs:

*ati ucca suvistāra, lakṣmī śrīvatsa alāṅkāra,
kṛṣṇera ye ḍākāṭiyā vakṣa.
vraja-devī lakṣa lakṣa, tā sabhāra mano vakṣa,
hari dāsī koribāre dakṣa*

(Caitanya Caritāmṛta)

"Kṛṣṇa's chest is like a dacoit, very elevated and broad, and it is adorned by the goddess of fortune and the Śrīvatsa-stripe. It is very expert in making the minds and breasts of hundreds of thousands of Vraja-goddesses into Hari's maidservants." Moreover, this smooth monsooncloud-like chest of Kṛṣṇa is beautified by the steady lightningstrike named Rādhā that lies on it and that enchants even Kṛṣṇa. The eyes and minds of the maidservants are enchanted by the sweetness of their Svāminī at that time.

When Śyāma sees that Śrīmatī perspires out of exhaustion, He carefully lifts Her from His chest and lays Her on the bed of flowers, wiping the sweatdrops from Her golden body, that resembles a golden mirror studded with pearls (the sweatdrops), with His yellow *dhotī*. Śrī Raghunātha dāsa, in his *kiṅkarī*-form, sees that her time to serve has come, so she takes a fan, enters into the *kuñja* and begins to fan the Divine Couple. Svāminī looks as beautiful as a garland of golden Yūthī-flowers ravished by a blackbee on the jasmineflowerbed. Tulasi's heart is absorbed in seeing this sweet form. Suddenly the transcendental vision disappears and Śrī Raghunātha dāsa prays to Īśvarī's lotus feet in this wonderfully poetic verse: "Please reveal Yourself to me for just a moment!"

*abhinava sundara, śyāma nava jaladhara,
hari vakṣaḥ mallikā śayyāy.
kanaka yūthikā gaurī, vidyullatā manohāri,
he śrī rādhe! dekhibo tomāy!*

"O Śrī Rādhe! I will see You as a golden Yūthikā-flower or an enchanting lightning-vine on the jasmine-bed-like chest of Hari, who shines like a fresh, beautiful monsooncloud!"

VERSE 4:

**SMARA VILASITA TALPE JALPA LĪLĀM ANALPĀM
KRAMAKṚTI PARIHĪNĀM VIBHRATI TENA SĀRDHAM
MITHA IVA PARIRAMBHĀRAMBHA VṚTTAIKA VARṢMĀ
KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

smara - erotic; *vilasita* - pastimes; *talpe* - on the bed; *jalpa* - prattling; *lilām* - pastimes; *analpāṁ* -not little; *kramakṛti* - movement; *parihīnām* - without; *vibhratī* - performing; *tena sārḍham* - with Him; *mītha* - mutually; *iva* - as if; *parirambha* - embracing; *ārambha* - commencing; *vṛtta* -activity; *eka* - one; *varṣmā* - body.

O Śrī Rādhē! When You lie motionlessly on the erotic playbed with Kṛṣṇa You exchange many playful loving words with Him and when You embrace Each other it looks as if Your bodies have become one. Please delight my eyes for just a moment!

Notes: Śrī Raghunātha's consciousness is absorbed in the relish of his visions and when the visions vanish he considers the forms, qualities and pastimes of his *sphūrṭi-devatā*, the deity of his vision, to be rarely attained. Therefore he becomes very humble in his *sādhakāveśa* and prays again and again to the lotus feet of his beloved deity that She may delight his eyes at least for a moment with the sweet relish of Her pastimes. These waves of eager prayer carry him back into the transcendental kingdom of play where he is blessed with the vision of Śrī-Śrī Rādhā-Mādhava's astonishing forms, qualities and pastimes. In this way the succession of relish continues. The more he thirsts the more he tastes, and the more he tastes the more he thirsts. There are no words to describe his wonderful feelings. *tad rasikaika vedyah*: this is only understood by transcendental connoisseurs. To others the door to these experiences remains closed. The experienced *rasikas* have shown the way how to make Rasarāja and Mahābhāva Śrī-Śrī Rādhā-Kṛṣṇa relish these honey-sweet feelings. This '*bhāva*' is a kind of experience of the sweetness of the forms and other features of Śrī-Śrī Rādhā-Mādhava. By the grace of Śrī Kṛṣṇa and His devotees this arises even in the consciousness of devotees that are still in material life. As a result of hearing, chanting and remembering the expertise of the *mahātmas* in relishing the Lord's sweetness this extraordinary process of ecstatic love can also be infused in a *rasika sādha* by their grace. This is the extraordinary result of hearing and chanting the great words of the Gosvāmīs.

When the vision ends Śrī Raghunātha's consciousness is ravished by separation. Then again a vision comes. Śrī Raghunātha dāsa sees himself in his *kiṅkarī-svarūpa*, relieving Rādhā and Mādhava from Their amorous fatigue by fanning Them and serving Them betelleaves and scented water. Rādhā and Mādhava are lying face-to-face on the playbed of Cupid, speaking joking words to Each other without end. *jalpaḥ parasparam goṣṭhī vitathoktis ca kathyate* (Ujjvala Nīlamaṇi) "Having talks and discussions with Each other is called *jalpa*". There is no limit to the hundreds of kinds of *rasika* talks and discussions They have with Each other. How many millennia are passing while They prattle like this! They make *rasika* jokes with Each other while colliding with Each other. There's no course or progression in these chats. They consider Each other's words to be highly precious and They can never quench the thirst of Their ears with the nectarean words They speak to Each other. Rather, it seems as if They didn't hear anything from Each other yet! *vacana amiyā rasa, anukhana piyaluṁ, śruti-paṭe paraśa nā bheli*. (Pada Kalpataru) No one can ever have his thirst for such a *rasika* exchange of nectarean words quenched! The Divine Pair is immersed in this steerless *rasika* discussion. In his *kiṅkarī*

svarūpa Śrīla Raghunātha dāsa floats along on the waves of this *rasa goṣṭhī* (delicious prattling) while fanning the Divine Couple and massaging Their feet. Feeling greatly attracted to Each others beauty and sweetness, Rādhikā and Mādhava kiss and embrace Each other hundreds of times. They constantly show great eagerness to embrace Each other, and They aren't even slightly aware of the fact that Their maidservant is fanning Them and is massaging Their feet. Suddenly the vision disappears from Śrī Raghunātha dāsa. Being always very thirsty for divine love, Dāsa Gosvāmī eagerly prays that he may see Śrī Rādhikā for even just a moment.

*nidhuvane duhuṅ jana, parama nirjana sthāne,
smara vilasite śayyopari.
hāsya parihāsa raṅge, vigalita duhuṅ aṅge,
prati aṅge ānanda laharī.*

"In Nidhuvana (the erotic grove), in a most solitary place, on an erotic playbed, Rādhikā and Mādhava laugh and joke with Each other, while waves of bliss stream from each of Their limbs."

*paraspara duhuṅ jane, dṛḍha parirambhane
duhuṅ doṅhā milane utsuka.
he svāmini śrī rādhike, netra-dvaya padāntike,
cāy kṣaṇa daraśana sukha.*

"They are both eager to meet Each other and tightly embrace Each other. O my mistress Śrī Rādhike! Please delight my eyes for just a moment!"

VERSE 5:

**PRAMADA MADANA YUDDHA ŚRĀNTITAḤ KĀNTA KṚṢṆA
PRACURA SUKHADA VAKṢAḤ SPHĀRA TALPE SVAPANTĪ
RASA MUDITA VIŚĀKHĀ JĪVITĀDDHA SAMṚDDHĀ
KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

pramada - intoxicated; *madana* - erotic; *yuddha* - battle; *śrāntitah* - tired; *kānta* - lover; *Kṛṣṇa* - Kṛṣṇa; *pracura* - profuse; *sukhada* - giving delight; *vakṣaḥ* - chest; *sphāra* - broad; *talpe* - on the bed; *svapantī* - sleeping; *rasa* - by flavours; *mudita* - delighted; *viśākhā* - Viśākhā; *jīvitāddha* - the very life; *samṛddhā* - wealthy.

**O Rādhē! O Very life of Viśākhā, who is delighted by spiritual flavours!
Please delight my eyes for just a moment as You lie on the broad bed of Kṛṣṇa's
chest, that gives You much delight as You are exhausted from fighting a
passionate erotic battle with Him.**

Notes: The stream of Śrī Raghunātha's relish of *yugala rasa* is highly astonishing! The *sādhaka* should understand this by awakening his *svarūpa*. When a *rāga sādhaka* gradually matures and he approaches the kingdom of *bhāva* his bodily consciousness will disappear and his awareness of his *mañjarī svarūpa* will awaken, making him qualified to enter into this kind of transcendental devotional service of Śrī-Śrī Rādhā-Mādhava, with all its emotional intricacies. When the *sādhaka* experiences these feelings he has attained steadiness in *Vraja-bhajan*. He will lose his sight of this temporary, variegated mortal material world and he will begin to see the eternally sweet transcendental *rasika* realm of *Vraja*. The sensitive (*bhāvuka*) devotees that have entered into the kingdom of *rasa* will be able to relish the sweetness of all these prayers of Śrīla Raghunātha dāsa Gosvāmī.

When the vision ends Śrī Raghunātha dāsa anxiously falls on the bank of Śrī Rādhākuṇḍa and weeps. Then another stream of visions descend upon him. He sees Rādhikā and Mādhava absorbed in Their course-less romantic conversation, lying on Cupid's bed, completely absorbed in Each other's beauty and sweetness. Tulasī (Raghunātha dāsa) notices that the Divine Couple once more desires to perform amorous pastimes, so she leaves the grove and looks inside through the latticed windows to admire the sweetness of these pastimes. The super-excellent erotic battle of the Śrī Yugala commences. *madayatiti madanaḥ* - Cupid intoxicates, and this counts for Śrī-Śrī Rādhā-Mādhava more than for anyone. Beware, o saint! This is not mundane eros! The mundane Cupid is not eligible to enter into the kingdom of transcendental *rasa*. He is only good for mortal material male and female bodies that are made of seven kinds of minerals (*sapta-dhātu*) by *māyā*. Those who begin on the path of *Kṛṣṇa-bhajan* must first give up their connection with the mundane Cupid, because wherever *Kṛṣṇa* is there can be no connection with *māyā*. *Kṛṣṇa sūrya sama - māyā hoy andhakāra; yāhā Kṛṣṇa, tāhā nāhi māyāra adhikāra* (C.C.) "Kṛṣṇa is like the sun and illusion is like darkness. Wherever Kṛṣṇa is, there can be no illusion". Kṛṣṇa is Himself the transcendental youthful Cupid of *Vṛndāvana*, the fountainhead of all material and spiritual Cupids, *svayam vṛndāvana abhinava kandarpa*, Who is worshiped according to Vedic injunctions with the *Kāma gāyatrī-mantra* and the *kāma bija*. Only the *gopīs*, who are all endowed with *mahā bhāva*, which is the essence of love of God, are able to experience this sweetness, and they serve Him with the ingredients of *mahābhāva* in the *madhura rasa*. Above them all is Śrīmatī Rādhārāṇī, the crownjewel of all the *Vraja-consorts*, who renders the most wonderful service to the transcendental youthful Cupid of *Vṛndāvana* with Her body, which consists of *mādanākhyā mahābhāva*. Although Kṛṣṇa is the transcendental youthful Cupid of *Vṛndāvana* Himself His erotic pastimes cannot be sweet, *rasika* and nourished without the aid of Cupid, therefore Kṛṣṇa has a transcendental expansion of the material Cupid, who is keeping all the men and women in the material world absorbed in their material mellows of form and taste and so, for the perfection of His own amorous pastimes. Without Kṛṣṇa, no kind of erotic flavour can be fully nourished and relished.

Anyway, the erotic battle of the Divine Couple has now ended and exhausted Śrī Rādhikā lies down to rest on the large, delightful chest of Śrī Kṛṣṇa. Śrī Raghunātha, in his *kiṅkarī-svarūpa* of Tulasī, knowing that her time to serve the Divine Couple has come, enters into the grove and engages herself in fanning Them. Meanwhile *Viśākhā-sakhī* enters the grove and floats in an ocean of *rasa* when she sees the sweetness of the Divine Couple. Śrī Rādhā is not at all shy when she enters the *kuñja* like this, because *Viśākhā* is not only Her dearest girlfriend, she is in many ways (in age, nature and name) nondifferent from Śrī Rādhikā. *Viśākhā*

personally takes a whisk in the hand and begins to fan Rādhikā and Mādhava also. In his *kiṅkarī-svarūpa* Śrī Raghunātha dāsa serves in the party of Viśākhā-*sakhī*, so she finds it very beautiful and sweet to see Rādhikā thus fanned by her. Another reading of this line is *jvītāddhā*, which means that Viśākhā is the very life of Śrī Rādhikā. Suddenly the vision stops and in his *sādhaka*-condition Śrī Raghunātha anxiously reveals his desire to see these pastimes again, be it for just a moment.

rati-raṇe pariśrānta, he rādhe! hoiyā klānta,
Kṛṣṇa vakṣaḥ vistr̥ta śayyāte.
elāiyā nija aṅge, rasālāpa parasaṅge,
mugdha tumi koro rasa-rāje.

"O Rādhe! When You are tired of Your erotic battle against Kṛṣṇa You lie down on the sofa of His broad chest. Then You loosen Your body from His and enchant the king of relishers (Kṛṣṇa) with amorous prattles."

he rādhe vilāsini, viśākhā jvanī dhani,
nija pāda-padma dāna koro.
netra cakorera sukha, dekhāo se cāndamukha,
e prārthanā hṛdayete dhara

"O playful Rādhe! You are the very life of Viśākhā! Give me Your lotus feet! Please delight my Cakorabird-like eyes by showing me Your moonlike face! This is the prayer I keep within my heart!"

VERSE 6:

**API BATA SURATĀNTE PRAUḌHI SAUBHĀGYA DR̥PYAT
 PRAṆAYA DHṚTA SUSAKHYONMĀDA MATTORA GARVAIḤ
 DARA GADITA MUKUNDĀKALPITĀKALPA TALPĀ
 KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

api - even; *bata* - alas; *surata* - loveplay; *ante* - in the end; *prauḍhi* - great; *saubhāgya* - good fortune; *dr̥pyat* - pride; *praṇaya* - love; *dhṛta* - held; *susakhya* - by good friendship; *unmāda* -maddened; *matta* - maddened; *uru* - great; *garvaiḥ* - with pride; *dara* - slightly; *gadita* -pronounced; *mukunda* - Kṛṣṇa; *ākalpita* - decorated; *ākalpa* - with ornaments; *talpā* - the bed.

O Rādhe! Please delight my eyes for just a moment by becoming mad of pride of Your great good fortune of love after completing Your amorous battle against Mukunda and by ordering Him with a few words to redress You with different choice ornaments!

Notes: How wonderful is the stream of Śrī Raghunātha's transcendental visions! He does not have to endeavour for these visions at all! These selfmanifest pastimes spontaneously and continuously manifest themselves in the consciousness of Śrī Raghunātha. This is not a vision, but a *visphūrti*, or mistaken direct meeting. Between visions (*sphūrti*) and the real meeting with the Lord (*sākṣātkāra*) there is an intermediary stage called *visphūrti* or *sākṣātkāra-bhrama*. It is known that the *anurāgi bhakta* Līlāsuka (Bilvamaṅgala) attained *visphūrti*. Śrī Raghunātha is an eternal associate of the Lord who dwells in the kingdom of *mahā-bhāva*, therefore his revelations are very vivid. This relish is deeper than even *sākṣātkāra*, the real meeting.

In this verse Śrī Raghunātha dāsa sees his Īsvarī in Her role as ***svādhīna bhartṛkā***. The maidservants love to see this sweet pastime-of-pride of their mistress, because the hero Śrī Kṛṣṇa is then fully under the control of His ladylove. *svāyattāsannadayitā bhavet svādhīna bhartṛkā*. (Ujjvala Nīlamanī) 'When the hero is fully under the control of the heroine, she is called *svādhīna bhartṛkā*.' In the previous verse Śrī Raghunātha dāsa saw how Śrīmatī was lying on Kṛṣṇa's broad chest after Her erotic battle against Him. Now She got up and sat down next to Her lover, Her heart filled with pride over Her great good fortune of love.

*saubhāgya rūpa tāruṇya guṇa sarvottamāśrayaiḥ
iṣṭa lābhādīnā cānya helanaṁ garva īrṣyate*

"When a person slights another person because of his good fortune, his beautiful form, his youthfulness, his attributes, his being the greatest shelter or having his desires fulfilled, he is called proud." Śrīmatī's heart is now also filled with pride of Her great fortune, so in Her *svādhīna bhartṛkā*-mood She freely orders Her lover: "You've spoiled My dress and My ornamentation completely! When My friends see Me like this they will ridicule Me! Quickly dress Me again!" The poet Jayadeva describes the *svādhīna bhartṛkā* as follows:

*racaya kucayo patraṁ citraṁ kuruṣva kapalayor ghaṭaya jaghane kāścīmaṅca srajā kabārī-bharam
kalaya balaya śreṇīm pāṇau pade kuru nūpurāv iti nigaditaḥ prītaḥ pītāmbaro'pi tathākarot*

(Gīta Govinda)

Śrīmatī said: "O Mādhava! Draw pictures of leaves on My breasts and draw different other pictures on My cheeks! Make My braid with jasmine-flowers, put bangles on My wrists and anklebells on My feet!", and Pītāmbara (Kṛṣṇa) lovingly followed Her orders." Kṛṣṇa strongly desires to decorate and dress His independent lover Śrī Rādhā in this way, because then He can see and touch all of Her divine limbs, that are made of *mahā bhāva*. When Śrīmatī gives even the slightest order He immediately engages Himself in the service of dressing Her. Now He will apply lac to Her footsoles. He holds Her feet to His chest, while a maidservant holds a cup with lac in her hand to assist Him. Śyāma takes a brush and starts putting the lac on Śrīmatī's feet, holding them and kissing them a hundred times inbetween. Śrīmatī is not at all shy, for She is maddened by the intoxication of *susakhya* love. The cause of this love is called *viśrambha*. This technical term means 'devoid of awe and reverence', and practically it means

that the heroine feels as if her mind, heart, intelligence, body and dress are one with those of her lover. There are two kinds of *viśrambha*: *maitra* and *sakhya*. *Viśrambha* with humility is called *maitra viśrambha*, and this is exemplified by the submissive (*dakṣiṇa*) attitude of Candrāvalī and other heroines. *viśrambhaḥ sādhuvasonmuktaḥ sakhyaṁ sva vaśatāmayāḥ* (Ujjvala Nīlamanī): *viśrambha* without feelings of reverence and humility is called *sakhya* (friendship), and this friendship makes the beloved feel he is controlled (by his friends). Śrī Rādhikā's love is called *susakhya praṇaya* in this verse, so She's not at all shy when Śyāma dresses Her. When Śyāma dresses and decorates each of Śrīmatī's limbs with dresses, ornaments, *tilaka* and so on He feel as is He is touched by sweet flavours personified. Tulasī hands Śyāma all the different dresses and ornaments. Because Kṛṣṇa's smile shines like white Kunda-flowers, He is named Mukunda in this verse. Just as Tulasī places the different items of dressing in Śyāma's hand she feels that her hands are empty. The transcendental vision disappears, and Śrī Raghunātha dāsa anxiously prays that He may see Śrīmatī Rādhikā in Her *svādhīna bhārṭṛkā*-feature, for even just a moment:

smara keli avasāne, koto nā ullāsa prāṇe,
susakhya praṇaya garavinī
āpanā saubhāgya bhāvi, rasa bhare ḍagamagi,
dhala dhala cāṇdamukha khāni

"After the erotic play, with such a joyful heart, the proud girl, endowed with a great friendly love, considers Her own good fortune and immerses in *rasa*, while nectar oozes from Her moonlike face."

suratānte nija keśa, skhalita vicitra veśa,
racanā korite ādeśile
rasikendra cūḍāmaṇi, tuyā aṅga hemāṅgiṇī
sājāibe ati kutūhale

"O Hemāṅgini (golden-limbed girl)! At the end of the erotic battle Your wonderful dress is loosened, so You order the crownjewel of *rasikas* to dress You once more, and Śyāma very eagerly starts the job!"

he rādhe mugadhini, Kṛṣṇa vakṣaḥ vilāsinī,
ainā veśe bāreko dāḍāo
śrī aṅga lāvanya dhāma, dekhiyā juḍābo prāṇa,
kṛpā diṭhe phiriyā tākāo

"O enchanting Rādhe! O Enjoyer on Kṛṣṇa's chest! Stay in that dress for a while! My heart is soothed when I see Your body, which is the abode of divine beauty! Please look back upon me once!"

VERSE 7:

**SMARA DAYITA NIKUÑJA PRĀṄGAṆE VYĀVAHĀSYĀM
VRAJA NAVA YUVARĀJAM VAKRIMĀḌAMBARENA
SADASI PARIBHAVANTĪ SAMSTUTĀLIKULENA
KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

smara - Cupid; *dayita* - dear; *nikuñja* - grove; *prāṅgaṇe* - on the courtyard; *vyāvahāsyām* - laughing and joking; *vraja nava yuvarājam* - the young prince of Vraja; *vakrima* - crooked; *āḍambarena* - with words; *sadasi* - in the assembly; *paribhavanti* - defeats; *samstuta* - praised; *āli* - girlfriends; *kulena* - by a group.

O Rādhē! Please delight my eyes for just a moment by defeating the young prince of Vraja (Kṛṣṇa) with Your crooked, joking words in the courtyard of the grove which is dear to Cupid, and You're being praised by the assembly of Your ecstatic girlfriends!

Notes: When he loses the transcendental vision of the last verse, Śrī Raghunātha dāsa's heart and mind are filled with an unmanifest anxiety. Before the eyes of his mind a coloured picture of the sweet forms, attributes and pastimes of his beloved deity are floating. His chest is inundated by his tears of separation and he submits to his beloved's lotus feet that he wants to see Her wonderful sweet pastimes for just a little while. In this way it gradually proceeds. Then again a wonderful sweet vision comes to him of a sweet relishable pastime. There is no language that can express this blissful agony, this is *mūkāsvādanavat*, relishable for the dumb, or: to be experienced within the heart of hearts. The heart and mind of any *bhāvuka* (sensitive) devotee who hears, chants and remembers this ecstatic condition of Śrīla Raghunātha with a loving attitude will also swiftly depart for the abode of intimate *nikuñja*-pastimes within the inconceivable abode of bliss, of this there is no doubt. The gross body is bound to its own environment, but who is able to stop the course of the mentally conceived *siddha deha*? The amazing writings of the great *rāga ācārya* Śrīla Raghunātha dāsa Gosvāmī, that contain all the relish of transcendental flavours, are able to draw the hearts and minds of all the sensitive *rāga*-practitioners to the gate of the most beautiful Vraja-*nikuñja*, and make them greedy for the transcendental sweetness of the Yugala in the forms of Rādhā's *kiṅkarīs*. When the bird-like heart of the devotee, that has been caged for long, is thus called from afar, it cannot remain calm anymore and it will fly up to the sky of divine love.

Śrī Raghunātha dāsa cries out of separation, and another vision comes to him. The dressing of *svādhīna bhārṭṛkā* Rādhikā is finished and the Divine Couple sits down on a jewelled throne in the courtyard of Cupid's playgrove, knowing that Their girlfriends will soon arrive. The whole of Vṛndāvana is illuminated by the sweetness of this couple and all the creatures in the forest are electrified with ecstasy. Now the *sakhīs* enter the *kunja*, giggling and covering their mouths with their veils, and join Rādhikā and Mādhava, making different waves of joking and laughter.

The *sakhīs* say: "Sakhi Rādhē! Where have You been all this time? We've been looking for You for so long! Where did You meet this cheater?" Kṛṣṇa says: "O Friends! Show Me whether I'm a cheater or Your friend Rādhikā is! She has robbed all the creatures of the forest and left them with nothing! King Cupid has ordered Me to come here and to recover all the stolen property! Now have I recovered the stolen wealth from Her or have I Myself been punished by Her boldness?" Saying this, Kṛṣṇa laughs and shows the *sakhīs* the signs of Rādhikā's lovemaking on His limbs.

When Rādhikā hears these sly words of Kṛṣṇa, She pierces Him with Her arrow-like glances and says: "O Kṛṣṇa! Ever since You were a little boy You were known in Vraja as a thief! First You stole the butter and yoghurt from the elderly *gopīs* and later You stole the clothes of the unmarried *gopīs*, making them pray to You naked, with their hands folded on their heads! This shows what a religious saint You are! You are a prince, adorned with all the ornaments of virtue, You are most beautiful and young, and there are many qualified, marriagable girls in Vraja, but no one wants to give his daughter to You, knowing with a womanizer and a thief You are! No decent maiden in Vraja wants to accept You as Her husband, so out of frustration You are dedicating Yourself now to the ravishing of the chastity of Vraja's virtuous girls! How amazing! You never planted even one of these trees and vines here, but still You claim to the forester around here! You are only the forester because You uprooted innumerable trees and bushes by herding Your cows here; that is true! My friend Vṛndā is maintaining this forest, hence it is known as 'Vṛndāvana'. Then Lord Brahmā has performed My coronation as Queen of this forest with many jewels and offered this forest unto Me; this is known far and wide. Surely Cupid is the king of this forest and You are its guardian, this is true. Alas! Have You given up all shame, claiming others places as Yours? O *brahmacārin*! We are picking flowers here for *sūrya pūjā*, why did You come to this flowergarden, where women can freely ramble? You are a cowherder, quickly return to Your pasturingfields!"

Śrī Kṛṣṇa becomes like a Cakora-bird, soothed by the cool nectar of Rādhikā's slight smile and intoxicated by the sweet nectar that oozes from Her moonlike face as She speaks these joking words. He is speechless and thus the *sakhīs* ecstatically sing of Śrī Rādhikā's victory. Śrī Raghunātha dāsa, in his *kinkarī-svarūpa*, is beside himself of ecstasy when he sees his Īśvarī's success. Suddenly the vision disappears and he prays to playful Rādhikā's lotus feet:

*kandarpera priyatama, nibhṛta nikunja vana,
āṅgināte gopī-sabhā mājhe
vakrokti koriyā dhani, sucaturā śiromaṇi,
parājita kore rasa-rāje*

"On the courtyard of a lonely grove that is dear to Cupid, in the assembly of *gopīs*, fortunate Rādhikā, the crownjewel of all clever girls, defeats the king of *rasikas* with crooked words.

*garavinī śrī rādhāra, stuti kore bāra bāra,
sakhīgaṇe hoye pañcamukha
sei dṛśya darāśane, mugdha koro du'nayane,
he rādhē tabei mora sukha*

"The *sakhīs* eloquently praise proud Śrī Rādhā again and again. O Rādhē! Please enchant my eyes with this vision! Then I will be happy!"

VERSE 8:

**KVACANA CA DARĀ DOṢĀD DAIVATAḤ KṚṢṆA JĀTĀT
SAPADI VIHITAMĀNĀ MAUNINĪ TATRA TENA
PRAKĀṬITA PAṬU CĀṬU PRĀRTHYAMĀNĀ PRASĀDĀ
KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

kvacana - somewhere; *ca* - and; *dara* - slight; *doṣāt* - from a mistake; *daivataḥ* - by chance; *Kṛṣṇa jātāt* - coming from Kṛṣṇa; *sapadi* - suddenly; *vihita* - manifest; *mānā* - proud jealous anger; *mauninī* - silent girl; *tatra* - there; *tena* - by Him; *prakāṭita* - manifests; *paṭu* - expert; *cāṭu* - flattering; *prārthyamānā* - being prayed to; *prasādā* - mercy.

O Rādhē! When Kṛṣṇa accidentally makes just a slight mistake, You become angry and You refuse to speak to Him. Please delight my eyes for just a moment as He prays for Your mercy with flattering words!

Notes: How vivid are Śrī Raghunātha dāsa's visions of these transcendental pastimes! How sweet are these transcendental blissful flavours! *rasasya svaprakāśatvam akhaṇḍatvam ca siddhyati* (Bhakti Rasāmṛta Sindhu 2.5.112): "*Rasa* is self-manifest and complete". It is manifest in the hearts of the *rasika* devotees and it is tasted by them. Their savour is the proof of the existence of *rasa*. There is absolutely no difference between *rasa* and its savour, therefore the poets call it *brahmāsvāda sahodara*, the brother of the savour of the divine. This is because when one relishes the mellows of poetry one is not aware of anything else anymore. If such an oblivious joy is experienced in the hearts of those who relish mundane poetry, then what to speak of those who relish this kind of divine poetry? Surely their ecstasy must be millions of times greater! Actually, when the *sthāyī bhāva* is material it is not fit to attain the status of blissful relish because natural joy can never be the result of matter. On the strength of pure devotion all the stains of *māyā* are cleansed from the heart and *viśuddha sattva* (pure spiritual consciousness) becomes manifest, so that it becomes possible to relish the flavours of devotion. Mundane incitements cannot cause this transcendental taste to arise. Śrī Jīva Gosvāmī teaches this: *laukikasya vibhāvādeḥ rasa janakatvaṁ na śraddheyam* (Prīti Sandarbha). Although Śrī Raghunātha dāsa always swims in this ocean of transcendental ecstatic *rasa*, he still cries out anxiously, bringing down a virtual stream of transcendental visions.

After making Kṛṣṇa relish the flavour of Her submissive (*dakṣiṇa*) nature in blissful union for a long time, Śrīmatī now decides, just for fun, to assume Her unsubmissive (*vāma*) nature, just to please Kṛṣṇa. This mood also gives Kṛṣṇa great savour. Although on the surface it seems as if the hero and the heroine are going through a distressful period this situation actually increases their mutual love, and it makes their love taste fresh again. *Māna* (jealous anger) arises

to make the love tasty, dynamic and variegated again. All the activities and words of the jealous girl bestow great savour on Kṛṣṇa. *priyā yadi māna kori koroye bhārtsana; veda stuti hoite hare sei mora mana* (C.C.) "When My beloved becomes jealous and chastises Me, that takes My mind away from the reverential hymns of the Vedas."

Kṛṣṇa suddenly addresses Rādhikā by saying: "My dear Candrā-", and as soon as Rādhikā hears this unfinished sentence, She thinks: "Even when He stands right in front of Me, Candrāvalī is playing in His heart!" She pulls Her veil over Her head and angrily sits with Her back towards Kṛṣṇa, becoming completely silent. Seeing this, Kṛṣṇa says: "*Sakhi* Candrānane (My moonfaced girlfriend)! Why have You suddenly turned against Me and why have You fallen silent?" Śrīmatī thinks: "First He clearly says 'Candrā-', and then He suddenly says Candrānane! In this way He will never be able to conceal the fact that He's always absorbed in thinking of Candrāvalī!" *kvacana ca dara doṣād daivataḥ Kṛṣṇa jātāt*, sometimes Kṛṣṇa may accidentally make a very small mistake, for which Śrī Rādhikā becomes angry with Him. The Supreme Lord is not under the influence of fate, therefore the Gosvāmīs explain the word *daivataḥ* as follows: *devo śrī bhagavān tasyedaṁ līlā-śakti vaibhavam*; it is the influence of the Lord's pastime-potency that causes such accidents to happen. In this case it means that Kṛṣṇa's desire to relish the sweetness of Rādhikā's jealous anger worked as 'fate' on this pastime. When the *sakhīs* see Rādhikā's *māna*, they say "O Rādhē! In front of You Kṛṣṇa would never accidentally pronounce the name of another girl! He really wanted to call You 'Candrānane'! Therefore, don't waste Your energy on this futile anger!" When Śrīmatī hears these words from Her girlfriends, She thinks: "My friends must be right! Kṛṣṇa couldn't possibly have thought of My enemies right in front of Me! Still, He stopped His sentence just after saying "Candrā", instead of saying "Candrānane" all at once! Here He made a small mistake! Unless He apologizes I will not be pleased with Him!" The *sakhīs*, understanding Śrīmatī's mind, then give a hint to Kṛṣṇa to please Śrīmatī with flattering words and to beg Her for forgiveness, and so He does. Thus ends this vision of Śrī Raghunātha dāsa, who then anxiously prays to Śrīmatī's lotus feet as follows:

*śrī kṛṣṇera aparādhe, māninī hoiyā rādhe,
boiso māna ratna simhāsane
tomāra kathātī lāgi, śrī govinda anurāgī,
pāye po'de sādhibe yokhone*

"O Rādhē! When You become angry with Śrī Kṛṣṇa over an offense He committed, and You sit down on a jewelled throne, Śrī Govinda passionately falls at Your feet."

*āmāra ei netra-dvaya, tṛṣṭita cātaka hoy,
kṣaṇakāla daraśana dāne
ānanda vidhāna koro, dāsīra minati dhara,
se saubhāgya hobe koto dine*

"My eyes are like thirsty Cātaka-birds! Please delight them by showing Yourself for a moment! This maidservant humbly prays: "When will that great fortune be mine?"

VERSE 9:

**PITUR IHA VṚṢABHĀNOR BHĀGYA-BHAṄGĪ BAKĀREḤ
PRAṆAYA VIPINA BHRṆGĪ-SAṄGINĪ TASYA DEVI
NIJA GAṆA KUMUDĀLEḤ KAUMUDĪ HĀ KṚPĀBDHE
KṢAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

pituḥ - of the father; *iha* - here; *vṛṣabhānoḥ* - of Vṛṣabhānu; *bhāgya* - fortune; *bhaṅgī* - movement; *bakāreḥ* - of Kṛṣṇa; *praṇaya* - of love; *vipina* - forest; *bhrṅgī* - bee-girl; *saṅginī* - companion; *tasya* - His; *devi* - goddess; *nija* - own; *gaṇa* - party; *kumudāleḥ* - of the lilies; *kaumudī* - moonlight; *hā* - O!; *kṛpābdhe* - ocean of mercy.

O Rādhe! O wave of fortune for Your father Vṛṣabhānu! O Companion of Baka's enemy Kṛṣṇa and bumblebee in the forest of His love! O Moonlight shining on Your lily-like friends and maidservants! O Ocean of mercy! Please delight my eyes for just a moment!

Notes: When the vision subsides great humility awakens in the heart of Śrī Raghunātha, and while this humility awakens in *sādhaka*-consciousness he praises the sweet attributes of his beloved Śrī Rādhārāṇī, who is dearer to him than millions of life-airs, and desires to see Her, if even just a moment. This *sādhaka*-consciousness is also strikingly relishable! All the *rasika* transcendental pastimes that Śrī Raghunātha perceived with the mental eyes of his *siddha rūpa* are marked as *bhāva*-pictures within his heart. On the one hand the great attractiveness of these sweet pastimes greatly agitate his mind and heart and make him become very eager to see Līlāmayī Rādhārāṇī directly, but on the other hand he humbly considers himself to be an ordinary *sādhaka* struggling with his *anarthas*, someone utterly unqualified to witness these pastimes. This humility and eagerness cause his heart to melt and the sweet attributes of his beloved to appear there. Thus he nourishes the aspiration to see Guṇavatī Rādhā for just a moment. Thinking that everything is possible, although he is so unqualified to perceive her, he calls her *kṛpābdha*, ocean of mercy. The Lord's mercy removes the *sādhakas'* complete lack of qualification. The compassion of Kṛpābdhe or Kṛpā-jaladhi Śrīmatī Rādhārāṇī overrules even that of the Supreme Lord, because although it is known that Śrī Kṛṣṇa's heart can melt of compassion, Śrīla Raghunātha dāsa Gosvāmī proclaims that Śrī Rādhā's body even melts of compassion. It is an extraordinary feature of the world of devotees that compassion is the only resource for the attainment of perfection. In his praise of the 108 names of Śrī Rādhā Śrī Dāsa Gosvāmī has written: *karuṇā vidravat dehā* "Her body melts of compassion." Taking Śrī Rādhā's compassion Śrīman Mahāprabhu has given *prema* to the people of the world without considering who was qualified or unqualified. This comes from the storehouse of mercy of Kṛpā-jaladhi Śrī Rādhā and is not the innate wealth of Śrī Kṛṣṇa.

Then again Śrī Raghunātha calls Śrīmatī '*devi*'. *devi kohi dyotamānā paramā sundarī* (C.C.) "Devi means effulgent and most beautiful girl". Śrī Raghunātha has personally

experienced during his transcendental visions how true this statement is. *kimvā Kṛṣṇa krīḍā vrajera vasati nagarī* "Or it means that She lives in the town of Kṛṣṇa's play". The experience of this statement also awakens within the heart of Śrī Raghunātha. Thus he was fully justified in calling Her *devi* in this verse.

pitur iha vṛṣabhānoḥ bhāgya bhaṅgī : "O Goddess! You are the embodiment of king Vṛṣabhānu's great fortune!" Fortunate kings are blessed with an increase of wealth, like jewels and pearls, but love is the greatest wealth, and a person who loves is certainly the most fortunate and wealthy person. *Kṛṣṇa prema yāra sei dhanī śiromaṇi* (C.C.): "A person who loves Kṛṣṇa is the crownjewel of wealthy persons." Śrī Rādhā is the personification of love for Kṛṣṇa, the presiding goddess of love (*prema lakṣmī*), and there certainly can be no comparison to the great fortune of someone who has gotten Her for a daughter! Thus She shines like the very embodiment of king Vṛṣabhānu's great fortune as his daughter.

Then Śrī Raghunātha dāsa says *bakāreḥ praṇaya vipina bhṛṅgī saṅginī tasya*: "Śrī Rādhā is the bee-girl in the forest of Kṛṣṇa's love and She is His companion." Just as a bee is always attached to drinking the honey from different flowers in the forest, so Kṛṣṇa is also always relishing the honey from the different blossoming flower-like pastimes He plays in the forest of Śrī Rādhikā's love. The word *praṇaya* means that during these pastimes Rādhikā and Mādhava consider Their minds, bodies and hearts to be nondifferent from Each other. Śrī Rādhā is always the *saṅginī*, or companion of Kṛṣṇa: *rātri dina kuñja krīḍā kore rādhā saṅge* (C.C.). Even when Kṛṣṇa is physically separated from Rādhikā and He is apparently playing with His mother, father and friends, He still plays with Her in His heart. He never forgets Her, therefore She is justly called Kṛṣṇa's *saṅginī*. Śrī Śuka Muni says in the Bhāgavata (10.30.35): *reme tayā cātmarata ātmārāmo'py akhaṇḍitaḥ* "Although Kṛṣṇa is Self-satisfied, He still sported with Her (Rādhā) fully."

Śrīmatī is also *nija gaṇa kumudāleḥ kaumudī*, the moonlight that shines on Her lily-like friends. Because the moonrays always delight the lilies (Kumuda-flowers) and cause them to blossom at night, it is also called *kaumudī*. The *sakhīs* are delighted in Rādhā's company, and without Her they wilt away.

*svātmano'py adhikaṁ prema kurvānānyo'nyam acchalam
viśrambhinī vayo veśādibhis tulyā sakhī matā*

(Ujjvala Nilamaṇi)

"Girlfriends love Each other more sincerely than they love themselves. They completely trust Each other, dress in the same way and are of the same age." Śrī Rādhā is the very life of Her girlfriends, and Śrīpāda prays that he can see Her at least for a moment!

*vṛṣabhānu rāja nandinī, bhānukula candra tumi,
sāadhanera phala parakāśa
śrī gaurāṅgī rasa-raṅgī, praṇaya vipina bhṛṅgī,
Kṛṣṇa mukha padmete vilāsa*

"O Princess of Vṛṣabhānu! You are the moon of Vṛṣabhānu's dynasty, that reveals the fruit of my ardent spiritual practice! O beautiful golden-limbed girl! You are the bee that sports in the forest of love, playing on Kṛṣṇa's lotusface!"

*kuñje kuñje vinodinī, Kṛṣṇa saṅge vilāsinī,
sakhīgaṇa kumude kaumudī
nayana cakora prāṇa, darśana kori dāna,
dhanya koro karuṇā jaladhi*

"You sport with Kṛṣṇa in every grove, giving Him great pleasure. You are the moonlight shining on Your lily-like girlfriends! Please grant Your audience to me and thus revive my Cakorabird-like eyes! O Ocean of compassion, please bless me!"

VERSE 10:

**NIRAVADHI GUṆASINDHO BHADRASENĀDI BANDHO
NIRUPAMA GUṆAVṚNDA PREYASĪ VṚNDA MAULE
ATI KADANA SAMUDRE MAJJATO HĀ KṚPĀRDRE
KSAṆAM API MAMA RĀDHE NETRAM ĀNANDAYA TVAM**

niravadi - unlimited; *guṇa* - qualities; *sindho* - ocean; *bhadrasena* - Kṛṣṇa; *ādi* - foremost; *bandho* - friend; *nirupama* - incomparable; *guṇavṛnda* - qualities; *preyasī* - beloveds; *vṛnda* - host; *mauleḥ* - crown; *ati* - very; *kadana* - miserable; *samudre* - in the ocean; *majjataḥ* - immersed; *hā* -O!; *kṛpā* - compassion; *ardre* - softened.

O limitless ocean of qualities! O most beloved of Bhadrasena (Kṛṣṇa)! O Crown of all the incomparably qualified girlfriends of Kṛṣṇa! O You who are melting with compassion! I'm drowning in an ocean of misery! Please delight my eyes for just a moment!

Notes: While Śrī Raghunātha is in *sādhaka*-consciousness great anxiety and humility awaken within him. Helplessly he remembers the sweet attributes of Śrī Rādhārāṇī, who is endowed with innumerable attributes, and hopes for Her mercy, so that he will attain the perfection of his aspirations. The mercy of the beloved deity is the greatest beacon of hope for the humble practising devotee. Śrīman Mahāprabhu said: *āpanā ayogyā dekhi mone pāo kṣobha; tathāpi tomāra guṇe upajāya lobha* (C.C.) "When I see how unqualified I am, My mind becomes disturbed. Still, I become greedy after (experiencing) Your attributes!" "When I remember Your quality of compassion I think that, although I'm such an unworthy wretch, I will surely attain You!" Śrī Raghunātha dāsa calls Guṇavatī (the all-qualified) Rādhikā and desires

Her mercy, saying: "O Foremost beloved of the unlimitedly qualified Kṛṣṇa!" The word *ādi* indicates that the relationship between Rādhikā and Mādhava is beginningless and eternal. The Lord has said: *tattvaṁ sattvaṁ paratvaṁ ca tattva trayam aham kila. tri-tattva rūpiṇī sāpi rādhikā prāṇa vallabhā* "Just as Kṛṣṇa is the direct and indirect cause of the universe, full of eternal, transcendental bliss, and He is the form of three truths, so is Rādhikā, His heart's beloved". Although Rādhikā is nondifferent from Kṛṣṇa, just as milk is nondifferent from its whiteness, the moon is nondifferent from its rays and fire is nondifferent from its capacity of burning, in the field of transcendental pastimes She is also His beloved consort.

*mṛgamada tāra gandha yaiche aviccheda; agni agni-jvālācoy nāhi kon bheda;
taiche rādhā Kṛṣṇa donhe ekai svarūpa; līlā-rasa āsvādite dhare dui rūpa*

(Caitanya Caritāmṛta)

"Just as musk and its scent are inseparable and just as there is no difference between fire and its heat, similarly Rādhā and Kṛṣṇa are One truth, that accept two forms to taste the flavour of Their transcendental pastimes."

niravadhi gunasindho means that there's no end to Kṛṣṇa's attributes, but the same counts for Śrī Rādhikā: *bahunā kiṁ guṇās tasyāḥ saṅkhyātītā harer iva* (U.N.) "What more can I say about Her qualities? They are innumerable, just like Hari's!"

*kṛṣṇera viśuddha prema ratnera ākara; anupama guṇagaṇa pūrṇa kalevara
yāhāra saubhāgya guṇa vāñche satyabhāmā; yāra thāi kalā vilāsa śikhe vrajarāmā
yāra saundaryādi guṇa vāñche lakṣmī pārvatī; yāra pativratā-dharma vāñche arundhati
yāra sad-guṇa-gaṇera Kṛṣṇa nā pāna pāra; tāra guṇa gaṇibe kemone jīva chāra?*

(Caitanya Caritāmṛta)

"She is the abode of all the jewels of pure love for Kṛṣṇa, Her body is filled with all the matchless attributes. The qualities of Her fortune are coveted by Satyabhāma, the gopīs learn all the arts of love from Her, Lakṣmī and Pārvatī covet the attributes of Her beauty and Arundhatī covets the glories of Her chastity. Even Kṛṣṇa cannot find the limit to Her glorious attributes, how can any insignificant soul count them then?"

Śrī Raghunātha dāsa then says: *nirupama guṇavṛnda preyasī-vṛnda maule* ; "O Crown of all the incomparably qualified beloveds of Kṛṣṇa!" All the *gopīs* are endowed with *mahā bhāva*, the essence of *prema*, and this is what makes them incomparably qualified. Indeed, they are endowed with all sweet attributes, that cause the Supreme Person, who is bliss personified, to drown in an ocean of topmost relish and ecstasy. *hlādinī korāy kṛṣṇe ānandāsvādana; hlādinī dvārāya kore bhaktera poṣaṇa* (C.C.) "The *hlādinī*-potency makes Kṛṣṇa relish ecstasy and through this *hlādinī*-potency the devotees are nourished." Although *hlādinī* is always present as a formless energy as the *ānandaghana-tattva* (the existence of intense transcendental bliss) and as an employment as the *bhakti-tattva* (the existence of devotion) it is also always manifest in personal forms as the consorts of the Lord, in order to serve the Lord with *madhura rasa*, amorous flavours. The Lord's consorts are basically divided into three categories: *parama svīyā*, *svakīyā*, and *parakīyā*. The goddess of fortune Lakṣmī in Vaikuṇṭha is called *parama svīyā*, Sītādevī in Ayodhyā and Rukmiṇī and Satyabhāmā in Dvārakā are called *svakīyā* and the *gopīs* in

Vraja are known as *parakīyā*, or extramarital consorts. This extramarital love is giving the Lord the greatest amorous pleasure, and in *parakīya bhāva* the stage of *mahā bhāva* is reached. All the extraordinary qualities that are manifest in *mahā-bhāva* are matchless and they cannot be displayed by any of the other consorts of the Lord. The crownjewel of all the *mahābhāvavati vraja-gopīs* is Śrī Rādhā. She is *mahā bhāva* personified. Although all the *gopīs* have an abundance of *prema*, Śrī Rādhā has the quintessence of *prema* called ***mādanākhyā mahā-bhāva***; She is the crownjewel of all the *gopīs*.

Śrīla Raghunātha dāsa prays: *ati kadana samudre majjato hā kṛpārdre kṣaṇam api mama rādhe netram ānandaya tvam*: "O merciful goddess! I'm drowning in an ocean of misery! Please uplift me and delight my eyes for just a moment!" A person who falls in the regular saltwater ocean certainly feels helpless, but Raghunātha dāsa is drowning in an ocean of love-in-separation, not in an ocean of water! The terrible waves that arise in the ocean of divine separation can never be compared to the waves in any kind of mundane ocean. Only the *rasika rāgānuga*-devotees can meditate on that and experience that. Only Rādhārāṇī can redeem Raghunātha dāsa from this ocean of suffering, and therefore he impatiently prays to Her to delight his eyes with Her divine audience for just a moment, so that his burning feelings of separation from Her may be pacified -

*he rādhe guṇa-sindhu Kṛṣṇa priyatamā; govindera ādi bandhu ke jāne mahimā
sarva guṇa ratnakhani yoto sakhīgaṇa; sakhīra mukuṭa-maṇi apūrva darśana
duḥkera samudre poḍi ḍāki kātarete; apāra karuṇāmayī vraja-maṇḍalete
kṣaṇa-kāla netra-dvaye diyā daraśana; ānandita koro more ei nivedana*

"O Rādhē! O Ocean of qualities! O Beloved of Kṛṣṇa! O Primeval consort of Govinda! Who knows Your glories? Although all the *sakhīs* are mines full of jewellike attributes Your *darśana* is amazing, since You are the crownjewel of all of Kṛṣṇa's girlfriends. O endlessly compassionate One! I have fallen in an ocean of misery and I am anxiously crying out to You here in *Vraja-maṇḍala*. Please show Yourself to my eyes for just a moment and delight me; this is my prayer!"

VERSE 11:

**NAṬAYATI RUCI NĀNDĪM UNNAYAN SŪTRADHĀRA
PRAVARA IVA RASAJŅA NARTAKĪM RAŅGA-RŪPE
RASAVATI DAŚAKE'SMIN PREMAPŪRĀBHIDHE YAḤ
SA SAPADI LABHATE TAT DVANDVA RATNA PRASĀDAM**

naṭayati - causing to dance; *ruci* - beautiful; *nāndīm* - introduction; *unnayan* - elevated; *sūtradhāra* - the dramatic narrator; *pravara* - excellent; *iva* - just as; *rasajña* - the tongue; *nartakīm* - the dancer; *raṅga* - of the stage; *rūpe* - in the form; *rasavati* - tasty; *daśake* - in the ten verses; *asmin* - in this;

prema - love; *pūra* - of the flood; *abhidhe* - named; *yaḥ* - who; *sa* - he; *sapadi* - at once; *labhate* - attains; *tad* - Their; *dvandva* - couple; *ratna* - jewel; *prasādam* - mercy.

Anyone who recites these beautiful introductory verses as an expert dramatic narrator, making the dancer of his tongue dance on the stage of these delicious ten verses named prema pūra, at once attains the mercy of two transcendental jewels (Rādhā and Kṛṣṇa).

Notes: This is the auspicious benediction (*phala śruti*) granted by Śrī Raghunātha dāsa to reciters of this *stotram*. These ten verses named Prema Pūra are called most delicious because they describe the intimate erotic pastimes of Śrī Rādhikā and Mādhava, that are sweeter-than-sweet. The erotic mellow is anyway the king of all mellows, and on top of that the hero and heroine described here are the transcendental Cupid, Śrī Kṛṣṇa Himself, and *mādanākhyā premavatī*, Supreme Love personified, Śrī Rādhā, meeting in topmost sweetness. Therefore this *stotram* is filled with the sweetest transcendental pastimes. Those who have faith in *mañjarī bhāva*, and who have taste for the transcendental *rasika* pastimes of Śrī-Śrī Rādhā-Mādhava are, by the grace of the great saints, qualified to recite this prayer. A person who is unable to forget his material body and everything related to it, and who cannot establish the *bhāva deha* of a *mañjarī* within his mind, cannot have the proper taste for this divine erotic *rasa*, but those who are absorbed in *mañjarī bhāva* and lovingly recite these ten verses, will swiftly attain the grace of the transcendental *līlā mithuna*, the playful Pair, Śrī Rādhikā and Mādhava and go mad with *mañjarī bhāva*. Thus this sweet prayer of Śrī Raghunātha dāsa Gosvāmī is adorned with sweet poetry and his perfectly merciful benediction that flows in a hundred streams towards the practitioners of *mañjarī bhāva* all over the world. All glories to the grace of the Gosvāmīs!

*rasapūrṇa prema pūra raṅgālaya sama; sūtradhāra rūpe yei ati bhāgyavān
prema pūra daśa anke ati samādare; jihvā rūpa naṭinī-ke nācāya bāre bāre
vṛndāvane yugala ratna śrī rādhā-govinda; prasāda svarūpa tāre deya premānanda*

"This *prema-pūra-stotram*, which is full of *rasa*, is just like a stage, and the two jewels of Vṛndāvana, Śrī Rādhā-Govinda, will bestow Their mercy in the form of ecstatic love to any very fortunate soul who carefully and repeatedly makes his tongue dance on this stage like a stage-manager."

Thus ends Śrī Raghunātha dāsa Gosvāmī's Prema Pūrābhidha stotram.

Translated 1989 -1993 by Advaita Dāsa.

Granthakartuḥ Prārthanah

Prayers by the author of this sacred book

VERSE 1:

**SUBALA SAKHĀDHARA PALLAVA
SAMUDITA MUGDHA MĀDHURĪ LUBDHĀM
RUCI JITA KĀÑCANA CITRĀM
KĀÑCANA CITRĀM PIKĀM VANDE**

subala sakhā - Subala's friend; *adhara* - lips; *pallava* - sprouts; *samudita* - manifest; *mugdha* -enchanting; *mādhurī* - sweetness; *lubdhām* - greedy; *ruci* - luster; *jita* - defeating; *kāñcana* -golden; *citrām* - picture; *kāñcana* - golden; *citrām* - amazing; *pikīm* - cuckoo; *vande* - I praise.

I praise that amazing golden cuckoo (Śrī Rādhikā), whose luster defeats that of a golden picture and who has become greedy after the enchanting sweetness of the sprout-like lips of Subala's friend (Kṛṣṇa)!

Explanations: The heart and mind of Śrī Raghunātha float in numberless directions on the current of Rādhā and Kṛṣṇa's sweetness. It is as if the Divine Pair sits in the boat of his heart and soothes it, causing it to rock on the waves of Their sweet transcendental forms, pastimes, names and qualities. In the following four verses Raghunātha shortly tries to recapitulate this experience. First of all, he praises the golden cuckoo Rādhā who is greedy after Kṛṣṇa's sweetness, causing the hearts of the assembled *rasika* devotees to float on a river of *rasa* with his extraordinary poetic artistry.

Before his spiritualised eyes he sees a sweet *kuñja*-forest, where Śrī Rādhikā is picking flowers with two or three of Her girlfriends. In his *kinkarī-svarūpa* he follows Śrīmatī, who enters Śrī Vṛndāvana, not really for picking flowers, but hoping to meet Śyāmasundara, like Her shadow. Śyāmasundara has smelled Śrīmatī's extraordinary bodily fragrance and He rapidly approaches the place where She and Her *sakhīs* are. He places His left arm on His friend Subala's shoulder and speaks with him with a smile on His face, revealing the peerless sweetness of His sprout-like lips. All directions are pervaded by this sweetness and beauty!

*sindūra sundaratarādharam indu kunda mandāra manda hasita dyuti dīpitāmśam
vanya prabāla kusuma pracayāvakṛpta graiveyakojjala manohara kambukaṅṭham
matta bhramad bhramara juṣṭa vilambamāna santānaka prasava dāma pariṣkṛtāmśam
hārāvalī bhagaṇa rājita pībaroro vyomasthālī lalita kaustubha bhānumantam*

*śrīvatsa lakṣaṇa sulakṣitam unnatāmsam ājānu pīna parivṛtta sujāta bāhum
ābandhurodaram udāra gabhīra nābhīm bhṛṅgāṅganā nikara vañjula roma rājim*

(Krama Dīpikā, 3.10-12)

Kṛṣṇa's lips are more beautiful than *sindūra* (vermilion), His face is brightened by His slight smile that is white like the moonrays, Kunda-flowers and Mandāra-flowers, His enchanting conchshell-like neck is brightened by a splendid necklace made of forest flowers and sprouts, and His shoulders are beautified by a long garland of Santānaka-flowers that are attacked by intoxicated wandering bumblebees. His chest, that is decorated by the sign of Śrīvatsa, is like the sky in which His necklaces shine like the stars and the lovely Kaustubha-gem shines like the sun. His shoulders are raised and His strong round, wellformed arms extend down to His knees. His belly is sometimes elevated, sometimes a little deeper, His navel is wide and deep and the hairs in that navel look as beautiful as swarms of female blackbees." When the *gopīs* see Kṛṣṇa's lips, that are like a reservoir of nectar, it is natural that innumerable waves of passionate desires come up in their hearts. Without tasting the nectar of these lips they would surely die. When they heard how Kṛṣṇa rejected them during the night of the Rāsa-dance, the *gopīs* told Him:

*sincāṅga nas tvad adharāmṛta pūrakeṇa hāsāvaloka kala gītaja hr̥cchayāgnim
no ced vayan̄ virahajāgny upayukta dehā dhyānena yāma padayoḥ padavīm sakhe te*

(Śrīmad Bhāgavata 10.29.35)

"O Kṛṣṇa! Please extinguish the fire of lust burning in our hearts, caused by Your smiling glances and Your sweet fluteplaying, by sprinkling us with the nectar from Your lips! If You don't do so, O friend, we will burn in the fire of separation from You and we will reach Your lotus feet in our meditations, at least in our next birth!"

Kṛṣṇa holds His left hand on His friend Subala's shoulder and twirls a playlotus around in His right hand, smiling and speaking with Subala while casting wanton, sidelong glances at Rādhikā. The wonderful golden cuckoo Rādhā then becomes greedy after the nectar from Kṛṣṇa's sprout-like lips, just as an ordinary cuckoo becomes thirsty for the nectar oozing from the soft mangobuds in spring. Why is She called a *kāncana citrām piki* in this verse? Because cuckoos are normally black, and this Rādhā-cuckoo is golden! How many flowers of deep emotions are blooming on Her vine-like body! A stream of golden luster gushes from Her limbs. Just to hide Her real feelings, Śrīmatī keeps on chatting with Her girlfriends, with a voice far sweeter than that of the cuckoos. Śrī Raghunātha dāsa is very eager to hear that sweet sound, and this is also why he feels that She is like a golden cuckoo. As soon as Rādhikā sees Kṛṣṇa, Her limbs become stunned, and She stands still just like a picture. It looks just as if some expert artist has drawn an enchanting golden picture on the canvas of the sky. Śrī Raghunātha is absorbed in his *siddha svarūpa* while he praises this amazing golden cuckoo -

*subalera sakhā Kṛṣṇa adhara pallava; yāhāra mādhyura rāśi nitya nava nava
se adhara daraśane mugdha gaurāṅgiṇī; Kṛṣṇa keli ārādhikā rādhā ṭhākuraṇī
kāncana kokilā sei soṇāra pratimā; rādhā pāda padma nitya koriye vandanā*

"The abundant sweetness of the sprout-like lips of Subala's friend Kṛṣṇa is ever-fresh. Those lips enchant Gaurāṅgiṇī (golden-limbed Rādhā), the goddess that is worshipped in Kṛṣṇa's plays, when She sees them. I always praise the lotus feet of that Rādhā, whose golden form resembles that of a golden cuckoo!"

VERSE 2:

**VR̥ṢARAVIJĀDHARA BIMBĀPHALA RASA
PĪNOTKAM ADBHUTAM̐ BHRAMARAM
DHṚTA ŚIKHIPIÑCHA CŪLAM̐
PĪTA DUKŪLAM̐ CIRAM̐ NAUMI**

vṛṣaravijā - Vṛṣabhānu's daughter; *adhara* - lips; *bimbāphala* - Bimbī fruits; *rasa* - juice; *pāna* - drinking; *utkam* - eager; *adbhutaṁ* - wonderful; *bhramaram* - bumblebee; *dhṛta* - wearing; *śikhipiñcha cūlam̐* - a crown of peacockfeathers; *pīta* - yellow; *dukūlam̐* - cloth; *ciram̐* - for long; *naumi* - obeisances.

I offer my obeisances to some amazing bumblebee, who wears a yellow garment and a crown of peacockfeathers, and who is very eager to drink the juice from the Bimbī-fruit-like lips of king Vṛṣabhānu's daughter!

Explanations: How wonderfully Śrī Raghunātha dāsa experiences the sweetness of the Divine Couple! His eyes, that are enlightened by great transcendental love, can spontaneously perceive this sweetness internally and externally. Who can describe the tremendous joy of such a state of being? In the previous verse he saw Śrī Rādhikā as an amazing golden cuckoo during a transcendental pastime, and in this verse he sees Śrī Kṛṣṇa as a wonderful bumblebee.

When Kṛṣṇa sees the wonderfully sweet Rādhikā adorned with all the divine ornaments of ecstatic love (*bhāvālaṅkāra*), He comes towards Her like a magnet, or someone enchanted by a magic spell. Standing close by Śrī Rādhā, Śrī Raghunātha dāsa, in his *kin̄kari svarūpa* as Tulasī, sees and understands everything; Kṛṣṇa is very eager to drink the juice from Rādhikā's Bimbī-fruit-like lips. This eagerness is written on His face and in His eyes. It is as if the complete love in Kṛṣṇa's heart is externally manifest on Rādhikā's lips. That's why Kṛṣṇa covets their relish so much! It is said in Govinda Lilāmṛta (11.78):

*bandhor harer jivatayāsyā tat tā premno bahir bimbatayā tathāsyā
rādhādharoṣṭāv iti bandhujīva bimbau svayam̐ tan nahi sāmyam̐abhyām*

"Because Rādhikā's lips are the very life (*jīva*) of Her best friend (*bandhu*) Hari they are called Bandhujīva and because they reflect (*bimba*) Her love for Kṛṣṇa they are called Bimba. Therefore they cannot possibly be compared with ordinary material Bandhujīva-flowers and Bimba-fruits." Kṛṣṇa is like a thirsty bumblebee, eager to drink the honey of Rādhikā's Bimbafruit-like lips. Bees drink honey from flowers, they are not able to extract the juice from

fruits, but the Kṛṣṇa-bee is able to do that, hence He is called an *adbhuta bhramara*, an amazing bumblebee.

In this verse Śrī Raghunātha describes Śrī Kṛṣṇa as wearing a yellow garment and a crown of peacock feathers. The mentioning of these peacock feathers indicate His frivolous pastimes. *mada śikhi piñcha lāñchita manojña kaca pracayam* (Kṛṣṇa Karṇāmṛtam). "His hair reproaches the feathers of intoxicated peacocks in beauty." When the peacocks see Kṛṣṇa's monsooncloud-like luster they start dancing of ecstasy, and Kṛṣṇa shows the beautiful girls of Vraja how drunk He is with amorous desires by decorating His head with their fallen-out feathers. He wears a garment that has the same colour as Rādhā's complexion, and in this way He shows everyone how He is controlled by Her love. In his *svarūpāveśa* Śrī Raghunātha says: "I always offer my obeisances unto such a Kṛṣṇa!"

*vṛṣabhānu nandinī śrī rādhāra adhara; bimbaphala samatula ārakta sundara
āsvādane madhupura rasa bimbādhara; sarvadā utsuka yini matta madhukara
sei sikhipiñcha mauli pitāmbara hari; punaḥ punaḥ pāda padme namaskāra kori*

"The lips of Vṛṣabhānu's daughter Śrī Rādhā are as beautifully red as Bimba-fruits and they are filled with all honey-sweet savour. I offer my obeisances again and again unto the lotus feet of that intoxicated Hari-bumblebee, who wears a yellow cloth and a peacockfeather-crown and who is always madly eager and thirsty for these lips."

VERSE 3:

**JITAḤ SUDHĀMŚUR YAŚASĀ MAMETI
GARVAṂ MUDHĀ MĀ VAHA GOṢṬHAVĪRA
TAVĀRI NĀRĪ NAYANĀMBUPĀLĪ
JIGĀYA TĀTAM PRASABHAM YATO'SYA**

jitaḥ - defeat; *sudhāmśuḥ* - moon; *yaśasā* - by the glory; *mama* - mine; *iti* - thus; *garvaṁ* - pride; *mudhā* - vainly; *mā* - don't; *vaha* - carry; *goṣṭhavīra* - hero of the pastures; *tava* - Your; *ari* - enemies; *nārī* - wife; *nayanāmbu* - tears; (*ambu*)*pa* - ocean; *alī* - multitude; *jigāya* - conquering; *tātam* - the father; *prasabham* - forcibly; *yataḥ* - as; *asya* -that.

"O hero of the pastures (Kṛṣṇa)! Don't vainly carry Your pride around, claiming: "My glories defeat even those of the moon!", because the eyes of Your enemies' wives create unbroken streams of tears that defeat even the ocean, who is the father of the moon!"

Explanations: The stream of Śrī Raghunātha's visions continues uninterrupted; his consciousness is immersed in the flavours of transcendental pastimes. How many hundreds of honey-sweet *līlā*-pictures expand before his spiritualized eyes! The *sakhīs* escort the Divine Pair,

that is eager for an intimate meeting, to a solitary arbour, where They unite in all intimacy. After enjoying thus, Rādhā and Mādhava come out of the *kuñja* again and sit on a jewelled throne on the courtyard, where They begin to laugh and joke with Their girlfriends. Śrī Raghunātha, in his *kiñkarī*-form as Tulasī, stands by Their side and fans Them, relishing Their sweet jokes. Kṛṣṇa brags about Himself: "O friends! My spotless glories defeat even the brightness of the moon! They are pervading everything!" When Śrī Rādhikā hears Kṛṣṇa's proud claim, She gives a hint to fanning Tulasī to give Him a fitting answer, so Tulasī says: "O Goṣṭhavīra (hero of the meadows) Kṛṣṇa! Don't be so falsely proud, claiming that Your spotless glories have defeated even the moon! After all, the wives of the demons, Your enemies, are creating streams of tears that defeat even the ocean, the father of the moon!" This is called a *vyājastuti*, or a sarcastic praise. Tulasī means to say "You have killed so many demons that their wives are creating streams of tears of sorrow with their eyes. These streams create oceans of tears that are even larger than the (celestial) Ocean, who is the father of the moon. (according to the Vedas the moon was churned out of a celestial ocean of milk) Their tears are as salty as the water in the ocean, thus it seems as if their tears have created an actual ocean as we know it in this world." The maidservants are not at all shy to joke like this, because they have the same rights as Rādhikā's girlfriends. When Rādhikā and Her girlfriends hear these joking words of Tulasī, they all laugh.

At this point one may ask: "Can these kinds of sarcastic praises, that clearly reveal Kṛṣṇa's superhuman prowess (*aiśvarya*), still fit in the pastoral mood (*mādhurya*) of Vraja?" To remove this doubt, the word Goṣṭhavīra was used. All the pastimes of Kṛṣṇa in the *goṣṭha*, or in Vraja, are endowed with the same divine sweetness. None of these pastimes awaken a attitude of awe and reverence towards Kṛṣṇa, or even an awareness of His superhuman capacities. The ecstatic love of the people of Vraja makes them think that Kṛṣṇa was empowered by Lord Viṣṇu to kill all the horrible demons who attacked Him in Vraja. For them it is inconceivable that Kṛṣṇa, whose body is as tender as a blue lotus flower, could have singlehandedly killed those huge monsters. Sometimes though, when the Vrajavāsīs suffer separation from Kṛṣṇa, they may save their lives by describing such wonderful pastimes of Kṛṣṇa, or sometimes they make such descriptions in jest. But this is not diminishing their sweet human-like love towards Him even slightly.

*candrake korilo jaya mora yaśorāśi; mithyā garva korio nā goṣṭhavīra śaśi
tava ari-nārī netre yei dhārā boy; candra pitā samudrake koriyāche jaya*

"O moonlike hero of the pasturing fields! Don't be falsely proud, claiming: "My great glories defeat even the moon!" The eyes of your enemies' wives create such streams (of tears) that they even defeat the moon's father, the ocean!"

VERSE 4:

**KUÑJE KUÑJE PAŚUPA VANITĀ VĀHANĪBHIḤ SAMANTĀT
SVAIRAM KṚṢṆAḤ KUSUMA-DHANUṢO RĀJYA CARCĀM KAROTU
ETAT PRĀRTHYA SAKHI MAMA YATHĀ CITTAHĀRĪ SA DHŪRTO**

BADDHAM CETAS TYAJATI KIM U VĀ PRĀṆA MOṢAM KAROTI

kuñje kuñje - from grove to grove; *paśupa vanitā* - the cowherd women; *vāhanibhiḥ* - with soldiers; *samantāt* - everywhere; *svairam* - freely; *Kṛṣṇaḥ* - Kṛṣṇa; *kusuma dhanuṣaḥ* - of Cupid, the flower-archer; *rājya* - the kingdom; *carcām* - investigate; *karotu* - may do; *etat* - this; *prārthyam* - request; *sakhi* - O friend; *mama* - my; *yathā* - as; *citta* - heart; *hārī* - thief; *sa* - He; *dhūrtah* - rascal; *baddham* - bound; *cetaḥ* - heart; *tyajati* - abandons; *kim* - whether; *u* - indeed; *vā* - or; *prāṇa* - life-air; *moṣam* - stealing; *karoti* - does

O dear friend! Let Kṛṣṇa freely wander from *kuñja* to *kuñja* with His soldier-like cowherd-girlfriends, studying the kingdom of Cupid. I have only one request: If this heart's thief, the rascal Kṛṣṇa, abandons me, whose heart is bound (to Him), then let Him take my life also (for separation from Him and the *gopīs* is intolerable for me).

Explanations: The visions do not leave Raghunātha dāsa. It is as if the goddess of his vision (*sphūrti devatā*) has taken a permanent seat in his heart. Hundreds of waves of love and unlimited desires (for Kṛṣṇa) arise in the ocean of His heart. The devotee-practitioners should also have some of these experiences in his life. These experiences are like the light of hope, that will swiftly draw the heart of the practising devotee into the kingdom of love. The Lord's appearance is like a lightningflash in the sky of the devotees heart, that is clouded by hope and despair. When the devotee gets that blessed vision, the happiness he feels will make him forget even the greatest pain, and his desire for seeing the Lord more often will increase. Then he thinks that it would have been better to remain in darkness, for the flashy appearance of the Lord has made the darkness of separation only more deep. Solitary meditation on his beloved Lord will then remain the only life-sustenance for the devotee. Gradually the devotee's meditations will resemble an uninterrupted stream of oil, and sometimes he will become so eager to see his Beloved deity that meditation will become impossible. He won't like anything anymore and the world will seem void to him. although the Lord remains deeply hidden for the devotee in the beginning, the middle and the end of his life-of-separation, He actually draws the devotee's heart towards Himself in all respects. He is then the only One desired for by the devotee. This is an especially desirable stage in the kingdom of ecstatic love.

Śrī Raghunātha, in his *siddha svarūpa*, has made sarcastic jokes about Śrī Kṛṣṇa on the indication of Śrī Rādhā. Gradually the different *gopīs* all assemble on the spot, and Kṛṣṇa plays different wonderful pastimes with them in each and every *kuñja*. The minds and hearts of the maidservants are deeply attracted to the sweetness of these playful pastimes. Tulasī considers them to be her very life-support, so she tells her dearest friend (Śrī Rūpa mañjarī): "Look, O *sakhi*! Kṛṣṇa freely wanders from *kuñja* to *kuñja* with His soldier-like *gopīs*, discussing the matters of Cupid's kingdom!" There is no mundane Cupid in Vṛndāvana, here Śrī Kṛṣṇa is the transcendental youthful Cupid and the *gopīs* are the pictures of *mahābhāva*. Their sweet pastimes with the embodiment of *śṛṅgāra rasa*, Śrī Kṛṣṇa, are meditated upon by the topmost swan-like saints and are the ultimate goal of life. It is nothing else but the most intimate meeting

of the Supreme Lord with His topmost devotees, the *gopīs*. Only devotees who take shelter of this transcendental erotic *rasa* can understand where these streams of relish of the *madhura rasa* are flowing. There's nothing as attractive as this in the kingdom of God.

Śrī Raghunātha is in the kingdom of *mahā bhāva*, and, eager to relish the sweet pastimes of Śrī Kṛṣṇa with Śrī Rādhā and the *Vraja-sundarīs*, he tells his *sama-prāṇā* (heart's) girlfriend: "O *sakhi*! If this heart's thief Hari abandons me, then I hope that He will take my life also! This is my prayer at His lotus feet! Nobody can imagine how much a devotee, who has once relished the sweetness of these pastimes, suffers when he is deprived of that savour! The separation from Gopīnātha with His *gopīs* is intolerable! May I die before I am made to suffer that separation; this is my prayer at Śrī Hari's feet!" One may ask here: "Kṛṣṇa is full of compassion, why does Śrī Raghunātha then fear that He will abandon him?" To this Śrī Dāsa Gosvāmī answers: "He is a rascal (*dhūrta*), and if He is rude enough to abandon me, then may He also take my life from my body!" It should be understood that, although Śrī Raghunātha is praying to Kṛṣṇa, he is actually fixed in his love for Śrī Rādhikā's lotus feet, and he simply desires to relish the sweet meeting of Her and Śrī Kṛṣṇa.

*kuñje kuñje śrī govinda gopīsenā saṅge; svacchanda vihāra koru smara keli raṅge
svecchāmayā haripade e mora prārthanā; ogo sakhi! tore kohi marama vedanā
tāte baddha hiyā more yadi chāḍi yāya; tāra pūrve prāṇa yeno hare karuṇāya*

"Śrī Govinda freely enjoys erotic pastimes with His *gopī*-army from *kuñja* to *kuñja* and Haripada prays: "Ogo *sakhi*! I tell you of my heart's prayer: If He abandons me, although my heart is bound to Him, then let Him be so merciful to take My life away first."

Thus ends Śrī Raghunātha dāsa Gosvāmī's "Granthakartuḥ Prārthanā".

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Sva Niyama Daśakam

THE TEN VOWS OF ŚRĪLA RAGHUNATHA DĀSA GOSVĀMĪ

Śrī Gaurāṅgāya namaḥ

VERSE 1:

**GURAU MANTRE NĀMNI PRABHUVARA SACĪGARBHAJA PADE
SVARŪPE SRĪ RŪPE GAṆA-YUJI TADĪYA PRATHAMAJE
GIRĪNDRE GĀNDHARVĀ SARASI MADHUPURYĀM VRAJAVANE**

VRAJE BHAKTE GOṢṬHĀLAYIṢU PARAMĀSTĀM MAMA RATIḤ

gurau - in the preceptor; *mantra* - in the initiation-mantra; *nāmnī* - in the holy name; *prabhuvāra* - the best of Lords; *śacī-garbha-ja* - who was born from mother Śacī's womb; *pade* - in the feet; *svarūpe* - in Svarūpa Dāmodara; *śrī rūpe* - in Śrīla Rūpa Gosvāmī; *gaṇayujī* - and his associates; *tadīya* - his; *prathamaje* - in his elder brother; *girindre* - in the king of mountains; *gāndharvā* - Rādhā; *sarasi* - lake; *madhupuryāṇī* - in Mathurā; *vraja vane* - in the forest of Vraja; *vraje* - in Vraja; *bhakte* - in the devotee; *goṣṭhālayiṣu* - in the inhabitants of Vraja; *param* - highest; *āstām* - may be; *mama* - my; *ratiḥ* - love.

Let me have the greatest love for my guru, my initiation-mantra, the holy name of Kṛṣṇa, Śrī Caitanya Mahāprabhu, the greatest of all Lords, who has appeared from the womb of mother Śacī, Śrī Svarūpa Dāmodara, Śrī Rūpa Gosvāmī, his devotees and his elder brother Sanātana Gosvāmī, the king of hills Govardhana, Gāndharvikā's lake Rādhākuṇḍa, Mathurā-dhāma, the forests of Vraja, the meadows of Vraja and the inhabitants of these meadows.

Stavāmṛta Kaṇā Vyākhyā: In *sādhakāveśa* Śrīla Raghunātha dāsa Gosvāmī humbly considers himself to be an ordinary immature practising devotee and takes ten firm vows for himself to become fixed in *bhajana*. Devotees who are fixed in *bhajana* and who desire to attain the perfection of *prema* should strictly keep their vows. *raghunāthera niyama yeno pāṣāṇera rekhā* (C.C.) "Raghunātha dāsa's vows were indelible like the lines on a stone." Pure devotees, who wander in the realm of *bhāva*, do not have to follow any regulative principles, because they are floating on the waves of *bhāva* without being aware of external matters for long stretches of time. It is therefore difficult or sometimes impossible for them to adhere to external rules. Still we see that these great realised souls knowingly do not give up their exemplary regulative principles of *bhajana* in any way! When *nāmācārya* Śrīla Haridāsa Ṭhākura became old and was unable to keep his daily quota of *japa*, he prayed to Śrīman Mahāprabhu that he could proceed with his *antardhāna-līlā* (his pastime of leaving his body at his own chosen time)¹. Śrīla Raghunātha's adherence to his strict vows is described in the sixth wave of Bhakti Ratnākara:

*ati kṣīṇa śarīra durbola kṣaṇe kṣaṇe; koroye bhakṣaṇa kichu dui cāri dine
yady api śuṣka deha bātāse hāloy; tathāpi nirbandha kriyā sab samāday
bhūme paḍi' praṇami' uṭhite nāhi pāre; ithe ye niṣedhe kichu na kohoye tāre
anukūla hoile praśaṁsaya bāra bāra; dekhīyā sādhanāgraha deve-o camatkāra*

"Raghunātha's emaciated body became weaker at every moment, and he would only eat something every two or four days. Although his body was so brittle that it could be blown away by the wind, he would still perform all his important duties. When he fell to the ground to offer obeisances, he could not get up anymore, but if anyone (out of concern for him) forbade him to

1 In other words, he rather gave up his life than his vows.

do this, he would not listen. Seeing his strict adherence to his vows, even the demigods were amazed!"

These ten vows of Śrīla Raghunātha dāsa are like the pole-star, like a compass for the Gauḍīya Vaiṣṇava-practitioners. Previously, in his Manaḥ Siksā, Śrī Raghunātha dāsa had already expressed his loving attachment to the same deities and holy abodes as in the above-mentioned verse, and here he repeats himself to make it absolutely sure that love for Them is indispensable for those who want to attain the perfection of *prema*.

First of all, Śrī Raghunātha desires to become attached to the lotus feet of his *guru*. In Śrī Bhakti Rasāmṛta Sindhu Śrīla Rūpa Gosvāmī has described 64 limbs of *bhakti*, starting with taking shelter of the lotus feet of a *guru*, accepting an initiation-*mantra* from him, learning the intricacies of *bhajana* from him and serving him with love and faith. He mentioned three gates through which we enter the temple of devotion: *guru padāśrayas tasmāt Kṛṣṇa dīkṣādi sikṣānam viśrambheṇa guroḥ sevā*. The *guru* must be pleased by serving his lotus feet with firm faith, love and passionate devotion. Worship of God can never reach perfection unless the *guru* is pleased, that is the undisputed verdict of the scriptures. *tad prasādo hi mūlam* (Śrī Jīva Gosvāmī): "The cause of perfection is the *guru's* grace". *yāhāra prasāde bhāi, e bhava tariyā yāya, Kṛṣṇa prāpti hoy yāhā hoite* (Prema Bhakti Candrikā) A by-coming factor of the *guru's* satisfaction is liberation from the material world and the main result is attainment of Kṛṣṇa's lotus feet. In this way the devotee becomes blessed in all respects. Just as water turns into ice when it is exposed to excessive cold, similarly the ocean of the Lord's grace takes a solid form when it descends to earth in the form of the *guru*. Therefore attainment of love for Kṛṣṇa and of His devotional service are easily accomplished as a result of love for the *guru's* lotus feet.. *śrī guru caraṇe rati, ei se uttamā gati, ye prasāde pūre sarva āsā* (Prema Bhakti Candrikā)

After this Śrī Raghunātha expresses his desire to love his initiation-*mantras*. The *mantra* which is received from the *guru's* lotus feet at the time of initiation is called the *iṣṭa mantra*, or the beloved transcendental formula. *yo mantraḥ sa guruḥ sākṣāt yo guruḥ sa hariḥ svayam* (Vāmana Kalpa) "The *mantra* is nondifferent from the *guru* and the *guru* is again non-different from the Supreme Lord Hari." Therefore those who wish to worship Śrī Kṛṣṇa should receive *mantra-dīkṣā* from a bona fide *guru*. In his commentary on the verse *mantrasya ca pariñānam* from the Bhāgavata (11.21.15) Śrīla Viśvanātha Cakravartīpāda writes: *sad guru mukhāt yathāvat pariñānam mantra-śuddhiḥ* "The *mantra* is really pure when it emanates from the mouth of a bona-fide *guru*." Such benefits cannot be had from practising a *mantra* which is just taken from a book or so.

By the Lord's wish the *mantras* which contain His names have been empowered by sages like Nārada, who adorned them with invocatory syllables (*bīja*) and affixes such as '*svāhā*' or '*namah*'. In this way the practitioner of the *mantra* establishes a special relationship with the Lord and vice-versa. When the devotee practises his *mantras* with *rati* (attachment) he will surely and swiftly attain the highest goal of love for the Lord's lotus feet.

After this, Śrī Raghunātha desires love for and attachment to the holy name of Śrī Hari. Because the holy name and the Lord are non-different from Each other, the holy name is also self-manifest and transcendental to *māyā*. The devotee can never independently bring down love for the holy name, simply on the strength of his own practice. Just like the Lord Himself, the holy name cannot be perceived through the senses, but when a living entity becomes

sevonmukha, which means that he develops a service-attitude, the holy name will automatically appear on his tongue. Śrīla Rūpa Gosvāmī writes in *Bhakti Rasāmṛta Sindhu* (1.2.234):

*atah śrī Kṛṣṇa nāmādi na bhavet grāhyam indriyaiḥ
sevonmukhe hi jihvādau svayam eva sphuraty adaḥ*

sevonmukha means the endeavours to please and delight the Lord with one's devotional service. When, by the grace of great souls or through their association a devotee realizes that the Lord is most pleased if he performs *nāma saṅkīrtana*, he enthusiastically begins to practise this. By the grace of the great souls the holy name then automatically arises on his tongue and extends its delectable influence there. When the holy name is chanted with other desires than to love and please the Lord, only a semblance of its power and influence will become manifest. Even if this *nāmābhāsa* (semblance of the holy name) is practised again and again *rati* or *anurāga* will not be attained, but when the holy name is chanted without ulterior motives, simply out of love for the Lord, the practising devotee will be blessed with *prema*, love for the Lord's lotus feet and taste for chanting the holy name.

*Kṛṣṇa nāma mahā-mantrera ei to svabhāva; yei jape tāra kṛṣṇe upajaye bhāva
Kṛṣṇa-viśayaka premā parama puruṣārtha; yāra āge tṛṇa tulya cāri puruṣārtha*

Kṛṣṇa-nāmera phala premā sarva śāstre koy etc. (C.C.)

"It is the nature of the *Kṛṣṇa-nāma mahā-mantra* that anyone who repeats it develops love for Kṛṣṇa, which is the fifth and final goal of human life, before which the other four goals are mere blades of grass. All the scriptures say that love for Kṛṣṇa is the proper result of chanting Kṛṣṇa's holy name."

After this Śrīla Raghunātha prays for love for Śrī-Śrī Gaurāṅga Mahāprabhu's lotus feet. He is himself one of Mahāprabhu's eternal associates and his extraordinary *rati* or *anurāga* for Mahāprabhu is world-famous, but still he humbly and insatiably prays for love for the Lord's lotus feet to engage the Gauḍīya Vaiṣṇava-aspirants in Śrī Gaura-*bhajana*. The root cause of the Gauḍīya Vaiṣṇavas' love for the lotus feet of Rādhā and Kṛṣṇa is loving worship of Śrī Gaurāṅga's lotus feet. *gaura prema rasārṇave, se taraṅge yebā ḍube, se rādhā-mādhava antaraṅga* (Prārthanā). In his Śrī Caitanya Candrāmṛtam (88) Śrīpāda Prabodhānanda Sarasvatī has written:

*yathā yathā gaura padāravinde vindeta bhaktim kṛta puṇya rāśiḥ
tathā tathotsarpati hṛdy akasmat rādhā padāmbhoja sudhāmbu rāśiḥ*

"When a very fortunate soul experiences devotion for Lord Gaura's lotus feet, the nectar-ocean from Rādhā's lotus feet suddenly floods his heart." Particularly in this present age of Kali the confidential worship of Śrī-Śrī Rādhā-Mādhava is the great merciful gift of Śrīman Mahāprabhu. Śrī Gaurasundara has given that sweet Vraja-worship, which was unattainable for even the greatest sages of the (relatively purer) ages of Satya, Tretā and Dvāpara, to the unfortunate, sin-stained people of the age of Kali, thus raising them to the most elevated

platform! Therefore, without taking shelter of His lotus feet the sweetness of Vraja can never be relished!

Kṛṣṇa līlāmṛta sāra, tāra śata śata dhāra, daśa diḡe bohe yāhā hoite
se caitanya līlā hoy, sarovara akṣaya, manahaṁsa carāho tāhāte

"Śrī Caitanya's pastimes are like a shoreless lake from which hundreds and hundreds of rivulets of Kṛṣṇa-pastimes, that are the quintessence of nectar, flow in all directions. Make your mind a swan that swims in that lake!"

caitanya līlāmṛta pūra, Kṛṣṇa-līlā sukarpura, doṁhe meli hoy sumādhurya
sādhū-guru prasāde, tāhā yei āsvāde, se-i jāne mādhyurya prācurya
ye līlā amṛta vine, khāya yadi anupāne, tabhu bhaktera durbala jīvana (C.C.)

"This nectar of Caitanya-pastimes becomes even more sweet when the nice camphor of Kṛṣṇa-pastimes is added to it. Anyone who relishes this by the grace of the saints and the *guru* knows its abundant sweetness. If a devotee simply eats and drinks without drinking this nectar of Caitanya's pastimes, his life will be weakened."

It is not that one must take shelter of Gaura-worship just to relish the sweetness of Śrī Śrī Rādhā-Kṛṣṇa's pastimes. The lotus feet of Śrī Gaurāṅga and Śrī Rādhā-Mādhava are simultaneously worshiped by the Gauḍīya Vaiṣṇavas and They are both their final goal. *hethā gauracandra pābo, sethā rādhā-Kṛṣṇa* (Śrīla Ṭhākura Mahāsaya). By calling Śrīman Mahāprabhu 'Śacīgarbhaja' Śrī Raghunātha humbly indicates that he has attained mercy from Him like one can only get from the mother, but that unfortunately he could not become permanently attached to the worship of this most merciful Śrīman Mahāprabhu's lotus feet.

Mahāprabhu became carefree when He placed Raghunātha dāsa in the care of Svarūpa Dāmodara and called him 'Svarūpa's Raghu'. Here Śrī Raghunātha prays for attachment to the lotus feet of this Svarūpa Dāmodara. Out of shyness and awe Śrī Raghunātha would not freely speak about his most intimate problems. Instead he would tell the Lord through the medium of Śrī Svarūpa Dāmodara. *prabhu āge kathā mātra nā kore raghunātha; svarūpa govinda dvārā kohāya nija bāta* When Svarūpa Dāmodara submitted Raghunātha's questions to Mahāprabhu, the Lord smiled and told Raghu:

hāsi mahāprabhu raghunāthere kohilo; tomāra upadeṣṭā kori svarūpere dilo
sādhya sādhana-tattva śikho ihā sthāne; āmi toto nāhi jāni iha yoto jāne (C.C.)

"I've given you Svarūpa Dāmodara as a teacher. Learn the means and the goal from him! I don't know as much as he knows!" In this way the Lord made Raghunātha Svarūpa Dāmodara's pupil in all respects. Raghunātha humbly thought: "The Lord has given me Svarūpa Dāmodara as an invaluable jewel, but alas! Unfortunately I have not become attached to his lotus feet!" Hence Raghunātha takes a firm vow to worship the lotus feet of Śrī Svarūpa Dāmodara.

After that Śrīla Raghunātha takes a firm vow to become attached to the lotus feet of Śrīla Rūpa Gosvāmī, his teacher of *rāgānugā-bhakti* endowed with regulative principles. At the end of his Stavāvalī, in the Abhīṣṭa Sūcanam (2), Śrī Raghunātha himself says:

*yad yatnataḥ śama damātma viveka yogair adhyātma lagnam avikāram abhūn mano me
rūpasya tat smita sudhām sadayāvalokam āsādyā mādyati hareś caritair idānīm*

Through the efforts of Śrī Rūpa Gosvāmī my mind has become equiposed (*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!" In different other places in his books Śrī Raghunātha showed his topmost faith in and devotion for Śrī Rūpa Gosvāmī - *ādadānas tṛṇam dantair idam yāce punaḥ punaḥ; śrīmad rūpa padāmbhoja dhūliḥ syām janma janmani* (Muktā Carita) *ādadānas tṛṇam dantair idam yāce punaḥ punaḥ; śrīmad rūpa padāmbhoja rajo'ham syām bhava bhava* (Dāna Keli Cintāmaṇi) "Taking a straw between my teeth, I pray again and again that I may become a speck of dust at Śrīmad Rūpa Gosvāmī's lotus feet, birth after birth!" In Śrī Rādhā-Kṛṣṇojjvala Kusuma-keli (44) he has written:

*idam rādhā-kṛṣṇojjvala kusuma keli kali madhu
priyālī narmālī parimala-yutam yasya bhajanāt
mamāndhasyāpyetad vacana madhupenālpa gatinā
manāg ghrātam tan me gatir atula rūpānghrija-rajah*

"By worshiping the matchless dust of Śrī Rūpa Gosvāmī's lotus feet, the limping bumblebee of the words of an ignorant and *arasika* person like me is now able to smell a little of the fragrance of the honey of Rādhā and Kṛṣṇa's playful and brilliant flowerquarrel, that is scented by the words of Their dearest girlfriends. This matchless footdust is my only goal!" In this way Śrī Raghunātha shows his topmost devotion for Śrī Rūpa Gosvāmī. Still, he humbly says here that he has no love for these lotus feet at all and prays that he may become attached to them once.

After that Śrī Raghunātha prays that he may become attached to the lotus feet of Śrī Sanātana Gosvāmī. In his Vilāpa Kusumāñjali (verse 6) he surrenders to Śrī Sanātana Gosvāmī's lotus feet, writing:

*vairāgya yug bhakti rasam prayatnair apāyayan mām anabhīpsum andham
kṛpāmbudhir yaḥ para duḥka duḥkī sanātanam tam prabhum āśrayāmi*

"I surrender to my master Sanātana Gosvāmī, who is an ocean of mercy, who is very unhappy when he sees others suffering and who made me drink the nectar of devotion laced with dispassion, although I was blind and unwilling." Suffering the pangs of separation after the disappearance of Śrī Gaurāṅga Śrī Raghunātha dāsa actually came to Vraja-*dhāma* to commit suicide by jumping from Govardhana Hill, but Śrī Rūpa and Sanātana Gosvāmī consoled him and advised him to settle down at Rādhākuṇḍa. Śrī Raghunātha felt that whatever he had accomplished in *bhājana sādhana*, either in this life or the next was all due to Rūpa and Sanātana's grace, but he unfortunately could not become attracted to the lotus feet of they who bestowed such causeless mercy on him. In this humble way Śrī Raghunātha became very

unsteady and took a firm vow to be lovingly attached to Śrī Rūpa and Sanātana as an indispensable item of his *bhajana*.

After that Śrī Raghunātha desires loving attachment to Girirāja Śrī Govardhana. In Nīlācala Mahāprabhu had given him His Govardhana-*śilā*, which was dearer to Him than life, and explained to him what the real *svarūpa* of the rock is; *prabhu kohe - ei śilā kṛṣṇera vighraha; ihāra sevā koro tumi koriyā āgraha* (C.C.) The Lord said: "This stone is Kṛṣṇa's own body; serve it with great enthusiasm!" By the Lord's grace Śrī Raghunātha saw the stone as Kṛṣṇa Himself while he served it, and floated in an ocean of transcendental bliss: *pūjā-kāle dekhe śilāya vrajendra-nandana* (C.C.) Due to his advanced stage of transcendental realization Śrī Raghunātha understood the secret significance of the Lord's giving him the Govardhana Śilā, and this made him go beside himself of bliss.

*raghunātha sei śilā mālā yabe pāilā; gosāira abhiprāya ei bhāvanā korilā
śilā diyā more samarpilā govardhane; guñjā mālā diyā dilā rādhikā caraṇe
ānande raghunāthera bāhya vismaraṇa; kāya mane sevilen gaurāṅga caraṇa*

When Lord Caitanya gave him the rock from Govardhana Hill and the string of sacred *guñjā*-beads, Raghunātha thought about the Lord's purpose as follows: "The Lord has entrusted me to Govardhana Hill by giving me this rock and He placed me at the lotus feet of Śrī Rādhikā by giving me this string of *guñjā*-beads!" Raghunātha dāsa was beside himself of ecstasy and He served Lord Gaurāṅga's lotus feet with body and mind.

While his heart is burning in the fire of separation from the Lord, Śrī Raghunātha exclaims: "Alas! Although the Lord submitted me to the lotus feet of Govardhana Hill my heart could not become attracted to him!" Hence Raghu takes a firm vow here to love the lotus feet of Guṇa-nidhi Haridāsa-varya Śrīla Girirāja.

Then again he prays for an increase of his topmost love for Śrī Rādhākuṇḍa. Kuṇḍavāsī Śrīla Raghunātha - his great loyalty and love for Śrī Rādhākuṇḍa is well-known to everyone. The remembrance of Rādhākuṇḍa is horizontally and vertically entwined with the remembrance of Śrīla Raghunātha dāsa Gosvāmī. As soon as someone says 'Rādhākuṇḍa' we remember Śrīla Raghunātha dāsa Gosvāmī. Raghunātha is exclusively fixed in Śrī Rādhākuṇḍa, the most intimate playground of Śrī-Śrī Rādhā-Mādhava, and he always prays to Priyāji's Sarasī (lake) to relieve him from the burning pain of separation from Them by allowing him to see and serve Them there -

*sva kuṇḍam tava lolākṣi sapriyayā sadāspadam
atraiva mama samvāsaḥ ihaiva mama saṁsthiti
he śrī sarovara sadā tvayi sā mad īśā preṣṭhena sārddham iha khelati kāma raṅgaiḥ
tvam cet priyāt priyam atīva tayor iti mām hā darśayādya kṛpayā mama jīvitam tam*

(Vilāpa Kusumāñjali 97, 98)

"O Lolākṣi (restless eyed girl)! Your lake is always the dwellingplace of You and Your Beloved. Here only I will live and here alone I will stay!"

"O Beautiful lake (Rādhākuṇḍa)! My mistress always plays erotic games in you with Her beloved Kṛṣṇa. If you are dearer to Them than the dearest, then please show me my mistress, who is my very life!"

Śrī Raghunātha also desires loving attachment to Śrī Mathurā-purī. In the Padma Purāṇa it is said: *aho madhupurī dhanyā vaikuṅṭhāc ca garīyasī; dinam ekam nivāsena harau bhaktiḥ prajāyate* "Aho! Blessed is this Madhupurī, which is greater even than Vaikuṅṭha-dhāma! Even after staying there for one day one becomes devoted to Lord Hari!" Of the seven greatest holy cities of the earth Mathurā-purī is the greatest and is worshipable by all other holy places. In Śrī Rūpa Gosvāmī's 'Mathurāṣṭakam' it is seen:

*adyāvanti patad grahaṁ kuru kare māye śanair vījaya
cchatraṁ kāñci grhāna kāśi purataḥ pādū-yugaṁ dhāraya
nāyodhye bhaja sambhramaṁ stuti-kathāṁ nodgāraya dvārake
devīyaṁ bhavatīṣu hanta mathurā dṛṣṭi prasādaṁ dadhe*

"O Avanti! Today you can take a spittoon in the hand! O Māyāpurī! Fan softly! O Kāñci! Hold an umbrella! O Kāśi! You hold the shoes in front! O Ayodhye! Don't be afraid anymore! O Dvārake! Don't utter anymore praises now, because today Mathurā-devī has become pleased with you. Casting a merciful glance on you, she has accepted you as her maidservant!" This is why Śrī Raghunātha desires loving attachment to Mathurā, the best of holy cities and the bestower of loving devotion.

After this Śrī Raghunātha covets loving attachment to Vrajavana or Vṛndāvana. Vṛndāvana means here the present municipality which has a circumference of 5 Kos. or 10 miles. Often the whole of Vraja-*maṇḍala* is also called 'Vṛndāvana'. Geographically the name Vṛndāvana can be used for the particular municipality as well as for its surrounding.

Just as Śrī Rādhākuṇḍa is Śrī Raghunātha's dearest place of worship because it was revealed by Śrīman Mahāprabhu, who is dearer to him than millions of lives, similarly Śrī Vṛndāvana is also dearer to him than life because it was unveiled by Śrīman Mahāprabhu and Śrī Rūpa and Sanātana Gosvāmī. When Śrīman Mahāprabhu came to Vraja, Vṛndāvana was nothing but a jungle. Śrī Vṛndāvana was the last place Mahāprabhu went when He performed the Vraja-*maṇḍala-parikramā*. He went there daily, coming from Akrūra-tīrtha, where He was staying. In solitary Vṛndāvana the Lord blissfully remembered Kṛṣṇa's pastimes and performed *nāma saṅkīrtana*. Śrīla Kṛṣṇa dāsa Kavirāja Gosvāmīpāda described the Lord's tour of Śrī Vṛndāvana as follows: On the first day He bathed in Kāliya Hrada and Praskandana-tīrtha and had *darśana* of Dvādaśāditya ṭilā, Keśī Ghāṭa and the Rāsa-*sthalī* (Vaṁśīvaṭa) before returning to Akrūra Ghāṭa for taking a meal and taking rest. On the second day He bathed in Cīra Ghāṭa, took rest and chanted *nāma saṅkīrtana* at Tentula talā (Imli Talā) before returning to Akrūra Ghāṭa at midday to take His meal. On the third day He chanted *nāma saṅkīrtana* in Vṛndāvana until midday, considering this to be a more peaceful place than Akrūra Ghāṭa, where He was bothered by crowds of people, and He met a certain Kṛṣṇa dāsa of the Rājaputa-caste (*kṣatriyas* from Rājastān) before returning to Akrūra-tīrtha at midday. On the morning of the fourth day He returned to Vṛndāvana with Kṛṣṇa dāsa to chant *nāma saṅkīrtana*. If there had been any temples or *āśramas* at that time, the Lord would not have returned to Akrūra Ghāṭa daily to take His alms.

One day the Lord sat down at Akrūra Ghāṭa and remembered Akrūra's vision of Vaikuṅṭha and the Vrajavāsīs' vision of Goloka as He looked in the Yamunā-water. Out of sheer ecstasy He jumped into the water and was about to drown if Kṛṣṇa dāsa had not called Balabhadra Bhaṭṭācārya to help him pull the Lord out. Balabhadra understood that it was not free from danger to keep the Lord in Vraja, because: *vṛndāvane ḍube yadi ke uṭhābe tāre* (C.C.) "Who would lift Him out if He drowned in Vṛndāvana?" This statement proves again that Vṛndāvana was an uninhabited place at the time of Mahāprabhu's visit. In Vṛndāvana Śrī Caitanya-deva revealed the holy places Dvādaśāditya-tilā, Keśi-ghāṭa, the Rāsa-sthalī and Cīra-ghāṭa, and later, on the order of the Lord and by His grace, Śrī Rūpa and Sanātana Gosvāmī revealed all the other playgrounds of Kṛṣṇa. The Vṛndāvana we see today is the merciful revelation of Śrīman Mahāprabhu and Rūpa and Sanātana Gosvāmī. The Padma Purāṇa, Uttara Khaṇḍa, says:

*pañca yojanam evāsti vanam me deha rūpakam;
kālindīyam suṣumnākhyā paramāmṛta vāhinī
atra devās ca bhūtāni vartante sūkṣma rūpataḥ;
sarva devamayaś cāham na tyajāmi vanam kvacit
āvīrbhāvas tirobhāvo bhaved atra yuge yuge;
tejomayam idam ramyam adṛśyam carma-cakṣuṣā*

"This forest (Vṛndāvana) extends over five *yojanas* (ten miles) and the Yamunā-river, which carries the highest nectar, is its spine. All the demigods and manes reside here in subtle forms. I, the aggregate of all the gods, also never leave this forest. I appear and disappear here age after age. This transcendently effulgent lovely forest can not be perceived by the material eyes." When this Vṛndāvana and its transcendental pastimes had vanished through the force of time Śrī Raghunātha's dearest Śrī Caitanya Mahāprabhu and Rūpa and Sanātana Gosvāmī unveiled it once more, so that it became dearer to him than his very life-air. That is why he prays for loving attachment to Śrī Vṛndāvana.

The word Vrajavana can also mean the twelve forests and subforests of Vraja-maṇḍala:

*tena dṛṣṭā ca sā ramyā keśavasya purī tathā;
vanai dvādaśabhir yuktā puṇyā pāpaharā śubhā*

"He saw these twelve lovely forests of Keśava, that destroy all sins and bestow all auspiciousness and virtue". In the Padma Purāṇa it is seen:

*bhadra śrī lauha bhāṇḍira mahā tāla khadirakāḥ;
bahulā kumudam kāmīyam madhu vṛndāvanam tathā
dvādaśaitāny aranyāni kālindiyāḥ sapta paścime;
pūrve pañca vanam proktaṁ tatrāsti guhyam uttamam*

"Bhadra-, Śrī-, Lauha-, Bhāṇḍira-, Mahā-, Tāla-, Khadira-, Bahulā-, Kumuda-, Kāmīya-, Madhu-and Vṛndāvana - these are the twelve forests of Vraja. Of them, seven are on the westbank of the Yamunā and five are on the eastbank. These are the most confidential forests." Śrī Raghunātha desires loving attachment for these twelve most sacred forests.

Then Śrī Raghunātha prays for loving attachment to the *goṣṭhā*, or pasture fields of Vraja. There's nothing as sweet as Śrī Kṛṣṇa's *goṣṭha-līlā*!

nija sama sakhā saṅge, gogaṇa cāraṇa raṅge
vṛndāvane svacchande vihāra
yāra veṇu-dhvani śuni, sthāvāra jaṅgama prāṇī,
pulaka kampa aśru bohe dhāra (C.C.)

"Śrī Kṛṣṇa freely plays with His friends on an equal level, tending His cows in Vṛndāvana. When the moving and nonmoving living entities hear the sound of His flute they shiver, get goosepimples and shed streams of tears out of ecstasy." Śrīmatī Rādhārāṇī and Her *sakhīs* also come to the *goṣṭha* when they hear this enchanting flutesong and bless the devotees at Rādhākuṇḍa, that appear as *kin̄karīs*, by playing their sweet pastimes of meeting with Śyāmasundara there. By the grace of the *goṣṭha* Śrī Raghunātha is blessed with relishing the sweetness of the sweet *goṣṭha-līlās* - that is why he desires loving attachment to the *goṣṭha*. Śrī Raghunātha also always desires loving attachment to the Vrajavāsī-bhaktas, without whose mercy the *darśana* and the attainment of the loving devotional service of Śrī-Śrī Rādhā-Mādhava is impossible. In our commentary on the first verse of Manaḥ Śikṣā we have elaborated on this point and that commentary may be consulted.

śrī guru karuṇāmaya, vando tāra padadvaya,
prema kalpataru vara dātā
dikṣā-mantra harināma, yāhāra amūlya dāna,
kibā gābo tāra guṇa gāthā

"I praise the lotus feet of my merciful *guru*, who is a wishyielding tree of love of God, and the greatest donor, who gave me the invaluable jewels of the initiation-*mantra* and Hari-*nāma*. How can I sufficiently praise his glories?"

nāma nāmī abheda jāni, guruvākya satya māni,
japa mana parama ādare
śrī Kṛṣṇa caitanya deve, svarūpa gosvāmī pade,
mati rahu yuga yugāntare

"Knowing the Lord to be non-different from His holy name and the words of my *guru* to be the truth I repeat the holy syllables with great awe. May my mind dwell in the lotus feet of Śrī Kṛṣṇa Caitanya-deva and Svarūpa Dāmodara, age after age!"

prabhura abhinna rūpa, nāma yāra śrī rūpa,
ujjala rasera kārigara
yāra śuddha kalevare, śakti sañcārīta kore,
prabhu kore rasera pracāra

"Śrī Rūpa Gosvāmī, who is nondifferent from Mahāprabhu, is the craftsman of the erotic *rasa*. The Lord infused His power into his pure form to preach the science of *rasa*."

*śrī rūpa gosvāmī pade, mati rahu pade pade,
bhajana rājyera adhipati
daśanete tṛṇa dhare, ei bhikṣā pade poḍe,
yugalera manera pīṛiti*

"May I always be attracted to Śrī Rūpa Gosvāmī's lotus feet, for he is the master of the kingdom of *bhajana*! Holding a straw between my teeth I pray for this alm: May I love the divine Couple!"

*tāhāra agraja yini, vairāgyera cūḍāmaṇi,
śrīla sanātana yāra nāma
vṛndāvane vṛkṣamūle, hā Kṛṣṇa govinda bole,
yāra hṛde gaura guṇa-dhāma*

*bṛhad bhāgavatāmṛta, pade pade parāmṛta,
hari bhakti vilāsādi kori.
grantha ratna kore dāna, tribhuvane jayagāna
tāra pada hṛdayete dhari*

"I carry the lotus feet of Śrī Rūpa Gosvāmī's elder brother, named Sanātana Gosvāmī, who is the crownjewel of renunciants, who cried out 'Hā Kṛṣṇa! Govinda!' while simply dwelling at the base of Vṛndāvana's trees, who always carries Gaura Guṇadhāma in his heart, who wrote jewellike books like Bṛhad Bhāgavatāmṛta, which is the highest nectar at every step, Hari Bhakti Vilāsa and others, and whose glories are sung by the three worlds, in my heart!"

*rādhākuṇḍa govardhane, vando mui sarva kṣaṇe,
yugala pīṛiti kore dāna
madhupurī vṛndāvane, goṣṭhe yoto bhaktagaṇe,
pade pade ananta praṇāma*

"At every moment I offer my obeisances unto Govardhana Hill and Rādhākuṇḍa, for they bestow love for the Divine Couple on us. I offer countless obeisances to the lotus feet of all the devotees in Vraja, to the town of Mathurā and to Vṛndāvana."

*vrajavāsī vaiṣṇava-gaṇe, mui dīna akiñcana,
vrajera yoto sthāvāra jaṅgama
gala lagnī kṛta vāse, nitya vandi abhilāṣe,
anurāga vṛddhira kāraṇa*

"I always praise the Vrajavāsīs, the Vaiṣṇavas and all the moving and nonmoving creatures of Vraja, being a fallen indigent wretch. I humbly pray that my attraction for them all may increase."

VERSE 2:

**NA CĀNYATRA KṢETRE HARITANU SANĀTHE'PI SUJANĀD
RASĀSVĀDAM PREMNĀ DADHAD API VASĀMI KṢAṆAM API
SAMAM TV ETAD GRĀMYĀVALIBHI TANVANN API KATHĀM
VIDHĀSYE SAMVĀSAM VRAJABHUVANA PRATIBHAVAM**

na - not; *ca* - and; *anyatra* - elsewhere; *kṣetre* - in a holy place; *hari tanu* - deity of Lord Hari; *sanāthe* - having; *api* - even; *sujanād* - saintly people; *rasāsvādām* - relishing devotional mellows; *premnā* - with love; *dadhad* - doing; *api* - even; *vasāmi* - I reside; *kṣaṇam* - a moment; *api* - even; *samam* - with; *tu* - but; *etad* - that; *grāmyāvalibhiḥ* - with low-caste villagers; *tanvann* - holding; *api* - even; *kathām* - talks; *vidhāsyē* - doing; *samvāsam* - living together; *vrajabhuvana* - in Vraja; *prati* - every; *bhavam* - birth.

I will not live in any other holy place for even a moment, even if there is a deity of Lord Hari there and even if I can lovingly relish transcendental topics of Hari there with great devotees. Instead, I will live in Vraja birth after birth, even if I may speak nonsense with the low-caste villagers there!

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa takes a firm vow always to live in Vraja with great love. One of the five extraordinarily powerful items of *sādhana bhakti*² is living in Vraja, and even a slight performance of any of these items can awaken *prema* in the offenseless practising devotee's heart. It's therefore needless to say that a person who is fixed in living in Vraja will easily attain the perfection of *prema*. *rāgānugā-sādhakas* that are fixed in the mellows of Vraja, should always live in Vraja and do *bhajana* there: *kuryād vāsam vraje sadā* (B.R.S.). This is one of the most internal items of *bhajana*. Undoubtedly *bhāva bhakti* will awaken in the heart of a devotee who is fixed in Vraja, but moreover, even if an offenseless devotee simply touches the land of Vraja, devotion will appear in his heart. This has been loudly proclaimed by the scriptures. *parānandamayī siddhir mathurā sparśa mātrataḥ*. Such extraordinary, inconceivable powers cannot be fathomed by the intelligence.

Even if he can be so fortunate to see the deities in different temples and hear topics of the Lord from the mouths of great devotees there, Śrī Raghunātha dāsa does not desire to live in any other holy place, such as Badarikāśrama, for even a moment. But even if he just spends his time speaking nonsense with low-caste villagers there, he desires to stay in Vraja birth after birth. The purport of this is that in other holy places the glories of Lord Hari are heard and chanted in a mood of awe and reverence (*aiśvarya-jñāna*), and this will certainly destroy the sweet mood of a Vraja-*bhakta* if he goes there. Also the *darśana* of different deities outside of Vraja will inevitably awaken a feeling of awe and reverence in the heart of a Vraja-devotee.

2 Associating with devotees, worshiping the deity, listening to the Bhagavata, performing *nama sankirtana* and living in Vraja.

In Śrī Bṛhad Bhāgavatāmṛta Sanātana Gosvāmī describes how Śrī Gopa Kumāra, who served Kṛṣṇa in the sweet fraternal *rasa* in Vraja, went to the holy abodes of Śrī Vaikuṅṭha, Ayodhyā and Dvārakā and had personal meetings there with Śrīman Nārāyaṇa, Śrī Rāmacandra and Śrī Dvārakā-nātha. Instead of making him happy, these meetings made him very distressed, though, because they filled him with feelings of awe and reverence. Finally, in Śrī Uddhava's house in Dvārakā, Śrī Nārada and Uddhava advised Gopa Kumāra to abandon these majestic abodes and to go to Vraja-dhāma, the abode of sweetness. In this connection Śrī Nārada Muni said (B.B. 2.5.217,218,220):

*tat tu laukika sad-bandhu-buddhyā prema bhayādijam;
 vighnaṁ nirasya tad gopa-gopī dāsyepsayārjayet
 tad dhi tat tad vraja-kṛīḍā dhyāna gāna pradhānayā;
 bhaktyā sampadyate preṣṭha nāma saṅkīrtanojjvalam
 * * * * **

*tad vai tasya priya kṛīḍā vana bhūmau sadā rahaḥ
 nivasāṁs tanuyād evaṁ sampadyetācirād dhruvam*

"O Gopa Kumāra! One who desires to serve the *gopīs* and *gopas* of Vraja and to give up obstacles like fear (of the Lord) takes shelter of Kṛṣṇa's lotus feet and lovingly approaches Him as a good worldly friend. This devotional practice, that awakens the love of Vraja, mainly consists of singing and meditation, as well as the brilliant practice of *nāma saṅkīrtana*. For this devotional practice the devotees exclusively reside in Śrī Kṛṣṇa's playground Vrajabhūmi, where they swiftly attain the desired Vraja-*prema*."

Just as the exclusive attention and devotion of an *ekānta-bhakta* for his favorite deity is very lovely and praiseworthy, similarly the exclusive loyalty of such devotees for the playground of their beloved deity is also very lovely and highly favorable for the attainment of their perfection in *bhāva*. This exclusive loyalty to one certain deity or holy abode does not mean that the devotee disregards, disrespects or belittles other forms of the Lord, because: *ananta rūpe eka rūpa nāhi kono bheda* (C.C.) "There are innumerable forms of the Lord, and one form is absolutely non-different from the other." In the same way the devotees do not belittle or disrespect other sacred abodes of the Lord, that are all manifestations of one and the same *sandhinī-śakti* (the Lord's existence-potency). Rather, these holy abodes and their presiding deities are very pleased with such exclusive devotees. In this way, although Śrī Raghunātha dāsa may be found discussing all kinds of worldly topics with the Vrajavāsīs, this greatly enhances his own mood of Vraja-consciousness³. Therefore he vows to live in Śrī-Śrī Rādhā-Mādhava's

3 In Bhakti Ratnākara it is described:

*sanātana gosvāmī parama snehāveśe; sabe sarva prakārei maṅgala jijñāse
 kāro koto kanyā putra vivāha kothāy; ki nāma kāhāra kaiche pravīṇa nirbhāya
 gābhī vrsādika koto kṛsīkarma karo; kāro grhe sasya koto kaiche vyavahāro
 śsarītra ayogyā kāo kaiche mano vṛtti; aiche jijñāsīte sabe hon harsa ati
 gosvāmīte krame sabe sab nivedaya; kāru duḥka śsunīte mahā duḥkī hoyā
 ei sab prasaṅge rātri prabhāta koroya*

(Although Sanātana Gosvāmī was most renounced, his love for the people of Vraja transcended all his rules of renunciation and out of great love for them he would speak about worldly subjects with them all

playground Vraja-dhāma birth after birth and he has given up the desire to live in other holy places, even if he can see deities of the Lord, associate with great devotees or be engaged in hearing and chanting the glories of the Lord with such devotees there.

*vraja chāḍi anya dhāme, rasika bhakata sane,
hari kathā mahotsava hoy
yāhāke bhajanā kori, śrī govinda yadi heri,
tabu mana tathā nāhi dhāya*

"Even if I could attend great festivals where *rasika bhaktas* hold Hari-*kathā* and even if I could see my worshipable deity Śrī Govinda there, I would not leave Vraja to go to any other holy place."

*kintu ei vṛndāvane, itara janera sane,
grāmyālāpa korite korite
janme janme vāsa kori, seho śreyah mane kori,
e lālasā sadā mora cite*

"But in this Vṛndāvana I would even speak all kinds of nonsense with the villagers. I think it would be better if I could live there birth after birth, this desire is always on my mind."

VERSE 3:

**SADĀ RĀDHĀ KRṢṆOCCHALAD ATULA KHELĀ STHALA YUJAM
VRAJAM SAMTYAJYAITAD YUGA VIRAHATO'PI TRUṬIM API
PUNAR DVĀRĀVATYĀM YADUPATIM API PRAUDHA VIBHAVAIḤ
SPHURANTAM TAD VĀCĀPI HI NAHI CALĀMĪKṢITUM API**

sadā - always; *rādhā-Kṛṣṇa* - Rādhā-Kṛṣṇa; *ucchalad* - rising; *atula* - matchless; *khelā* - play; *sthala* - ground; *yujam* - endowed; *vrajam* - Vraja; *samtyajya* - leaving; *etat* - this; *yuga* - the divine Couple, or many ages; *virahitaḥ* - separated; *api* - even; *truṭim* - moment; *api* - even; *punaḥ* - again; *dvāravatyām* - Dvārakā; *yadupatim* - Yadupati Kṛṣṇa; *api* - even; *praudha* - great; *vibhavaiḥ* - by opulences; *sphurantam* - manifesting; *tad* - His; *vāca* - words; *api* - even; *ca* - and; *na* - not; *hi* - certainly; *calāmi* - I go; *īkṣitum* - to see; *api* - even.

night). "Most affectionately Sanātana Gosvāmī inquired from the Vrajavāsīs about their welfare: How many sons and daughters do you have and where are they married? What are their names and how do they live? How much harvest you collected in your house and how much ploughing have you done? Are you physically unwell? How do you feel mentally?" The Vrajavāsīs were all very happy when he asked these things from them and they gradually informed him of everything. If anybody was suffering that would make Sanātana Gosvāmī very unhappy. In this way they passed the whole night, speaking until sunrise."

Even if the greatly opulent Lord of the Yadus (Kṛṣṇa) would Personally invite me to come and see Him in Dvārakā, I will not leave the land of Vraja, the eternal matchless playground of Rādhā and Kṛṣṇa, for even a moment, even if I have suffered separation from the Divine Couple there for ages!

Stavāmṛta Kaṇā Vyākhyā In the previous verse Śrī Raghunātha dāsa vowed that even if he can associate with saints and see the deities of Śrī Kṛṣṇa in different other holy places, he does not desire to leave Vraja. He would rather spend his time in Vraja speaking nonsense with the villagers. Now one may ask: 'If Śrī Kṛṣṇa would call for Raghunātha dāsa to come to Dvārakā, because he suffers the pangs of separation from Him, to mitigate the burning pain of separation, would he then desire to leave Vraja and go to Dvārakā?' To dispel these doubts Śrī Raghunātha writes this verse, in which he confirms his loyalty to Vraja.

Śrī Raghunātha says: "What to speak of a short time, even if I suffer the pangs of separation from Kṛṣṇa for ages I will not go to Dvārakā, even if the supremely majestic Yadupati (Kṛṣṇa of Dvārakā) would personally call me there to see Him!" When, in His manifest pastimes, Kṛṣṇa left Vraja to go to Mathurā, Nanda and the cowherders did not desire to go there to see Him, no matter how much they suffered the pangs of separation from Him, and even though it was only a very short distance (seven miles) from Vṛndāvana to Mathurā. The reason is that the love of the Vrajavāsīs is completely sweet. They can only be happy by loving Kṛṣṇa in the rural, human-like way of: 'He is my son', 'He is my friend', or 'He is my lover'. They won't be able to see Him in that way in Mathurā; their love would be reduced when they would see Him engaged in social duties, with all prowess and opulences. There's not a drop of selfish desire left in the love of the Vrajavāsīs. Their minds and hearts are totally absorbed in giving pleasure to Kṛṣṇa. Kṛṣṇa would feel embarrassed if He would see them in Mathurā, because in this majestic abode He won't be able to wear Nanda-bābā's shoes on His head, anoint His head and other limbs with mother Yaśodā's footdust, be defeated by His friends in play or fall at the feet of His proud, beloved Rādhā. He would not be happy to meet them outside of Vraja, therefore the Vrajavāsīs, who only care about His happiness, do not desire to go and see Kṛṣṇa outside of Vraja. If they ever meet Him elsewhere they feel great anguish and say:

*tomāra ye anya veśa, anya saṅga anya deśa,
vrajajane kabhu nāhi bhāya
vrajabhūmi chāḍite nāre, tomā nā dekhile more,
vrajajanera ki hobe upāya (C.C.)*

"The people of Vraja are never attracted to You in another dress, another country and with other associates. We cannot leave Vraja and if we don't see You we will die. What should the people of Vraja do about this?" Hence Śrī Raghunātha dāsa says: "Even if I suffer separation from Śrī Kṛṣṇa for ages I will not go to see the vastly opulent Yadupati, even if Kṛṣṇa Himself tells me to do so!"

Śrī Raghunātha dāsa is actually Śrī Rādhā's beloved maidservant, therefore he/she never desires to leave Śrī-Śrī Rādhā-Mādhava's many blissful and *rasika* pastime-places in Vrajadhāma. Śrī Kṛṣṇa is called Līlā Puruṣottama, the Supremely Playful Personality of Godhead. The

taste of His pastimes can never be fully relished in abodes like Dvārakā, because the devotees' love is hampered by all the prowess and majesty there. In Vraja the special quality of Kṛṣṇa's pastimes is their sweetness.

*kṛṣṇera yoteko khelā, sarvottama nara-līlā,
nara-vapu tāhāra svarūpa.
gopaveśa veṇu-kara, nava kiśora naṭavara,
nara-līlāra hoy anurūpa (C.C.)*

"Of all of Kṛṣṇa's pastimes, His human-like pastimes, in which He appears as a human being, are the greatest. Then He dresses like a young adolescent cowherdboy, holds a flute in His hand and is adept in dancing, exactly according to human pastimes." The special feature of that best of adolescent dancers, Vraja-nandana, is that He is eros Himself. There's no comparison to the sweetness of His erotic pastimes with the Vraja-sundarīs, that are all endowed with *mahā-bhāva*. Especially His erotic pastimes with the crownjewel of Vraja-gopīs, *mahā-bhāvavatī Śrīmatī Rādhārānī*, are endowed with endless glory. Śrīla Raghunātha dāsa is Śrī Rādhā's dear maidservant, and he is very happy to take shelter of Śrī-Śrī Rādhā-Mādhava's transcendental playground of Vraja, where he can remember all Their blissful amorous pastimes. When that playground is merciful, the practising devotee will also be able to see the immensely sweet, self-manifest pastimes of Śrī Rādhā and Mādhava, that always take place there. This is what happened with Śrī Lilāsuka and other fortunate devotees. The pastimes of Rādhā and Mādhava began to float before their eyes. For this reason Śrī Raghunātha dāsa vows never to leave Vraja and not to go to Dvārakā for even a moment, even when he is being called there by Kṛṣṇa Himself. His vow of living in Vraja stands firm.

*yugala vilāsa khelā, yathā nitya nava līlā,
sukhamaya śrī vṛndāvana.
vrajadhāma tyāga kore, yete dvārāvatī pure,
ājñā kore madana mohana*

"If Madana Mohana orders me to leave Vraja-dhāma, blissful Śrī Vṛndāvana, the place where the Yugala Kiśora always perform Their pristine pastimes, and to go to Dvārakā....

*prauḍha vibhava-śālī, yadupati yāre boli,
sei prabhu korite darśana.
lava nimeṣārdha tare, yāibo nā vraja cheḍe,
e saṅkalpa korechi grahaṇa*

....even if the very wealthy Yadupati asked me to come and see Him I would not leave this Vraja for even a split second. This is my firm vow."

VERSE 4:

**GATONMĀDAI RĀDHĀ SPHURATI HARINĀŚLIṢṬA HRDAYĀ
SPHUṬAṂ DVĀRĀVATYĀM ITI YADI ŚṚṆOMI ŚRUTI-TAṬE
TADĀHAM TATRAIVODDHATA MATI PATĀMI VRAJAPURĀT
SAMUDDĪYA SVĀNTĀDHĪKA GATI KHAGENDRĀD API JAVĀT**

gatā - gone; *unmādaḥ* - out of madness; *rādhā* - Rādhā; *sphurati* - is manifest; *hariṇā* - by Hari; *śliṣṭa* - embraced; *hrdayā* - to the chest; *sphuṭam* - clearly; *dvāravatyām* - in Dvārakā; *iti* - thus; *yadi* - if; *śṛṇomi* - I hear; *śruti-taṭe* - with the earlobe; *tadā* - then; *ahaṁ* - I; *tatra* - there; *eva* - only; *uddhata* - excited; *mati* - heart; *patāmi* - I fall; *vrajapurāt* - from Vraja; *samuddīya* - flying; *svānta* - mind; *adhika* - more; *gati* - movement; *khagendrāt* - than the king of birds; *api* - even; *javāt* - faster.

But if I hear even with my earlobe that, out of loving madness, Rādhā has gone to Dvārakā, where She is clearly manifest and where Hari is holding Her to His heart, then with a jubilant heart I will immediately fly from Vraja faster than even Garuḍa, the king of birds who flies with the speed of mind, and blissfully land in Dvārakā!

Stavāmṛta Kaṇā Vyākhyā: In the previous verse Śrī Raghunātha dāsa, who suffers the pangs of separation from the Divine Couple, vowed that he would not leave Vraja-dhāma, the matchless erotic playground of Śrī-Śrī Rādhā-Mādhava, for even a moment, even if Śrī Kṛṣṇa would personally call him to come to Dvārakā. "Allright then", one may ask, "now what if Śrī Rādhārāṇī would go to Dvārakā and Śrī Raghunātha dāsa would be blessed there with the sweetness of the Yugalā Kīśora, then would he go there or not?" As an answer to this question Śrī Raghunātha begins this verse by saying that Śrī Rādhārāṇī is naturally not inclined ever to leave Vraja to go to Dvārakā. This he has reasonably explained in the previous verse. But then again, maybe She would become so maddened out of separation from Śrī Kṛṣṇa that She would lose Her sense and go to Dvārakā anyway! In Śrīmad Bhāgavata it is described that Śrī Rādhārāṇī went to Kurukṣetra on the occasion of a solar eclipse, and in Lalita Mādhava Nāṭakam Śrīla Rūpa Gosvāmī describes how She became completely mad out of separation from Kṛṣṇa and committed suicide by jumping into the Yamunā at Khelā-tīrtha, from where She entered into the sun-globe, finally ending up in the Nava-Vṛndāvana-garden in Dvārakā. But, according to the scriptures and the *ācāryas*, these two forms of Rādhārāṇī are mere expansions of the fountainhead Śrī Vṛṣabhānu-nandinī. This fountainhead Vṛṣabhānu-nandinī never leaves Vṛndāvana. Śrī Vṛṣabhānu-nandinī has two manifestations - 1) Saṁyoginī and 2) Viyoginī. The former was manifest in Kurukṣetra and the latter went to Dvārakā's Nava-Vṛndāvana-garden in transit through the sun-globe. Śrīla Gopāla Guru Gosvāmī quotes the following verses from the Sanat Kumāra Samhitā in his Paddhati-traya:

*śaktiḥ saṁyoginī kāmā vāmā śaktir viyoginī;
hlādinī kīrtidā putrī caivam rādhā-trayaṁ vraje*

*mama prāṇeśvaraḥ Kṛṣṇas tyaktvā vṛndāvanam kvacit;
kadācin naiva yātiti jānīte kīrtidā sutā*

* * * * *

*mathurāṁ mathurānātho vāsudevo jagāma ha;
antarhite nanda-sute śrīmad vṛndāvane mune
pravāsākyam rasam lebhe rādhā vai kīrtidā sutām;
tato vadanti munayaḥ pravāsam saṅga vicyutim
mama jīvana netā ca tyaktvā māṁ mathurāṁ gataḥ;
iti vihvalatā vāmā rādhā yā virahād abhūt
yamunāyām nimagnā sā prakāśam gokulasya ca;
golokaṁ prāpya tatrābhūt saṁyoga rasa peśalā
kāmā rādhā ca māthura virahena nipīditā;
kurukṣetraṁ gatā tīrtha yātrā parama lālasā*

"In Vraja there are three Rādhās - Saṁyoginī or Kāmā, Viyoginī or Vāmā and Kīrtidā-putrī. Kāmā and Vāmā are two expansions of Kīrtidā-putrī. Kīrtidā Putrī knows that: "My Prāṇa Ballabha never leaves Vraja!" When Mathurānātha (Kṛṣṇa, the Lord of Mathurā) leaves for Mathurā in His Vāsudeva-prakāśa and Śrī Nanda-nandana's consequently disappears from Vraja, Kīrtidā-putrī relishes the *rasa* called *pravāsa* (foreign sojourn of the beloved). The Munis call this loss of association '*pravāsa*'. Thinking "The Lord of My life has left Me to go to Māthurā!", Vāmā Rādhā became totally overwhelmed by anguish and jumped into the Yamunā to go to another manifestation of Gokula, named Goloka, where She could relish the taste of union with Her Lord once more. The other manifestation of Śrī Rādhā, named Kāmā, suffered so much of separation after Kṛṣṇa went to Mathurā that She went on pilgrimage to Kurukṣetra, yearning to see Him".

Although this expansion of Śrī Rādhā went to Kurukṣetra, eager to see Kṛṣṇa, this meeting with Him could not be as relishing as meeting Him in Vraja. Weeping and weeping She sang:

*anyera hṛdaya 'mana', āmāra mana vṛndāvana,
mane vane eka kori jāni
tāhā tomāra padadvaya, korāho yadi udoy,
tabe tomāra pūrṇa kṛpā māni
prāṇanātha! śuno mora satya nivedana
vraja āmāra sadana, tāhā tomāra saṅgama,
nā pāile nā rahe jīvana*

"For others the heart is the mind, but my mind is Vṛndāvana. I know this forest and My mind to be one and the same. If You would make Your lotus feet appear there I would consider that to be Your full mercy. O Lord of My life! Listen to My earnest prayer: Vraja is My abode, and if I cannot meet You there I cannot remain alive!"

Another expansion of Śrī Rādhā, named Vāmā, jumped into the Yamunā and went to Dvārakā through the sunglobe, but despite the fact that She lived in the new Vṛndāvana-garden and that Dvārakānātha came there dressed as Vrajendra-nandana She still desired to meet Kṛṣṇa

in Vraja. From all these facts it is clearly understood that it is impossible for Kīrtidā-sutā (the original Rādhārāṇī) to go to Dvārakā and meet Dvārakānātha there.

"Despite that", Śrī Raghunātha says, "I will heed to anyone who argues what would happen if Rādhikā became so maddened by feelings of separation from Kṛṣṇa that She would actually leave Vraja go to Dvārakā and stay with Him there. If I hear such a thing I would fly there even faster than Garuḍa, who flies faster than the mind, I would land in Dvārakā and would be blessed there with the sweet relish of the Yugala Kīśora."

Śrī Raghunātha dāsa's *svarūpa* is Śrī Rādhā's beloved maidservant, and the sweetness of the Yugala Kīśora is his very life. He is so attached to living in Vraja because that is the place where he can serve the Divine Couple and relish Their sweetness. Therefore he will take shelter with body, mind and words of any place where he can serve Them and relish Their boundless sweetness - this is the purport. Especially the *kiṅkaris* (maidservants) always stick to Śrī Rādhikā like Her shadow. They always stay with Her when She feels separation from Śrī Kṛṣṇa, to console Her and to serve Her. They cannot stay without Her anywhere, not even for a moment. Therefore wherever Śrī Rādhā is, there is Śrī Raghunātha's most coveted shelter - that is the inner meaning of this verse. From this verse it is also learned that Śrī Rādhā possesses mental equipoise and does not leave Vraja to go elsewhere, even though She greatly desires to meet Kṛṣṇa. This is why Śrī Raghunātha is so attached to living in Vraja!

virahete unmādinī, vṛṣabhānu rāja nandinī
dvārakāya gamana korile.
śrī kṛṣṇera āliṅgane, sukhe hon ageyāne,
nayanete dekhiche sakale

"If Vṛṣabhānu's princess goes mad out of separation from Kṛṣṇa and goes to Dvārakā, where everyone can see that She goes beside Herself of bliss when He embraces Her....."

ei kathā yadi śuni, manodhika drutagāmī,
garuḍa hoite savegete
vraja cheḍe śighra uḍe, yāi dvārāvātī pure,
āñkhi bhare yugale herite

...."as soon as I hear this I will fly out of Vraja faster than Garuḍa, who is faster even than the mind, and go to Dvārakā where I will fill my eyes with the vision of the Yugala Kīśora."

VERSE 5:

ANĀDIḤ SĀDIR VĀ PAṬUR ATI MRDUR VĀ PRATIPADA
PRAMĪLAT KĀRUṆYAḤ PRAGUṆA KARUṆĀ HĪNA ITI VĀ
MAHĀ VAIKUṆṬHEŚĀDHKA IHA NARO VĀ VRAJAPATER
AYAM SŪNUR GOṢṬHE PRATI-JANI MAMĀSTĀM PRABHU-VARAḤ

anādiḥ - beginningless; *sādiḥ* - with a beginning; *vā* - or; *paṭuḥ* - expert; *ati* - very; *mṛduḥ* - clumsy; *pratipada* - always; *pramīlat* - obvious; *kāruṇyaḥ* - compassion; *praguṇa* - greatest qualities; *karuṇā* - mercy; *hīna* - without; *iti* - thus; *vā* - or; *mahā* - great; *vaikuṇṭheśa* - Lord of Vaikuṇṭha; *adhika* - more; *iha* - here; *naraḥ* - human being; *vā* - or; *vrajapateḥ* - of the Lord of Vraja; *ayaṁ* - this; *sūnuḥ* - son; *goṣṭhe* - in Vraja; *pratijani* - every birth; *mama* - my; *āstām* - may he be; *prabhu* - lord; *varaḥ* - best.

He may be beginningless or with a beginning, very expert or clumsy, most compassionate or merciless, more opulent and powerful than the Lord of Vaikuṇṭha or just an ordinary human being - the son of the Lord of Vraja is always my worshipable Lord, birth after birth!

Stavāmṛta Kaṇā Vyākhyā In his *sādhakāveśa* the most earnest Śrī Raghunātha dāsa describes his loyalty to his worshipable deity Śrī Kṛṣṇa, the embodiment of sweetness, here. In the Śruti-scriptures Śrī Kṛṣṇa is said to be the Original Personality of Godhead and the fountainhead of all Viṣṇu-*avatāras* like Śrī Nārāyaṇa, but the people of Vraja, who are fixed in their sweet conception of Him, don't love Him just because of seeing any such quality in Him. Their love for Kṛṣṇa is natural; it is not created by seeing some quality in Him, it does not diminish by seeing some fault in Him and it does not increase by seeing more prominent qualities in Him. This love arises naturally and is not dependent on virtues or faults at all. It is causeless and natural - *doṣeṇa kṣayitām guṇeṇa gurutām kenāpy anātanvatī premnaḥ svārasikasya kasyacid iyaṁ vikṛīdati prakriyā* (Vidagdha Mādhava) Such is the nature of the love of Vraja. Śrī Raghunātha dāsa is Śrī Rādhā's eternally perfect maidservant, therefore his love is also eternally perfect. Those who worship in the Vraja-mood are similarly fixed in Kṛṣṇa in this way.

The beginningless perfect scripture Brahma Samhitā opens with Lord Brahmā declaring Śrī Kṛṣṇa to be the fountainhead of all *avatāras* and the cause of all causes:

*īśvaraḥ paramaḥ Kṛṣṇaḥ sac cid ānanda vigrahaḥ
anādir ādir govindaḥ sarva kāraṇa kāraṇam*

"Kṛṣṇa is the supreme controller. Govinda's body is transcendental, He has no origin, but He Himself is the origin and the cause of all causes." In the Bhagavad Gītā Śrī Kṛṣṇa Himself says: *mattaḥ parataram nānyat kiñcid asti dhanañjaya* "O Arjuna! There's no higher truth than Me!" In the quintessence of the Vedānta, Śrīmad Bhāgavata, Mahāmuni Veda Vyāsa firmly establishes Kṛṣṇa as the fountainhead of all *avatāras* like Lord Nārāyaṇa of Vaikuṇṭha by saying *ete cāmśa kalāḥ puṁsaḥ Kṛṣṇas tu bhagavān svayam*: "All the aforementioned descensions are fractions or expansions of the original Lord, but Kṛṣṇa is that Original Personality of Godhead." In this single verse Mahāmuni Veda-Vyāsa ascertained the basic truth of the whole Śrīmad Bhāgavata. Such basic truths are only uttered once in the scriptures and thereafter no more. Hence the verse *Kṛṣṇas tu bhagavān svayam* appears only once in the entire Śrīmad Bhāgavata. Therefore this verse is completely independent from whatever other truths Śrīmad Bhāgavata

promulgates. Just as a king proudly places his victory-flag above everyone's head to show his supremacy, this verse proudly flutters above all the other verses of the Śrīmad Bhāgavata. This verse ascertains that the all-powerful supreme truth Śrī Kṛṣṇa is not a fraction, but the whole, He is not a phase of the moon, but He is the full moon, He is not a *puruṣa* (a mere man), but He is Puruṣottama (the supreme person) and He is not the Lord, but He is the Original Lord. He is the original abode of all the forms of Godhead and Their potencies like majesty and sweetness. Because of all this He is naturally also the most merciful Personality of Godhead. *rasika śekhara Kṛṣṇa parama karuṇa* (C.C.) "Kṛṣṇa is the king of relishers and He is most compassionate". Although all the forms of God are endowed with the quality of compassion, Śrī Kṛṣṇa is most merciful because He bestows sweet Vraja-*prema* upon the people. Although Śrī Kṛṣṇa, who is the supreme *brahman* appearing in a human form, is endowed with all opulence, prowess and attributes, the people of Vraja don't love Him because they see all these virtues in Him. Their hearts naturally float in an ocean of love for Kṛṣṇa simply by coveting His sweetness. Therefore Śrī Raghunātha dāsa firmly vows to worship Kṛṣṇa without bothering about all His qualities, saying: "He may be beginningless or with a beginning, very expert or clumsy, most compassionate or merciless, more opulent and powerful than the Lord of Vaikuṅṭha or just an ordinary human being - the son of the Lord of Vraja is always my worshipable Lord, birth after birth!"

*anādira ādi yini, vṛndāvana līlābhūmi,
avatārī svayaṁ bhagavān
ādira sahita vartamāna, prati kṣaṇe prakāsamāna
kāruṇya-śālī guṇavān*

"The beginningless and primeval fountainhead of all *avatāras*, the most compassionate and qualified Lord, is always manifest in His playground Vṛndāvana, where His pastimes have a beginning".

*sarvatra sunipūṇa, bhūṣita vividha guṇa,
kiṁvā tīṅho kāruṇya vihīna
paravyoma adhipati, nārāyaṇa hoite khyāti,
kiṁvā nara mātraī haun*

"He may be most expert and adorned with all attributes or He may be bereft of all mercy. He may be more glorious than the Lord of Vaikuṅṭha, Lord Viṣṇu, or He may be just an ordinary human being."

*nanda suta boli yāra, sakalei gāna kore,
sei Kṛṣṇa vrajendra-nandana
janme janme vṛndāvane, e lālasā mora mane,
śrī govinda prabhu-vara haun*

"May Śrī Govinda, who is glorified by everyone as the son of Vraja's king Nanda, always be my only Lord in Vṛndāvana, birth after birth. This is the desire on my mind."

VERSE 6:

**ANĀDRṬYODGĪTĀM API MUNIGAṆAIR VAIṆIKA MUKHAIḤ
PRAVĪṆĀM GĀNDHARVĀM API CA NIGAMAIS TAT PRIYATAMĀM
YA EKAM GOVINDAM BHAJATI KAPAṬĪ DĀMBHIKATAYĀ
TAD ABHYARṆE ŚĪRṆE KṢAṆAM API NA YĀMI VRATAM IDAM**

anādrṭya - not worshipping; *udgītām* - loudly singing; *api* - even; *muni-gaṇaiḥ* - by the sages; *vaiṇika mukhaiḥ* - like Nārada Muni; *pravīṇām* - expert; *gāndharvām* - Gāndharvā; *api* - even; *ca* -and; *nigamaiḥ* - by the Vedas; *tat* - that; *priyatamām* - beloved; *ya* - whoever; *ekam* - only; *govindam* - Govinda; *bhajati* - worships; *kapaṭī* - cheater; *dāmbhikatayā* - by a proud person; *tad* -that; *abhyarṇe* - near; *śīrṇe* - impure place; *kṣaṇam* - moment; *api* - even; *na* - not; *yāmi* - I go; *vratam* - vow; *idam* - this.

Not even for a moment will I go near that impure place where a proud hypocrite worships Govinda alone without worshipping His most expert lover Śrī Gandharvā (Rādhā), whose glories are sung by the Vedic scriptures and great sages like Nārada Muni, who carries the *vīṇā*. That is my solemn vow!

Stavāmṛta Kaṇā Vyākhyā: In the previous verse Śrī Raghunātha vowed to worship Vrajendra-nandana, the embodiment of sweetness, birth after birth. His *svarūpa* is Rādhā's maidservant, and he is completely fixed in Śrī Rādhā's lotus feet. He's only so attached to Kṛṣṇa's worship because He is the Lord of Rādhā's life, not for any separate reasons: *āmāra īsvarī hon vṛndāvaneśvarī; tāra prāṇanātha boli bhaji giridhārī* "My goddess is Śrī Rādhā, the Queen of Vṛndāvana, and I worship Giridhārī because He's the Lord of Her life!" This is the *mūla-māntra* (main anthem) of the Gauḍīya Vaiṣṇavas for their worship of Śrī Kṛṣṇa. Actually, without attaining Śrī Rādhā's grace and without worshipping Her, attainment of Śrī Kṛṣṇa and the relish of *ujjvala* (erotic) *rasa* is extremely difficult. Śrī Raghunātha dāsa opens his Saṅkalpa Prakāśa Stotram with this verse:

*anārādhyā rādhā padāmbhoja reṇum anāśritya vṛndātavim tat padāṅkam
asambhāṣya tad bhāva gambhīra cittān kutaḥ śyāma-sindho rasasyāvagāhaḥ*

"How can anyone enter the Śyāma-ocean of *rasa* without having worshipped the dust of Śrī Rādhā's lotus feet, without having taken shelter of Vṛndāvana, where Her footprints lie, and without conversing with those persons whose hearts are deep with loving feelings for Her?" What to speak of entering into the ocean of *rasa*, Śrīpāda Prabodhānanda Sarasvatī has written

that those who do not worship Śrī Rādhā have only attained a drop of the Syāma-ocean, even if they have reached it.

*rādhā dāsyam apāsya yaḥ prayatate govinda saṅgāsaye
so'yaṁ pūrṇa sudhā-ruceḥ paricayaṁ rākāṁ vinā kāṅkṣati
kiṁ ca śyāma rati pravāha laharī-bijaṁ na ye tāṁ vidus
te prāpyāpi mahāmṛtāmbudhim aho binduṁ paraṁ prāpnuyuh*

"Anyone who gives up the service of Śrī Rādhā, desiring Govinda's personal company, is like someone who wants to enjoy the full moon without the fullmoon night, and anyone who does not know (that Rādhā is) the seed of Śyāma's pleasure is like someone who only gets a drop of the great ocean of nectar that is available to him!"

The purport of this verse is that the ocean of *mādhurya mūrti* Śrī Kṛṣṇa's sweetness increases unlimitedly in front of Śrī Rādhā's sweetness. *rādhā saṅge yadā bhāti tadā madana mohana* (Govinda Līlāmṛta) "When He shines with Rādhā He enchants even Cupid."

*yadyapi nirmala rādhāra sat prema darpaṇa; tathāpi svacchatā tāra bādhe kṣaṇe kṣaṇa
āmāra mādhuryera nāhi bādḥite avakāṣe; e darpaṇera āge nava nava rūpe bhāse* (C.C.)

"Although the mirror of Rādhā's true love is clear, its clarity increases at every moment. There's also no end to the increase of My (Kṛṣṇa's) sweetness, which appears before this mirror in ever-new fashions." Therefore the service of Śrī Rādhā is the best means to relish the ocean of sweetness that is Śrī Kṛṣṇa. Those who take shelter of Śrī Rādhā's lotus feet and those who are so fortunate to relish Śrī Kṛṣṇa's sweetness with Śrī Rādhā know that it is totally useless to try to relish Kṛṣṇa's sweetness by abandoning the service of Śrī Rādhā.

Śrī Raghunātha dāsa says: "The great sages like Nārada Muni as well as the Vedic scriptures are always singing Śrī Rādhā's glories". Śrī Nārada had learned about the nectarean glories of Śrī Rādhā from his *guru* Śrī Śaṅkara and has revealed these teachings in his 'Nārada Pañcarātra'. There he describes Śrī Rādhā as the **parā prakṛti**: *lakṣmī sarasvatī durgā sāvitṛī rādhikā parā; bhaktyā namanti yat śaśvat tvaṁ namāmi parātparam* "I always offer my obeisances unto the Supreme (Śrī Kṛṣṇa) who is devotedly worshiped by Lakṣmī, Sarasvatī, Durgā, Sāvitṛī and the supreme Śrī Rādhikā." In this verse Nārada Muni especially uses the affix *parā*, or supreme, for Śrī Rādhikā to firmly confirm that Śrī Rādhikā is the greatest of all the Lord's potencies. In the scriptures Śrī Nārada has often used this affix **parā** in connection with Śrī Rādhā - *devī rādhā parā proktā catur-varga prasaviṇī, rasikā rasikānandā svayaṁ rāseśvarī parā* "Śrī Rādhā, from whom the four goals of human life emanate, is the Lord's supreme potency." "Śrī Rādhā is full of *rasa*, She delights in *rasa*, She's the Queen of the Rāsa-dance and She's the Supreme goddess." **parāṁ te śrestha vācakā** "A person who is called *parā* in the end is the greatest." Following this rule Śrī Rādhā is ascertained as the greatest of the Lord's potencies.

In the same way the Vedic scriptures also elaborately glorify Śrī Rādhā. Especially the R̥k, Sāma and Atharva-Vedas mention Her name with great respect. *stotraṁ rādhānāṁ pate girvāho vira yasya te* (R̥k 130/5, Sāma 1600, Atharva 20.45.2) "O hero, O Lord of Rādhā! In this way You are the object of our praise! May Your prowess be true and beloved!" In the appendix to

the Ṛk-Veda it is written: *rādhayā mādhave devo mādhavenaiva rādhikā vibhrājante janeṣvā* "Through Rādhā Mādhava shines and through Mādhava Rādhikā shines amongst the people." In the Gopāla Tāpanī Upaniṣad it is seen: *tasyādya prakṛti rādhikā nitya nirguṇā yasyāmśe lakṣmī durgādikā śaktayaḥ* "Śrī Rādhikā is Śrī Kṛṣṇa's foremost eternal transcendental potency and all the other potencies of the Lord, like Lakṣmī, Durgā and so on, are merely Her expansions." In this way the Vedic scriptures repeatedly glorify Śrī Rādhā, Śrī Kṛṣṇa's foremost beloved, in many places.

Śrī Raghunātha says: "Anyone who worships Śrī Govinda alone without caring about His most expert ladylove Śrī Gāndharvikā is a proud hypocrite!" Śrīla Raghunātha dāsa Gosvāmī is an *ācārya* of the era of Śrī Caitanya Mahāprabhu, and Śrīman Mahāprabhu has brought the worship of Śrī Kṛṣṇa under the shelter of Śrīmatī Rādhārāṇī as a unique gift. A person who worships only Śrī Kṛṣṇa in this age of Mahāprabhu, without worshipping Śrī Rādhikā, thus being deprived of Her mercy, is highly unfortunate. Without taking shelter of Her it is not possible to attain *prema* or the relish of Śrī Kṛṣṇa, so it's needless to say that someone who worships Śrī Kṛṣṇa while disrespecting or neglecting Śrī Rādhā, is a proud hypocrite. Moreover, Śrīman Mahādeva (Lord Śiva) also explains to Mahādevī (Māyādevī) that such a person is to be condemned as a sinner:

*gaura-tejo vinā yas tu śyāma-tejah samarcayet
japed vā dhyāyate vāpi sa bhavet pātakī śive*

"O Śive! A person who worships the blue light (Kṛṣṇa), chants His name or meditates on Him without worshipping the golden light (Śrī Rādhā) is a sinner!" Since the scriptures prohibit association with sinful people Śrī Raghunātha dāsa says: "I will never go to the impure place where such a person can be found - this is my firm vow!"

*vīṇā vādye nāradādi, veda vedānta purāṇādi,
gāna kore mahimā yāhāra
Kṛṣṇa priyatamā yini, śrī rādhikā thākurāni,
gāndharvikāya kori anādara
ye kapaṭi dambhabhare, govinda bhajanā kore,
āmi tāra apavitra saṅga
kṣaṇa kāla koribo nā, tāra mukha dekhibo nā,
sthira vrata nā kori tā bhaṅga*

"I will never go to the impure place where a person stays who disrespects Gāndharvikā Śrī Rādhikā, Kṛṣṇa's dearest beloved, whose glories are sung by the Vedas, Purāṇas, the Vedānta and Vīṇā-playing sages as Nārada, and who is so proud and deceitful to worship Govinda alone - and I will never look at his face. That is my unbreakable vow."

VERSE 7:

**AJĀṆDE RĀDHETI SPHURAD ABHIDHAYĀ SIKTA JANAYĀ-
NAYĀ SĀKAM KṚṢṆAM BHAJATI YA IHA PREMA NAMITAḤ
PARAM PRAKṢĀLYAITAC CARAṆA KAMALE TAJ JALAM AHO
MUDĀ PĪTVĀ ŚAŚVAC CHIRASI CA VAHĀMI PRATI DINAM**

ajāṇḍe - in the world; *rādhā* - Rādhā; *iti* - thus; *sphurat* - clearly; *abhidhayā* - named; *sikta* - sprinkled; *janayā* - by a person; *anayā* - by Her; *sākam* - with; *Kṛṣṇam* - Kṛṣṇa; *bhajati* - worships; *ya* - whoever; *iha* - here; *prema* - love; *namitaḥ* - lowered; *param* - supreme; *prakṣālyā* - washing; *etat* - this; *carāṇa* - feet; *kamale* - on the lotus; *taj* - that; *jalam* - water; *aho* - O!; *mudā* - blissfully; *pītvā* - having drunk; *śaśvat* - constantly; *śirasi* - on the head; *ca* - and; *vahāmi* - I carry; *prati* - every; *dinam* - day.

But if anyone in the world, bowed down with love, worships Śrī Rādhā, Whose sweet name showers mankind, along with Śrī Kṛṣṇa, aho! I will wash that person's lotus feet and joyfully drink the water, carrying it on my head every day!

Stavāmṛta Kaṇā Vyākhyā: In the previous verse Śrī Raghunātha dāsa firmly vowed that he would never go to the impure place where a person worships only Kṛṣṇa, but disrespects Śrī Rādhā. Now one may ask: "Śrīpāda! Then how will you behave towards those who do worship Kṛṣṇa with Śrī Rādhā?" In this verse he answers this question. The Yugalopāsakas (worshippers of Rādhā and Kṛṣṇa) worship Kṛṣṇa under the shelter of Śrī Rādhā. Śrī Rādhārānī is the Prema-Lakṣmī, the presiding goddess of love of God, Herself. By being even slightly connected with Her names, attributes and pastimes a fortunate soul can become blessed with *prema*. Therefore, can there be any doubt that a person who worships only Kṛṣṇa while ignoring Her is simply deceiving himself?

To corroborate this secret Śrī Raghunātha begins this verse by saying: "All the people are sprinkled with the nectar of love simply by hearing the sweet name 'Rādhā'. In the Brahma Vaivarta Purāṇa Śrī Rādhā's name is glorified as follows:

*rā śabdoccāraṇād eva sphīto bhavati mādhaveḥ
dhā śabdoccārata paścād dhāvaty eva sasambhramaḥ*

"When someone just says 'Rā' Mādhava blooms up with joy, and as soon as someone (also) says 'Dhā' He carefully runs after the chanter!" Nothing else than love can attract Śrī Kṛṣṇa. The name 'Rādhā' has such a sweet attractive power of love that when Kṛṣṇa simply hears it He immediately becomes attracted to the chanter, even if that person is not practising any spiritual life. Because the holy name of Śrī Rādhā is non-different from Śrī Rādhā Herself, all Her love is fully present within Her name. The loving power of this most nectarean name 'Rādhā' is known throughout the world. The holy name of Śrī Rādhā is a wonderful *siddha mantra* that awakens great *prema rasa* within the heart and that is like a Mahā-vidyā (bewitching goddess) that can attract Śrī Kṛṣṇa. This is exactly why Śrī Suka Muni did not pronounce Śrī

Rādhā's name while speaking Śrīmad Bhāgavata. If he would have pronounced this holy name, which is permeated by *prema rasa* horizontally and vertically in such a wonderful way, his pure heart, that is completely free from illusion, would have been so overwhelmed by ecstatic love that he would have entered into *samādhi* (transcendental trance) or he would have fallen into a swoon. In that case Mahārāja Parīkṣit, who had only seven days left to live, would not have been able to hear the rest of Śrīmad Bhāgavata anymore. This is why Śuka Muni did not pronounce the names of Śrī Rādhārānī and other *gopīs* in Śrīmad Bhāgavata, although he repeatedly mentioned the names of Rukmiṇī, Satyabhāma and the other Queens of Kṛṣṇa in Dvārakā⁴.

Anyway, Śrī Raghunātha dāsa says: "But if anyone in the world, heart bowed down with love, worships Śrī Rādhā, Whose sweet name showers mankind, along with Śrī Kṛṣṇa, aho! I will wash that person's lotus feet and joyfully drink the water, carrying it on my head every day!" The adolescent Pair Śrī-Śrī Rādhā-Kṛṣṇa must be worshiped with a humble heart. Who are having these humble hearts that make them qualified to worship the Divine Pair? In the eighth chapter of the Madhya-līlā of 'Caitanya Caritāmṛta' Śrī Rāmānanda Rāya explains to Śrīman Mahāprabhu that the love of Śrī-Śrī Rādhā-Kṛṣṇa is the highest goal of life, and when the Lord asks Rāmānanda about this worship Śrī Rāma Rāya replies:

*rādhā-kṛṣṇera līlā ei atī gūḍhatara; dāsya vātsalyādi nā hoy gocara
sabe eka sakhīgaṇera ihā adhikāra; sakhī hoite ei līlāra vistāra
sakhī vinu ei līlā puṣṭi nāhi hoy; sakhī līlā vistāriyā sakhī āsvādoy
sakhī vinu ei līlāya nāhi anyera gati; sakhībhāve tāre yei kore anugati
rādhā-kṛṣṇa kuñja-sevā sādhyā sei pāya; sei sādhyā pāite āra nāhiko upāya*

"The pastimes of Rādhā and Kṛṣṇa are very confidential, and they cannot be perceived by devotees who love Kṛṣṇa as servants or parents. Only the girlfriends (*sakhīs*) can enter into them. They can expand these pastimes, and without them these pastimes cannot be accomplished. The *sakhīs* extend these pastimes and make them relishable. Without the *sakhīs* these pastimes cannot take place, hence those who develop the mood of the *sakhīs* can attain the highest goal of life, Rādhā and Kṛṣṇa's *kuñja-sevā*. There's no other way to reach this goal." The love of the *gopīs* is free from desire for personal sense-gratification and is thus completely pure, and they are greater in loving submissiveness than the devotees who love Kṛṣṇa as servants or parents. The *gopīs* are divided into two groups: *sambhogecchāmayī* or *nāyikā-bhāva*, and *tad-bhāvecchātmikā* or *sakhī-bhāva*. There's no comparison to the humility and submission (*prema namita citta*) of the girlfriends of Vraja-nāyikā śīromaṇi Premamayī Śrī Rādhārānī, and again the greatest of all *prema-namita citta sakhīs* are Śrī Rādhā's maidservants. Although Śrīla Raghunātha dāsa Gosvāmī is himself an eternally perfect Rādhā-*kiṅkarī* he firmly vows to always humbly drink the water that washed the feet of those fortunate *rasika* devotees who worship the Divine Couple in allegiance to the eternally perfect *mañjarīs*, loving Śrī Rādhā more than Śrī Kṛṣṇa (*rādhā snehādhikā*) and carry that foot-water on his head. The best way to attain *prema* is to serve the footwater of such great, soft-hearted, and like-minded *rasika* devotees:

bhakta pada-dhūli āra bhakta pada-jala; bhakta bhukta avāśeṣa - tina mahābala

4 See Srila Sanatana Gosvami's 'Brihad Bhagavatamṛta' 1.7.158

*ei tina sevā hoite Kṛṣṇa premā hoy; punaḥ punaḥ sarva śāstre phukāriyā koy
tāte bāra bāra kōhi śuno bhakta-gaṇa; viśvāsa koriyā koro e tina sevana (C.C.)*

"The devotees' footdust, footwater and foodremnants - these three are very powerful. All the scriptures repeatedly proclaim that by serving these three one attains love for Kṛṣṇa. Therefore, O devotees! I tell you again and again: serve these three with full faith!"

Although Śrī Raghunātha is himself one of Śrīman Mahāprabhu's eternal associates he assumes *sādhakāveśa* to show his topmost love for the devotees who worship both Rādhā and Kṛṣṇa by vowing always to blissfully drink their footwater and sprinkle his head with it. In this way he encourages all the Gauḍīya-aspirants always to serve the footwater of the Yugalopāsakas (Rādhā-Kṛṣṇa-worshippers) with great devotion, as the greatest means of attaining love for the lotus feet of the Divine Couple.

*jaya jaya rādhā nāma, ki amṛta rasa-dhāma,
pade pade prema taraṅgiṇī
śravaṇete prema rase, bāla vṛddha yuvā bhāse,
japite japite ratna-khani*

"All glories to the holy name of Śrī Rādhā, the abode of all nectarean flavours, that is a river of love at every step! When they hear or repeat this jewel-mine all the children, old folks and youngsters float in the nectarean flavours of *prema*!"

*rādhā saṅge śrī govinda, vraja nava yuva dvandva,
yei jana prema sevā kore
ohe tārīkika boli śuno, nitya tāra śrī caraṇa,
bhakti bhare prakṣālaṇa kore*

"Ohe Logicians! Listen, I'll tell you something: I always devotedly wash the lotus feet of anyone who lovingly serves Śrī Govinda along with Śrī Rādhā, as the adolescent pair of Vraja."

*pādodaka pada-dhūli, tāhe mora snāna keli,
dhūli kori mastaka bhūṣaṇa
padajala kori pāna, śirete kori dhāraṇa,
yāte hoy vāñchita pūraṇa*

"I playfully bathe in their footwater and footdust, and I decorate my head with these items. By drinking this footwater and keeping it on my head all my desires will be fulfilled."

VERSE 8:

**PARITYAKTAḤ PREYOJANA SAMUDAYAIR BĀDHAM ASUDHĪR
DURANDHO NĪRANDHRAM KADANA BHARA VARDHAU NIPATITAḤ**

**TRṆAM DANTAIR DAṢṬVĀ CAṬUBHIR ABHIYĀCE'DYA KṚPAYĀ
SVAYAM ŚRĪ GĀNDHARVĀ SVA PADA NALINĀNTAM NAYATU MĀM**

parityaktaḥ - abandoned; *preyojana samudayaiḥ* - by the beloveds; *bāḍham* - certainly; *asudhīḥ* - unwise; *durandha* - blind; *nīrandhram* - always; *kadana* - suffering; *bhara* - full; *vārdhau* - in an ocean; *nipatitaḥ* - fallen; *trṇam* - straw; *dantaiḥ* - with the teeth; *daṣṭvā* - having bitten; *caṭubhiḥ* - pitifully; *abhiyāce* - praying; *adya* - today; *kṛpayā* - mercifully; *svayam* - personally; *śrī gāndharvā* - Śrī Rādhā; *sva* - own; *pada* - feet; *nalina* - lotus; *antam* - close by; *nayatu* - may take; *mām* - me.

Abandoned by my beloveds (Śrīla Rūpa Gosvāmī and Śrī Svarūpa Dāmodara) I have become completely blinded and bereft of intelligence. Even though they have disappeared I am still alive and I'm immersed in an ocean of great misery. Holding a blade of grass between my teeth I humbly and anxiously pray that Śrī Gāndharvā (Rādhā) Herself may now take me to Her lotus feet."

Stavāmṛta Kaṇā Vyākhyā: While Śrīla Raghunātha, in *sādhakāveśa*, takes his vows in this Sva Niyama Daśakam, the ocean of his love-in-separation is suddenly agitated. Burning in the fire of separation from Śrī-Śrī Rādhā-Mādhava, Śrī Gaurasundara and Śrīpāda Svarūpa Dāmodara he came to Vraja, planning to commit suicide by jumping from Govardhana Hill. Śrī Rūpa and Sanātana Gosvāmī pacified his burning heart somewhat and advised him to settle down on the bank of Śrī Rādhākuṇḍa and do *bhajana* there. In this way they saved his life. When Śrī Rūpa and Sanātana Gosvāmī passed away the fire of Raghu's love-in-separation increased a hundredfold and burned up his heart. Rasika, soft-hearted and like-minded devotees are able to relieve Each other from the burning fire of separation from the Lord, but when these devotees also disappear the pain of separation becomes intolerable. *Kṛṣṇa bhakta viraha vinā duḥka nāhi āra* (C.C.) "There's no other suffering than separation from the devotees of Kṛṣṇa." Separation from the Lord is still somewhat tolerable, but there's no greater anguish than separation from His devotees. When separation from the Lord is experienced, then this can be somehow relieved by speaking *Kṛṣṇa-kathā* with loving, like-minded devotees, but when such devotees are absent it is as if the whole world becomes void. By reading this verse one can get some idea that Śrīla Raghunātha dāsa Gosvāmī's state of mind was likewise. Śrī Kṛṣṇadāsa Kavirāja Gosvāmī has written: *raghunāthera niyama yeno pāṣāṇera rekhā* (C.C.): "Raghunātha's discipline was like a line carved in a stone." Such lines can never be wiped out. While taking all these different vows Raghunātha suddenly remembered Śrī Rūpa and Sanātana, and this made him greatly upset. Their personal mercy was the very foundation of Raghunātha's worship and now that they had disappeared the whole world became dark for him. What to speak of continuing his worship, without them it was impossible for him even to stay alive! Śrī Raghunātha dāsa, the embodiment of love-in-separation, humbly says: "Being abandoned by my beloved Śrī Svarūpa Dāmodara and Śrī Rūpa-Sanātana, I've become completely oblivious of what is beneficial and what isn't." Once he gave up his vast regal opulence like a straw, just to come running to Śrī Caitanya's lotus feet,

and the Lord became carefree by placing him into the care of Śrīla Svarūpa Dāmodara, who is the embodiment of *Vraja-rasa*. Śrī Svarūpa Dāmodara was the only one who could keep him alive and teach him the intricacies of *bhajana*. Śrī Raghunātha dāsa stayed under Svarūpa Dāmodara's shelter for sixteen long years and became like a bumblebee, intoxicated by the highly delectable divine honey that trickled from Śrī Caitanya's lotus feet. Because he was always able to associate with the Lord he attained the great fortune of witnessing the Lord's extraordinary pastimes and thus became fully blessed. When Śrīman Mahāprabhu and Svarūpa Dāmodara passed away Raghu's world became void. Desiring to give up his afflicted life, that was suffering the pangs of separation, he went to Vraja, where he met Śrī Rūpa and Sanātana Gosvāmī, who were at that time Vraja's most influential examples of *prema bhakti* and *Vraja-rasa*. Their consoling words saved Raghu's life and awakened the desire in him to do *bhajana* at Śrī Rādhākuṇḍa, where he remained for a long time (for the rest of his life, about 50 years), deeply absorbed in the most confidential pastimes. In the end he forgot everything external and realized his identity as Rādhā's maidservant, crying day and night out of separation from her mistress and her loving service. While he showered himself day and night with his tears of love and performed his internal worship, he simultaneously maintained a firm discipline in his external body. This Raghunātha, who suffers great pain when he remembers Śrī Svarūpa Dāmodara, Śrīla Rūpa Gosvāmī and Śrīla Sanātana Gosvāmī, says: "I'm a great fool, for even though they have become unmanifest I'm still keeping myself alive, drowning in an ocean of agony! There's only one way out of this ocean of anguish, and that is Gāndharvā Śrī Rādhārāṇī's personal mercy! Therefore I'm holding a straw between my teeth and I humbly and anxiously pray that Śrī Rādhikā Herself will be merciful to me and take me towards Her lotus feet!"

svarūpa rūpa sanātana, ye mora bāndhava-gaṇa,
eke eke hoilo adarśana
viraha samudra jale, phele more gelo cole,
śūnya hāṭe koriye krandana

"My friends Svarūpa, Rūpa and Sanātana have passed away, one after the other, throwing me into an ocean of love-in-separation and leaving me crying in an empty marketplace."

hitāhita jñāna-śūnya, tribhuvana dekhi śūnya,
dante ṭṭṇa kori nivedana.
adya mora gāndharvikā, mad īśvarī śrī rādhikā,
pādapadme koruna grahaṇa

"I'm bereft of insight of what is beneficial and what not. Seeing the whole world as empty I'm taking a straw in-between my teeth and I pray: May my mistress Gāndharvikā Śrī Rādhikā take me to Her lotus feet now!"

he rādhe dāsi boli, kātarete ei boli,
pada sevāya niyukta koribe.
vrajendra-nandana yini, vraje indranīla-maṇi,
Kṛṣṇa-prāpti anāyāse hobe

"O Rādhē! I anxiously pray to You: Make me Your maidservant and engage me in the service of Your lotus feet! Then I will easily be able to attain the prince of Vraja, the blazing sapphire Śrī Kṛṣṇa!"

VERSE 9:

**VRAJOTPANNA KṢĪRĀŚANA VASANA PĀTRĀDIBHIR AHAM
PADĀRTHAIR NIRVĀHYA VYAVAHRTIM ADAMBHAM SANIYAMAḤ
VASĀMĪŚĀ KUṆḌE GIRIKULAVARE CAIVA SAMAYE
MARIṢYE TU PREṢṬHE SARASI KHALU JĪVĀDI PURATAḤ**

vraja - Vraja; *utpanna* - growing in; *kṣīra* - milk; *āśana* - eating; *vasana* - clothes; *pātrādibhiḥ* - plates and so on; *aham* - I; *padārthaiḥ* - with all these things; *nirvāhya* - performing; *vyavahrtim* - acting; *adambham* - free from pride; *saniyamah* - with discipline; *vasāmi* - I live; *iśā-kuṇḍe* - at Rādhākuṇḍa; *girikula-vare* - at Govardhana; *ca* - and; *eva* - only; *samaye* - at that time; *marīṣye* - I will die; *tu* - but; *preṣṭhe sarasi* - near my beloved lake; *khalu* - certainly; *jīvādi* - Jīva Gosvāmī and others; *purataḥ* - before.

Free from pride I will spend the rest of my time at Rādhākuṇḍa, at the base of Govardhana Hill, drinking milk from Vraja and using clothes, plates and other articles from Vraja as a rule. Certainly I will leave my body near my beloved lake in front of Śrī Jīva Gosvāmī and others.

Stavāmṛta Kaṇā Vyākhyā: In *sādhakāveśa* Śrī Raghunātha vows allegiance to Vraja with his body and all his senses. In this verse he vows to live in Vraja until death (*āmarāṇa*) and to surrender exclusively to Vraja-dhāma. One of the items of surrender is taking exclusive shelter of the Lord's playground:

*tavāsmīti vadan vācā tathaiva manasā vidan;
tat sthānam āśritas tanvā modate śaraṇāgataḥ*

"He who says: 'I am Yours!' and who also thinks like that and blissfully takes shelter of the Lord's abode is a surrendered soul." When a person is obsessed with fear of material life, which consists of the six enemies lust, anger and so, and he finds no way out, he takes full shelter of the Lord. Another person who takes shelter of the Lord is someone who desires devotional service and who wants to destroy all obstacles that keep him away from the Lord. This is what Śrī Jīva Gosvāmī says about surrender in his *Bhakti Sandarbha*. When a devotee reaches the stage of

prema bhakti his surrender is called *tadaika-jivana* ('the Lord is all I have in life'). Śrī Raghunātha lives in the kingdom of *mahā-bhāva*, therefore he is most surrendered.

A surrendered devotee doesn't like to have anything to do with dull, material things that are not connected with the Lord. Not only his inner senses, but also his outer senses - in connection with maintaining the body - take shelter of the Lord and His abode. In this verse Śrī Raghunātha vows to maintain his life simply by consuming dairy products from Vraja and wearing clothes produced in Vraja. Vraja is a transcendental abode and everything that comes from there is also transcendental and therefore greatly nourishes one's *bhajana*. Śrī Raghunātha dāsa is an eternal associate of the Lord who is always satisfied with the nectar of *prema* - hunger and thirst can never agitate his spiritualised body and senses. In the book *Bhaktamāla* it is written:

*śrīmān raghunātha dāsa ye gosvāmī; pracaṇḍa vairāgya yāra mahā-bhakta premī
anurāga parākāṣṭha śrī rādhā-govinde; divā niśi nāhi jāne matta premānande*

"Śrīla Raghunātha dāsa Gosvāmī was a greatly renounced, loving devotee. He was attracted to Rādhā-Govinda to the limit and out of ecstatic love he didn't know whether it was day or night."

*śrī rādhākuṇḍera tīre korilena vāsa; divā-niśi sadā rādhā-kṛṣṇa premollāsa
rādhā-kṛṣṇa prāpti lāgi sadā utkaṇṭhita; sadā hāhākāra kṣaṇe sthira nahe cita
he he vṛndāvaneśvari he vraja-nāgara; dekhāiyā śrī caraṇa rākho prāṇa mora
nidrāhāra nāhi sadā koroye phutkāra; bāhya sphūrṭi nāhi sadā mātoyāra*

"He lived on the bank of Rādhākuṇḍa and was absorbed in ecstatic love for Rādhā-Kṛṣṇa day and night. He was always very eager to attain Them and he always loudly cried out for Them, without ever calming down. Without eating or sleeping he constantly exclaimed: "O Queen of Vṛndāvana! O Amorous hero of Vraja (Kṛṣṇa)! Save my life by showing me Your lotus feet!" He was always inebriated by ecstatic love and was always unaware of external affairs."

But whatever he still accepted to keep himself alive, that little bit of buttermilk had to come from Vraja alone, and not from anywhere outside of Vraja - that was his firm vow. Also the clothes he wore had to be made only in Vraja, and not from anywhere else. In this way he even surrendered all his little bodily functions to the worship of Vraja.

Secondly, he vowed to live forever at the base of Śrī Girirāja, at Rādhākuṇḍa, of all places in the 84-Kos. circumference in Vraja. In many places in his Stavāvalī Śrīla Raghunātha expressed his firm determination to stay on the bank of Śrī Rādhākuṇḍa. Many great souls have attained perfection by remaining fixed in a certain place. Before attaining perfection Lord Buddha sat down at the foot of a Bodhi-tree and firmly vowed:

*ihāsane soṣyatū me śarīraṁ tvag asthi māṁsaṁ vilayaṁ ca yātu
aprāpya bodhiṁ bahu kalpa durlabhāṁ naivāsanāt kāyamataś caliṣyate*

"My body may parch under this tree and My skin, bones and flesh may dissolve, but until I reached enlightenment, even if it takes many ages, I will not move My body from this seat!" Śrī Raghunātha's vow to remain on the bank of Rādhākuṇḍa is not even slightly less firm than this!

Thirdly, Śrī Raghunātha dāsa desires to leave his body in front of great souls like Śrī Jīva Gosvāmī. These great souls are in a sense non-different from the Lord; they are the manifest mercy of the Lord and a devotee greatly desires to pass away in front of such great saints - that is revealed through this prayer of Śrī Raghunātha dāsa Gosvāmī.

*ahaṅkāra śūnya hoiyā, tṛṇād api nīca hoiyā,
vrajotpanna kṣīrādi bhojane
vrajavāsīra ye vasana, aṅge kori ācchādana,
ānandete yāhā kore dāne*

"Free from false pride, feeling lower than a blade of grass I will only use dairy products from Vraja and wear clothes made and blissfully donated by the people of Vraja."

*girirāja govardhane, sannihita sarovare,
rādhākuṇḍa tīre kori vāsa
ei mora abhimata, śuno he bāndhava yoto,
vidhi ki pūrābe mora āśa?*

"I will reside on the bank of Rādhākuṇḍa, near the base of Girirāja Govardhana. This is my wish. Listen, O friends! Will Fate fulfill my desires?"

*rādhe rādhe rādhe boli, dākibo ki bāhu tuli,
preme kaṅṭha hoibe ye rodha
mad īśvarī śrī rādhikā, saṅge saṅge dibe dekhā,
rākhibe ki ei anurodha?*

"Will my voice break down with love when I raise my arms and cry out: "Rādhe! Rādhe! Rādhe!?" Will my mistress Śrī Rādhikā then reveal Herself to me and thus fulfill my request?"

*priya rādhākuṇḍa tīre, yugala darśana kore,
ei deha patana hoibe
prabhura priya pāriṣada, śrī jīva gosvāmī yoto,
se samaya sammukhe thākibe*

"Will I see the Yugala Kīśora when I leave my body on the bank of my beloved Rādhākuṇḍa, and will the Lord's dearest associates, like Śrī Jīva Gosvāmī, be there also then?"

*kuṇḍa-tīre raghunātha, e bhāvanāya dina rāta,
pratikṣaṇa koriche yāpana.
jhuriyā jhuriyā kānde, hiyā dhairya nāhi bāndhe,
haripada pābe ki darśana*

"Will Haripada Śīla ever see Raghunātha on the bank of Rādhākuṇḍa in this way, absorbed day and night in these thoughts, crying streams of tears, unable to keep his heart at ease?"

VERSE 10:

**SPHURAL LAKṢMĪ LAKṢMĪ VRAJA VIJAYI LAKṢMĪBHARA LASAD
VAPUḤ ŚRĪ GĀNDHARVĀ SMARA NIKARA DIVYAD GIRIBHṚTOḤ
VIDHĀSYE KUÑJĀDAU VIVIDHA VARIVASYĀḤ SARABHASAṀ
RAHAḤ ŚRĪ RUPĀKHYA PRIYATAMA JANASYAIVA CARAMAḤ**

sphurat - splendid; *lakṣmī* - of the goddess of fortune; *lakṣmī* - beauty; *vraja* - abundance; *vijayi* - defeating; *lakṣmībhara* - an abundance of beauty; *lasad* - splendid; *vapuḥ* - body; *śrī gāndharvā* - Śrī Rādhā; *smara* - Cupid; *nikara* - multitude; *divyat* - splendid; *giribhṛtoḥ* - of Kṛṣṇa; *vidhāsyē* - I will do; *kuñjādau* - in the groves and elsewhere; *vividha* - different kinds; *varivasyāḥ* - services; *sarabhasaṁ* - enthusiastically; *rahaḥ* - in private; *śrī rūpa* - Śrī Rūpa; *ākhyā* - named; *priyatama* - dearest; *janasya* - of the person; *caramaḥ* - following.

Following in the footsteps of Śrī Rūpa I yearn for the different kinds of confidential *nikuñja*-services of Śrī Gāndharvā, who defeats the beauty of all the Vraja-gopīs, who are themselves more beautiful than all the goddesses of fortune, and Giridhārī, who defeats the beauty of all Cupids!

Stavāmṛta Kaṇā Vyākhyā: In this final verse of Sva Niyama Daśakam Śrīla Raghunātha reveals his ultimate desire. The ultimate goal of all the Gauḍīya Vaiṣṇavas' *sādhana* is to attain the confidential *nikuñja-sevā* of Śrī-Śrī Rādhā-Mādhava. Although the *ācāryas* are eternal maidservants in the Vraja-*nikuñjas* they have descended along with Śrīman Mahāprabhu to teach the world how to perform *rāga-bhajana*. By giving a perfect example they have made the practising devotees in this world greedy after the *nikuñja-rasa* and are thus taking them along to the transcendental groves of Vraja. Without this, the advent of Śrīman Mahāprabhu could not have reached perfection, because the *mañjarī*-service of Śrī Rādhā is Śrīman Mahāprabhu's ultimate and unprecedented merciful gift. Through the *ācāryas*, headed by Śrī Rūpa and Raghunātha dāsa Gosvāmī, the Lord had this message preached. Although they are eternal associates of the Lord in Vraja, *āpane nā koile dharma śikhāno nā yāya* (C.C.) "If they had not practised it, it could not be preached." Following this principle the Gosvāmīs also desire this service in the *kuñjas*, as if they are ordinary neophytes.

In this verse Śrīla Raghunātha dāsa prays that he may be serving in the Vraja-*nikuñja* in allegiance to Śrī Rūpa. Without this allegiance Vraja-worship cannot reach perfection. Śrīla Rūpa Gosvāmī writes in Bhakti Rasāmṛta Sindhu (1.2.295):

*sevā sādḥaka rūpeṇa siddha-rūpeṇa cātra hi
tad bhāva lipsunā kārya vraja lokānusārataḥ*

"A practising devotee who desires the feelings of the Vraja-people serves in allegiance to them, both in the present physical body as well as in the (mentally conceived) spiritual body." Śrī Viśvanātha Cakravartī comments: *sādḥaka rūpeṇa kāyikyādi sevā tu śrī rūpa sanātanādi vrajavāsi-janānām anusārena tathā ca siddha-rūpeṇa mānasī-sevā śrī rādhā lalitā viśākhā śrī rūpa mañjaryādīnām anusārena kartavyety arthaḥ* "In his physical body a worshiper of the Vraja-mood follows in the footsteps of Vraja-people like Śrī Rūpa and Sanātana Gosvāmī and in his spiritual body he renders mental service in allegiance to Śrī Rādhā, Lalitā, Viśākhā and Śrī Rūpa Mañjarī".

*nijābhīṣṭa kṛṣṇa preṣṭha pāche to lāgiyā
nirantara sevā kore antarmanā hoiyā (C.C.)*

"Following one's favorite beloved devotee of Kṛṣṇa one constantly serves Him within the mind." For Śrī Raghunātha dāsa that favorite devotee is Śrī Rūpa Gosvāmī in the physical, outer world, and Śrīmatī Rūpa Mañjarī in the spiritual, inner world. In this way Śrīpāda, who desires *Yugala-sevā* in allegiance to Śrī Rūpa, teaches all the Gauḍīya Vaiṣṇava-aspirants also to worship in allegiance to Śrī Rūpa (Gosvāmī and/or Mañjarī).

Śrī Raghunātha dāsa says: The Vraja-*gopīs* are more beautiful than all the goddesses of fortune, and Śrī Rādhārāṇī defeats even them in beauty! A consort of the Lord is considered beautiful according to her love for Him, and not according to her physical, cosmetic beauty. Śrī Kṛṣṇa can never be captured by beauty or attributes that do not arise from pure love. In Śrīla Rūpa Gosvāmī's Lalita Mādhava-play (5.29) it is seen that when Lord Śrī Dvārakānātha mounted His eagle Garuḍa to fly to the town of Kuṇḍina to kidnap Rukmiṇī, Garuḍa was so much enchanted by the beauty of Rukmiṇī that he told Dvārakānātha:

*saundaryāmbunidher vidhāya mathanaṁ dambhena dugdhāmbudher
gīrbāṇair udahāri cāru caritā yā sāra sampan-mayī
sā lakṣmīr api cakṣuṣāṁ cira camatkāra kriyā cāturīm
dhatte hanta tathā na kāntibhir ayaṁ rājñāḥ kumārī yathā*

"When the demigods churned the Milk-ocean they also churned the ocean of beauty and thus attained the beautiful goddess of fortune. Aho! This princess (Rukmiṇī) causes such astonishment to the eyes! Even the goddess of fortune could not delight the eyes like that!" Immediately after hearing Garuḍa's words Dvārakānātha replied: *sakhe bhavatu! kim etena yad eṣa rūpa mātrena na hāryo hariḥ* "O friend! Let it be! What's it to Me? I am the world-enchanting Hari Myself! Mere bodily beauty can't enchant Me (rather, tell Me how much she loves Me!)."

All the Vraja-Lakṣmīs (*gopīs*) are endowed with *mahā-bhāva*, which is the quintessence of *prema*. This is only known to the Vraja-*devīs*. Not one of the goddesses of fortune have this *mahā-bhāva*. The beauty of the Vraja-*sundarīs* is caused by their *mahā-bhāva*, and therefore they are more beautiful than all the Ramās and Kamalās (goddesses of fortune). Śrīmatī Rādhārāṇī defeats the beauty of all these Vraja-*gopīs*, because Her beauty is caused by the quintessence of *mahā-bhāva*, called *mādanākhya mahā-bhāva*. Indeed, She's the embodiment of *mahā-bhāva*, therefore Her beauty and sweetness are incomparable.

Śrīpāda Raghunātha says: "I desire the confidential *nikuñja*-service of this Rādhārāṇī and Śrī Giridhārī, who is victorious over all Cupids." Just as Rādhārāṇī defeats the beauty of all the Vraja-*gopīs*, who are again more beautiful than all the goddesses of fortune, similarly Śrī Giridhārī defeats the beauty of all Cupids. He is the transcendental youthful Cupid of Vṛndāvana, the fountainhead of all mundane and spiritual Cupids, whose worship is prescribed by the Vedas with the Kāma-Gāyatrī and the Kāma-bīja. He enchants millions of Cupids and everyone else as well, and He is the turbulent ocean of sweet nectarean elegance. Such sweetness can only be truly experienced through *mahā-bhāva*. Seeing His sweet form the *mahā-bhāvavatī* Vrajasundarīs can say:

sajani! yab dhari pekhaluṁ kāna
tab dhari jaga-bhari, bharalo kusuma-śara,
nayane nā heriye āna

(Pada Kalpataru)

"O *sakhi!* When I saw Kṛṣṇa the world was filled with flower-archers (Cupids)! My eyes didn't see anything else!"

Śrī Raghunātha prays for the confidential *nikuñja*-service of this transcendental youthful Cupid Śrī Giridhārī, who enchants millions of Cupids, and Śrī Rādhārāṇī, who enchants millions of goddesses of fortune. Even the dearest girlfriends like Śrī Lalitā and Viśākhā do not have access to these confidential *nikuñja*-pastimes of Śrī-Śrī Rādhā-Mādhava, only Śrīmatī's most intimate maidservants or *mañjarīs*, who are as if non-different from Her, are blessed with this confidential service. They can walk in and out of the *nikuñja* at will whenever their service is required, and then they can witness the sweetest pastimes of the Adolescent Pair. Śrī Raghunātha is very eager to attain this confidential *nikuñja*-service.

yāra aṅga sulāvaṇi, dedīpyamāna śobhā-śreṇī,
jaya kore vraje jaya-śrī
sei śrīla gāndharvikā, mad īśvarī śrī rādhikā,
pada-nakha maṇi mañju-śrī

"Śrīla Gāndharvikā, my mistress Śrī Rādhikā, whose bodily beauty shines brilliantly, defeats the goddess of victory Jaya-Śrī in Vraja. How lovely (*mañju-śrī*) are Her jewel-like toenails!"

saundarya guṇete yini, nikhila kandarpa jini,
śrī govinda nāma giridhārī

*nibhṛta nikuñjavane, śrī rūpa gosvāmī sane,
kuñje yini śrī rūpa mañjarī*

"I desire to serve Her in the solitary *nikuñja*-forests along with Śrī Govinda, who is also named Giridhārī, and whose attribute of beauty defeats all Cupids, in the company of Śrī Rūpa Gosvāmī, who is known as Śrī Rūpa Mañjarī in the transcendental *kuñjas*."

*tāhāra paścāte thāki, yugala mādḥurya dekhi,
anurāge koribo sevana
e sañkalpa kori mone, bando guru śrī-caraṇe,
yāra kṛpāya vāñchita pūraṇa*

"I will stay behind her/him, beholding the sweetness of the Divine Pair and serving Them with great devotional attachment. Taking this vow within my mind I praise the lotus feet of my *guru*, by whose grace all these desires are fulfilled!"

VERSE 11:

**KṚTAM KENĀPY ETAN NIJA NIYAMA ŚAṂSI STAVAM IMAM
PAṬHED YO VISRABDHAḤ PRIYA YUGALA RŪPE'RPITA MANĀḤ
DṚDHAM GOṢṬHE HRṢṬO VASATI VASATIṂ PRĀPYA SAMAYE
MUDĀ RĀDHĀ-KṚṢṆAU BHAJATI SA HI TENAIVA SAHITAḤ**

kṛtam - done; *kenāpi* - by an insignificant person; *etad* - this; *nija* - own; *niyama* - vows; *śamsi-stavam* - a praise or prayer; *imam* - this; *paṭhed* - who recites; *yaḥ* - whoever; *visrabdhaḥ* - with faith; *priya* - dear; *yugala* - pair; *rūpe* - in the form; *arpitaḥ* - surrendered; *manāḥ* - mind; *dṛdham* - firmly; *goṣṭhe* - in Vraja; *hrṣṭaḥ* - joyfully; *vasati vasatiṁ* - residence; *prāpya* - attaining; *samaye* - in time; *mudā* - joyfully; *rādhā-Kṛṣṇau* - Rādhā and Kṛṣṇa; *bhajati* - worships; *sa* - he; *hi* - certainly; *tena* - with him; *eva* - surely; *sahitaḥ* - with.

Whoever faithfully recites this prayer, indicating his vows, written by some insignificant wretch, will attain blissful residence in Vraja and, lovingly offering his mind to Rādhā and Kṛṣṇa, he will be able to serve Them along with Śrī Rūpa.

Stavāmṛta Kaṇā Vyākhyā: Very humbly Śrī Raghunātha describes the benediction offered here to the reciters of this Sva Niyama Daśakam, that indicates his own vows in *bhajana*. This prayer describes both his rigid discipline and his tender devotion, and the blend of this culminates into a holy water (*bhajana tīrtha*) for the Gauḍīya Vaiṣṇavas, like the confluence of

the Gangā and the Yamunā, serving as a perfect example. Although Śrī Raghunātha dāsa always dwells in the kingdom of ecstatic love, he still mercifully kept all his matchless treasures of love for all the *rāgānuga*-practitioners. For those who desire to cross over the ocean of material existence and engage in Śrī Rādhā-Mādhava's loving service in the play-forests of Vraja in a spiritual love-body (*bhāva deha*), this Sva Niyama Daśakam is beneficial like a reviving elixir.

What to speak of those who follow the examples given in this prayer, those who just faithfully recite these vows, thinking: "It is not otherwise than is described by the *mahājanas* in their benedictions!" will be blessed with blissful residence in Śrī Vṛndāvana and will be able to lovingly offer their minds to the worship of the adolescent Couple Śrī-Śrī Rādhā-Mādhava.

The purport is that if one lives in Vraja while cherishing other desires one will be guilty of offending the holy *dhāma* and the holy name, and as a result will be deprived of the loving service of Rādhā and Mādhava's lotus feet. There is such an inconceivable potency in these perfect words of the Gosvāmīs, that hearing and chanting of their prayers frees the practising devotee from all desires other than Kṛṣṇa and blesses him with firmness in the treasure of worship of the Divine Couple.

*kona akiñcana jane, e sañkalpa kori mone,
vāsa kore rādhākuṇḍa tīre.
sva niyama daśa ratna, hṛdaye koriyā yatna
pāṭha kore parama ādare*

"If a renounced person vows within his mind: "I will live on the bank of Rādhākuṇḍa" and carefully takes these ten jewel-like resolutions in his heart, reciting them with great respect..."

*bhāgyavān sei jane, sukhamaya vṛndāvane,
rādhā-pada dāsī abhimāne
premāspada kṛṣṇa pade, cittārpana kori tāte,
bhaje nitya śrī rūpera sane*

"...that person in blissful Vṛndāvana is fortunate if he fixes his mind on the lotus feet of Kṛṣṇa, that are the abode of love, and considers himself to be a maidservant of Śrī Rādhā's lotus feet, always worshipping them together with Śrī Rūpa."

*kuṇḍa tīre kuṭirete, mora dāsa raghunāthe,
ḍubi kṛṣṇa bhajana samudre
sva niyama daśa ratna, tulilo koriyā yatna,
bheṭa dilo sādḥaka jagate*

"My Dāsa Raghunātha is immersed in the ocean of Kṛṣṇa-*bhajana* in a cottage on the bank of Rādhākuṇḍa, but still he carefully hands the society of practising devotees these ten jewel-like vows."

Thus ends Śrīla Raghunātha dāsa Gosvāmī's Sva Niyama Daśakam

Śrī Rādhikāṣṭottara Śata nāma stotram

108 NAMES OF ŚRĪ RĀDHIKĀ

VERSES 1-2:

AVIKṢYĀTMEŚVARĪM KĀCID VṚNDĀVANA MAHEŚVARĪM
TAT PADĀMBHOJA MĀTRAIKA GATIR DĀSYATI KĀTARĀ
PATITĀ TAT SARAS TĪRE RUDATY ĀRTA RAVĀKULAM
TAC CHRĪ VAKTREKṢAṆĀVĀPTYAI NĀMĀNY ETĀNI SAṂJAGAU

avikṣya - not seeing; *ātmeśvarīm* - my goddess; *kācit* - some girl; *vṛndāvana maheśvarīm* - the great goddess of Vṛndāvana; *tat* - Her; *padāmbhoja* - lotus feet; *mātra* - only; *eka* - one; *gatiḥ* - goal; *dāsī* - maidservant; *ati* - very; *kātarā* - upset; *patitā* - fallen; *tat* - Her; *saraḥ* - lake; *tīre* - on the shore; *rudati* - crying; *ārta* - painful; *rava* - sound; *ākulam* - anxious; *tat* - Her; *śrī* - beautiful; *vaktra* - face; *ikṣaṇa* - seeing; *avāptyai* - for attaining; *nāmāni* - names; *etāni* - all these; *saṁjagau* - has sung.

Not seeing her goddess, the Queen of Vṛndāvana, a certain maidservant, who considers Her lotus feet the only goal of Her life became very anxious, fell down at the shore of Her lake (Śrī Rādhākuṇḍa), cried loudly out of pain, and, just to see Her beautiful face, sang the following names:

Stavāmṛta Kaṇā Vyākhyā: In this *stava* Śrīla Raghunātha dāsa glorifies Śrīmatī Rādhārāṇī with 108 names. The holy names of the Lord and His constitutional potency (*svarūpa śakti*, or His eternal associates) are *sva prakāśa*, or self-manifest on the tongues of those who have a service-attitude. Śrīla Rūpa Gosvāmī teaches:

*ataḥ śrī Kṛṣṇa nāmādi na bhaved grahyam indriyaiḥ
sevonmukhe hi jihvādau svayam eva sphuraty adaḥ*

The very life of devotion is the eagerness in the devotee's heart. The more eager he is to make the Lord happy, the more elevated is his service-attitude, and the more the holy name becomes manifest on his tongue and in his heart. In the heart of an eager devotee the holy name will reveal its innermost secrets. Different devotees have composed a 108-name-stotram of their beloved deity, but that's not quite the way in which Śrī Raghunātha sings his 108 names of Śrī Rādhā. Śrī Raghunātha's heart almost breaks when he sings these 108 names of Śrī Rādhikā. He is separation from Rādhārāṇī personified, and Her lotus feet are his only shelter. He is Her poor maidservant, who can only find solace in Her lotus feet. Without Śrī Rādhā, the whole world is empty for a *rādhā-gata-prāṇa kiṅkarī*.

Śrī Raghu anxiously falls down on the bank of Rādhākuṇḍa, crying day and night for Rādhārāṇī's blessed audience. While he laments he forgets all about his body and everything related to it. The slender vine-like body of this maidservant is burning in the fire of separation, and she cannot tolerate this burning separation anymore. Nobody can describe in a mere commentary how deep and vast the ocean of his feelings of separation is. Śrīmatī doesn't come just like that to grant Her audience to Her maidservants. Perhaps merciful Svāminī hides Herself to witness Raghunātha's suffering and weeps along with him, thinking: "Raghunātha! Cry! By crying in this way you will attain Me in full. This is the only way to relish My sweetness!" If it was not like that, then how could merciful Svāminī remain calm when She hears Her beloved maidservant weep in the anguish of separation? It is said in Ujjvala Nīlamaṇi that She is so compassionate that She once smeared the mouth of a newly born calf, that had become wounded by touching a tender blade of grass, with the vermilion that anoints Her own body, while tears ran down Her cheeks! How can She then remain calm when She hears Her surrendered maidservant crying out of separation from Her?

Śrī Raghunātha dāsa muddens the ground on the bank of Rādhākuṇḍa with his tears of love, and he loudly laments, desiring to see Śrīmatī's moonlike face. There is no other means of survival for him than to see Śrīmatī's lotus feet, so he desperately thinks: "How can I possibly see Śrīmatī's lotus feet?" Then he suddenly remembers: "The best way is to attract the *nāmī* (the holy named) by chanting the *nāma* (name)!" Therefore he spontaneously begins to weep the following 108 holy names of Śrīmatī, according to his own spontaneous inspiration. Śrī Raghunātha dāsa's heart is so pure that all these names automatically emanate from his lotuslike mouth. Thus he himself becomes intoxicated by their sweetness and he makes all the devotees of the world drink this nectar along with him by recording them in this *stotra*.

VERSE 3:

RĀDHĀ GĀNDHARVĪKĀ GOṢṬHA-YUVARĀJAIKA KĀMITĀ GĀNDHARVĀRĀDHĪKĀ CANDRAKĀNTIR MĀDHAVA SAṄGINĪ

rādhā - Rādhā; *gāndharvikā* - Gāndharvikā; *goṣṭha* - meadows; *yuva* - young; *rāja* - king; *eka* - only; *kāmitā* - desired girl; *gāndharvā* - angels; *ārādhikā* - worshipped; *candrakāntiḥ* - moonshine; *mādhava saṅginī* - Mādhava's companion.

1) *Rādhā* 2) *Gāndharvikā* 3) *Goṣṭha yuvarājaika kāmītā* (the only girl desired by the prince of the pastures) 4) *Gāndharvārādhikā* (the girl who is worshipped by the Gāndharvā-angels) 5) *Candrakānti* 6) *Mādhava saṅginī* (the consort of Mādhava).

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha reveals 6 names of Śrīmatī Rādhārāṇī. The first one he mentions is the main one, Rādhā. The Sanskrit verbal root *rādh* indicates 'worship'. Śrīmatī Rādhārāṇī is Śrī Kṛṣṇa-*ārādhikā*, hence Her name is '**Rādhā**'. She is best known under this name because nobody can worship Kṛṣṇa with body, mind and words like Her. Śrī Kṛṣṇa is most satisfied with the relish of full *prema rasa*, and only Śrī Rādhā is able to fulfill Śrī Kṛṣṇa's desire for relishing *prīti rasa*. Although many *gopīs* make Kṛṣṇa relish the mellows of love, none of them is named Rādhā. They all have their limits in relishing *prīti rasa*, according to their own quantity and quality; but none of them is 'Rādhā'. *śṛṅgāra-rasa-ghana mūrati* Śrī Govinda is most satisfied by relishing the full flavour of *prema*, and only Śrī Rādhā can satisfy these desires, because She alone is *mahā-bhāva-svarūpinī*. In Śrīmad Bhāgavata, *paramahansa* Śrīla Śuka Muni, the *vaktā* (speaker) of the *Rāsa-līlā*, made this clear in the verse *reme tayā svātmarata ātmarāmo'py akhaṇḍitaḥ* (10.30.35): "Although Śrī Kṛṣṇa was Self-satisfied, He still fully enjoyed with Her (Rādhā)." Although Śrī Śukadeva did not mention the name of any *gopī*, he could on the other hand not resist the temptation of mentioning the name of Śrī Kṛṣṇa's greatest worshipper (*ārādhikā*), Śrī Rādhikā. In this way he blessed himself and the whole world with him by cleverly proclaiming Her complete worship of Śrī Kṛṣṇa and Her great love:

*anayārādhito nūnaṁ bhagavān harir īsvaraḥ
yan no vihāya govindaḥ prīto yām anayad rahaḥ*

(Śrīmad Bhāgavata 10.30.28)

"Surely She (Rādhā) has worshipped Lord Hari (better than us), therefore Govinda has abandoned us and has lovingly taken Her to a lonely place". During the Rāsa-dance Kṛṣṇa abandoned the *gopīs* and took Śrī Rādhā off to a lonely place. All the other *gopīs* were very upset with this and followed Their footprints into the forest. When they saw these footprints, some *gopīs* that were loyal to Śrī Rādhā (*suhṛt pakṣa*) spoke the above verse. This verse not only exclusively reveals Śrī Rādhā's name, but also shows Her absolute superiority over the other *gopīs*. In the Toṣaṇī-comment on this verse it is written: *rādhayati ārādhayati rādheti nāma-karaṇaś ca darśitam* "Rādhā's name is shown here in the word *rādhito*, which means worshipping." One may ask here: Why did Śukadeva freely mention the names of Kṛṣṇa's Queens like Rukmiṇī and Satyabhāmā, and why didn't he clearly mention the holy name 'Rādhā'? According to Śrī Sanātana Gosvāmī Śrī Sukadeva would have been so agitated by the sparks coming from the great fire of topmost *prema* after pronouncing this ecstatic Rādhā-name, that he would not have been able to complete the recitation of the Bhāgavata before Emperor Parīkṣit, who had only 7 days left to live. (See: Bṛhad Bhāgavatāmṛta 1.7.158) Those who argue

'Why was Rādhā's name not written in the Bhāgavata?' may consider Sanātana Gosvāmī's conclusion in Bṛhad Bhāgavatāmṛta and can understand that the fact that Rādhā's name is not clearly mentioned in the Bhāgavata does not show Her inferiority, but Her supreme superiority. For exactly the same reason Śrīla Śuka Muni did not mention any of the other *gopīs*' name either in the Bhāgavata.

The second name of Śrīmatī's that Śrīpāda Raghunātha mentions is **Gāndharvikā**. *gāndharvaṃ kārayaty uccārayatīti gāndharvikā* (Śrīpāda Baladeva Vidyābhūṣaṇa) The Gandharva-angels are very expert in the art of singing, hence the art of singing is also known as *gāndharva vidyā*. Śrī Rādhikā is the greatest singer, and therefore She is also called Gāndharvikā. In his treatise Ujjvala Nīlamaṇi, Śrī Rūpa Gosvāmī describes one of Rādhārāṇī's twenty-five qualities, *sangīta prasārābhijñā* (She's expert in singing), with the following example:

*Kṛṣṇa-sāra hara pañcama svare muñca gīta kutukāni rādhike
prekṣate'tra hariṇānudhāvītāṃ tvāṃ na yāvad atī roṣaṇaḥ patih*

Śrī Viśākhā told Śrī Rādhā: "O Rādhe! When they hear You singing in the fifth note, the deer become very agitated. Stop singing immediately, before Your husband, who is naturally always angry (*abhi-manyu*), sees this Kṛṣṇa-sāra-deer (a black antelope, or Kṛṣṇa) following You." In other words: "Your voice is sweeter than that of a cuckoo, and it steals Kṛṣṇa's patience. As soon as He hears You singing like this, He'll start running after You. It's better if Your naturally angry husband doesn't see this, so quickly stop singing!"

Śrīmatī's third name is **goṣṭha yuvarājaika kāmītā**, the only girl who is desired by the young prince of the pastures, Śrī Kṛṣṇa. This young prince of the pasturelands is the Self-satisfied, Self-delighted Supreme Lord Himself, and nothing else but the love of His devotees causes waves of transcendental desire to appear in His heart. That does not contradict His being Self-satisfied at all, though. The love of His devotee belongs to His innate potency, which makes Him both *ātmārāma* (Self-delighted) and *premārāma* (delighted with love). Śrī Rādhārāṇī is the presiding goddess of *prema*, which is the essence of the Lord's *hlādinī*-, or pleasure-potency. She appears as His consort to be always exclusively desired by Kṛṣṇa for Her *mādana prema*. Kṛṣṇa can relish the love of all the *gopīs* through Her alone, for Her *mādana prema* is the cause of all the *gopīs*' ecstasy. Therefore Śrī Rādhā is the only one He desires. It is only for the sake of relishing Rādhikā's different moods, like *māna* (jealous anger), *khaṇḍitā* (disappointment) and *kalahāntarītā* (remorse after making a quarrel), that Kṛṣṇa sometimes cheats Her with another girl, like Candrāvalī for instance. This astonishes Him with an unprecedented relish. Thus, when it seems that Kṛṣṇa desires Candrāvalī, it is actually that He desires Śrī Rādhā. Even Kṛṣṇa's mother and father, boy- and girlfriends and other relatives are all required to assist (mostly unknowingly) Him in relishing *kāntā-rasa* (His pastimes with Śrī Rādhikā). Kṛṣṇa desires them also only because He desires Śrī Rādhā. Hence it is said: *rātri dina kuñja krīḍā kore rādhā sange* (C.C.) "Day and night He plays in the *kuñja* with Rādhā." One may then ask: "If Kṛṣṇa plays with Śrī Rādhā in the *kuñja* day and night, then when will He play with His relatives and His friends?" The answer to this is that even when He plays with them there is an underlying current of relishing Rādhā's *rasa* flowing within Kṛṣṇa's heart. Rasikas can easily understand this.

The words *goṣṭha yuva-rāja*, or prince of the pasturelands, are significant. He is the prince, and not the king of the pastures. He doesn't have to worry about maintaining any kingdom. He can sport freely, He is the *dhīra lalita*-hero. *vidagdho nava tāruṇya pariḥāsa*

visāradah; niscinto dhīra lalita syāt prāyaḥ preyasī-vaśaḥ (B.R.S 2.1.230). "A *dhīra lalita*-hero is clever, young, expert in joking, careless and always controlled by the love of his darlings." Therefore there can be no obstacle to the nourishment in His heart of His constant desire for Śrī Rādhā.

Śrī Rādhā, being the root cause of the Lord's pleasure potency, is also present in the hearts of all the dedicated devotees of the Lord, be they practising devotees, advanced practitioners, perfected souls, or eternally perfected souls. Śrī Kṛṣṇa's desire to relish the love of all the devotees originates in His desire for Śrī Rādhā - and therefore Her name of *goṣṭha yuvarājaika kāmītā*, She who is the only desired lover of the young prince of the pasture-lands, is most justified.

Śrī Rādhā's fourth name is **Gāndharvārādhikā**, She who worships Kṛṣṇa with different kinds of expert arts, among which is the art of singing. It is said *na vidyā saṅgītaparaḥ*, there is no greater science than song, but in the Bhāgavata it is said *sā vidyā tan matir yayā*, the real science is to become fixed in consciousness of Śrī Bhagavān's lotus feet - *yayākṣaram adhiḡamyate*. Śrīman Mahāprabhu asked Śrī Rāmānanda Rāya: *kon vidyā vidyā madhye sāra* "Which science is the greatest?", to which Rāmānanda Rāya replied *Kṛṣṇa bhakti vinā vidyā nāhi āra*: "There's no greater science than devotion to Kṛṣṇa." Therefore, if this science of devotion meets with the science of song, it can delight Kṛṣṇa greatly, but not otherwise.

The worldfamous scholar Madhusūdana Sarasvatī has written in his Prasthāna-bheda that the Gāndharva Veda is one of the subdivisions of the Vedas, and therefore belongs to the eighteen different Vedic sciences. The science of song exists from beginningless time. The first *rāga* appeared from the holy mouth of Lord Śiva, and five more *rāgas* appeared from the holy mouth of Mother Pārvatī. Thus there were six *rāgas*, and Lord Brahmā learned them. Lord Brahmā had five disciples, named Nārada, Rambhā, Tumburu, Huhu and Bharata. Of them, Tumbura, Bharata and others became known as Gāndharvācāryas, or teachers of song, in the assembly of the gods in heaven, after teaching expertise in the art of singing there. Nārada and Bharata became famous for teaching the scriptures on song. Bharata Muni, who first taught the art of dance in the assembly of the heavenly king Indra, wrote the Nāṭya Śāstra, the famous scripture on aesthetics. Śrī Kṛṣṇa and the *gopīs* manifested all the items of the art of song and dance during the Rāsa-līlā, although they are actually the root cause of the entire science of song! In the book Sangīta Sāra it is written:

*tāvanta eva rāgāḥ syur yāvatyo jīva jātayaḥ
teṣu ṣoḍaśa sāhasrī purā gopīkṛtā varā*

"There are as many *rāgas* as there are living entities in this world, but the 16,000 *rāgas* that were sung by the *gopīs* during the Rāsa-dance were the most excellent." The voices of the Vraja-*gopīs*, who are called Rati-priyā (beloved of Cupid's wife), and who all have *mahā-bhāva*, are smoothened by the mellow of love. There is no mucus or phlegm in their throats, because they are made entirely of *prema*. Their throats are colored by *anurāga* (elevated *prema*), and the *rāgas* and *rāginīs* that they sing are all very sweet and sprinkled with the juice of love. Because Rādhārāṇī worships Rasarāja Śrī Kṛṣṇa in the Rāsa-dance by singing sweet love songs for Him with Her innumerable *gopi*-friends, She is justly called Gāndharvārādhikā.

Śrī Rādhikā's fifth name is **Candrakānti**. That means that Her body glows like the moon, and when Kṛṣṇa sees that aura, the burning pain in His mind and His eyes, that was caused by Cupid, is at once extinguished. He becomes like a Cakora-bird, that is at once enchanted by drinking the nectar of that aura. Not only that, but when all the conditioned souls, that are burning in the hellish fire of material existence, see Her transcendental luster of soothing love, they are immediately pacified and attain ecstatic love for Kṛṣṇa. It is well-known that if a practising devotee sees loving Śrīmatī Rādhā, he immediately attains love of God, even without performing any further *sādhana*. Particularly in this age of Kali, Śrī Rādhā blesses the people of the world with *prema*, because in this age Śrī Gaurāṅga has descended to earth, accepting Her mood and complexion, and distributes the fruit of love of God to everyone, indiscriminately. Simply by seeing Śrī Gaurāṅga all the people of the world have been blessed with *prema*.

Another reason for Śrī Rādhā having the name Candrakānti is explained in the Padma Purāṇa: "There was once a Gāndharva-maiden named Candrakānti who wanted to enjoy pastimes with Śrī Gopāla after seeing His wonderful beauty and sweetness, so a fraction of her descended to earth and lovingly danced for Him with some other women for the sake of attaining a suitable transcendental form to meet with Him. Thus she got the blessing from Śrī Gopāla's pure devotee, Lord Brahmā, so that she could fully descend to earth, with all her portions, and meet (merge) with Vṛṣabhānu-nandinī Rādhā". This merging indicates a monistic accomplishment of becoming identical with the deity, while it is said that amorous association of Kṛṣṇa is only possible through the practice of *rāgānugā bhakti*. Therefore Śrī Jīva Gosvāmī has given the following explanation, suitable for practitioners of *rāgānugā bhakti*: *nitya tan mahā śakti rūpatayā prasiddhāyāḥ śrī rādhāyā vibhūti-rūpā bālā śabdena mantavyā. kintu svayam śrī rādhikā tu tasyāḥ phalāvasthāyām tām sakhīm vidhāya tasyāḥ sādhanā siddhi gataṁ sarvaṁ kṛpayā ātmana eva mene ityevābhedenā nirdeśe kāraṇam jñeyam* (Durgama Saṅgamanī commentary on Bhakti Rasāmṛta Sindhu 1.3.14) "The girl Candrakānti is a manifestation of Śrī Kṛṣṇa's great potency named Śrī Rādhā, but when she attained perfection, Śrī Rādhā allowed her to become Her personal girlfriend, and thus considered all of Candrakānti's activities, both as a practitioner and as a perfected being, to be performed by Herself. Only Śrī Rādhā, the boundless ocean of compassion, could accept somebody like that. For this reason Candrakānti is considered to be non-different from Śrī Rādhā in some of the devotional scriptures, and 'Candrakānti' is considered to be one of the names of Śrī Rādhikā.

Śrī Rādhā's sixth name is **Mādhava saṅginī**, the consort of Mādhava. Can there be any consort of Mādhava like Her? Although Rādhā and Mādhava are non-different from Each other, They assume two separate forms to relish the flavour of Their transcendental pastimes.

*mṛgamada tāra gandha yaiche aviccheda; agni jvālāte yaiche nāhi kabhu bheda
rādhā-Kṛṣṇa aiche sadā ekai svarūpa; līlā rasa āsvādite dhare dui rūpa* (C.C.)

"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 to relish the mellows of transcendental pastimes." Although this formless energy is always dwelling within Kṛṣṇa, it has assumed the visible form of Vṛṣabhānu-nandinī to be Her eternal consort in the field of transcendental pastimes. Only She can fulfill Kṛṣṇa's desires for erotic mellows.

Although She needs Her girlfriends to strengthen and nourish Her pastimes with Kṛṣṇa, none of these billions of girls can single-handedly please and satisfy Kṛṣṇa.

rādhā saha krīḍā rasa vṛddhira kāraṇa; āra sob gopīgaṇa rasopakaraṇa
Kṛṣṇa vallabhā rādhā - Kṛṣṇa prāṇadhana; tāhā vinu sukha hetu nahe gopīgaṇa (C.C.)

"All the other *gopīs* are the cause and ingredients for the increase of flavour of Kṛṣṇa's pastimes with Rādhā. Rādhā is Kṛṣṇa's beloved and the treasure of His heart, and without Her, the *gopīs* cannot delight Kṛṣṇa."

Another meaning of the word *saṅga* is 'attachment'. Śrī Rādhā is named Mādhava Saṅginī because She is strongly attached to Mādhava. It is described in the play "Vidagdha Mādhava" that once Paurṇamāsī wanted to test Śrī Rādhā's love, so she told Her: "O Rādhē! You are an ordinary cowherdgirl, and Śrī Kṛṣṇa's lotus feet are coveted even by the goddess of fortune! You look like a dwarf wanting to catch the moon, and Your desire to attain Kṛṣṇa will only make You seem ridiculous! Therefore, give up Your attachment to Kṛṣṇa!" In answer to that, Śrīmatī suddenly said:

mayā te nirbandhān muravijayini rāgaḥ parihṛtā
mayi snigdhe kintu prathaya paramāśīs tatim imām
mukhāmododgāra grahila matir adyaiva hi yataḥ
pradoṣārambhe syām vimala vanamālā madhukarī

"O Noble lady! On your order I will give up My passionate attachment to Kṛṣṇa! But, O tender lady! Please bless Me then that I can now give up My body, so that today, at nightfall, I can still become a bumblebee flying nearby the spotless forest-flowergarland that is scented by the fragrance of Kṛṣṇa's face!" The holy mother Paurṇamāsī then told Nāndīmukhī:

pratyāhṛtya munīḥ kṣaṇam viṣayato yasmin mano dhitsate
bālāsau viṣayeṣu dhitsati tataḥ pratyāharantī manaḥ
yasya sphūrṭi lavasya hanta hṛdaye yogī samutkaṇṭhate
mugdheyam kila paśya tasya hṛdayān niṣkrāntim akāṅkṣati

"O Nāndīmukhi! Look, how amazing! The great sages try to withdraw their minds from the sense-objects for even a moment, just so that they can think of Kṛṣṇa, but this girl is trying to force Her mind to forget Kṛṣṇa! Alas! This bewildered girl vainly tries to throw Him, whom the *yogīs* try to catch in their hearts for just a moment, by performing great austerities, out of Her heart!" This is another example of Rādhikā's great attachment to Mādhava, for which She is called 'Mādhava saṅginī'.

VERSE 4:

DĀMODARĀDVAITA SAKHĪ KĀRTIKOKĪRTIDEŚVARĪ
MUKUNDA DAYITĀ VṚNDA DHAMMILLA MAṆI MAṆJARĪ

dāmodara - Kṛṣṇa; *advaita* - unrivalled; *sakhī* - girlfriend; *kārtika* - the month of October-November; *utkīrtidā* - bestowing fame on; *īśvarī* - goddess; *mukunda dayitā* - beloveds of Mukunda; *vṛnda* - group; *dhammilla* - braid; *maṇi* - jewel; *mañjarī* - bud.

7) ***Dāmodarādvaita sakhī***: Dāmodara's unrivalled girlfriend 8) ***Kārtikotkīrtideśvarī***: The greatest bestower of fame on the Kārtika-month, and the goddess of Kārtika. 9) ***Mukunda dayitā vṛnda dhammilla maṇi mañjarī***: The jewelbud on the braids of all of Mukunda's beloveds.

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa reveals the seventh to the ninth name of Śrī Rādhārāṇī. Her seventh name is "***Dāmodarādvaita sakhī***", Dāmodara's best girlfriend (*advaita* means unrivalled here) Śrī Kṛṣṇa is generally known as Dāmodara because during His childhood-pastimes His mother, Yaśodā, bound His belly with ropes, being angry with Him for stealing butter in the month of Kārtika. In this pastime Kṛṣṇa showed how greatly He is subdued by the love of His devotees. The Lord is bound by the rope of the love of His devotees, and He surely always dwells in their hearts in this way, but in this particular Vraja-pastime He manifested this fact also externally by having Himself bound by mother Yaśomati. It's not only that Kṛṣṇa was bound by ropes in His childhood by His angry mother Yaśodā, He was also once bound by Rādhārāṇī in His adolescence. Thus He is known as Nīvi Dāmodara, Kṛṣṇa Who was bound by Rādhārāṇī's girdle. In the Uttara-khaṇḍa of the Bhaviṣya Purāṇa this story is described:

*saṅketāvasare cyute praṇayataḥ saṁsajjayā rādhayā
prārabhya bhrūkuṭiṁ hiraṇya rasanā dāmnā nibaddhodaram
kārtikyāṁ jananī kṛtotsavavare prastāvanāpūrvakam
cāṭuni prathayas tam ātma pulakam dhyāyema dāmodaram*

"Once, on the full moon night in the month of Kārtika, Rādhā had made an appointment with Kṛṣṇa, but Kṛṣṇa failed to show up in time, so Rādhā angrily frowned Her eyebrows and bound Him around the belly with the golden strings that held Her girdle. When Kṛṣṇa explained to Her that He was late because of attending a Kārtika-festival held by His mother and flattered Her with sweet words, Rādhā forgave Him and released Him. Since then He is Śrī Kṛṣṇa is known as 'Nīvi Dāmodara' or 'Dāmodara'. Let us meditate on the thus ecstatically horripilating Dāmodara". Śrī Rādhā is the unrivalled (greatest) girlfriend of this Dāmodara. Śrīla Rūpa Gosvāmī teaches in 'Ujjvala Nīlamanī, when he defines the activities of the *sakhīs* in the beginning of the *sakhī-prakaraṇa*-chapter: *prema līlā vihārānām samyag vistārikā sakhī*: "The girlfriends fully expand the loving pastimes of the Divine Couple." Śrīmatī Rādhārāṇī is unrivalled in expanding the love, pastimes and enjoyments of Śrī Kṛṣṇa. When Śrīmatī's *mādana prema* reaches its summit She makes Kṛṣṇa drown in an incomparable ocean of ecstasy when Her love culminates in *prema vilāsa vivarta* (reverse pastimes). In the same way, as the Queen of the Rāsa-dance, Rāseśvarī, She manifests the crownjewel of all transcendental pastimes, the Rāsa-*līlā*, in which She gives Rāsa Rasika (Kṛṣṇa, the relisher of the Rāsa-dance) incomparable happiness. Therefore She is called Dāmodara's unrivalled girlfriend. There is nobody like Her.

Śrīmatī's eighth name is **Kārtikokīrtidesvarī**, She is the Queen of the month of Kārtika (October- November), who makes this month most famous. Because Rādhārānī bound Kṛṣṇa with the string of Her girdle on the full moon-night of this month the month of Kārtika is considered to be the most auspicious month of the year, and is very dear to the Vaiṣṇavas. As a rule the Vaiṣṇavas worship Śrī Rādhā-Dāmodara in this month, reside in the *dhāma*, and engage in the process of hearing and chanting the glories of Śrī-Śrī Rādhā-Dāmodara. For this reason the month is also known as Niyama Sevā (lit: regulated service). Scriptures like the Padma Purāṇa, Skanda Purāṇa and others have extensively glorified this month. We will quote a little from the Padma Purāṇa, where the following discussion between the sages Saunaka and Śrī Nārada is found:

*dvādaśāsv api māseṣu kārtikaḥ Kṛṣṇa-vallabhah;
tasmin sampūjito viṣṇur alpakaḥ apy upāyanaiḥ
dadāti vaiṣṇavaṁ lokam ity evaṁ niścitaṁ mayā
yathā dāmodaro bhakta vatsalo vidita janaiḥ; tasyāyam tādṛśo māsaḥ svalpam apy urukārakah
durlabho mānuṣo deho dehināṁ kṣaṇa bhaṅgurah; tatpāpi durlabha kālah kārtiko hari vallabhah
dīpenāpi hi yatrāsau prīyate harir īśvarah; sugatīṁ ca dadāty eva para dīpa prabodhanāt*

"Of the twelve months of the year, the month of Kārtika is most dear to Kṛṣṇa. When a Vaiṣṇava performs even a small worship in this month, Lord Viṣṇu will be pleased with him and will grant him a place in Viṣṇu-loka, this I know for sure! Just as Lord Kṛṣṇa is world-famous as *bhakta vatsala*, the benefactor of His devotees, similarly the month of Kārtika will grant great benefits to a person who even performs a little worship then. The human form of life is very rare, and short and uncertain too, and in the same way the month of Kārtika is only short and occurs rarely (once a year). What to speak of using many opulent ingredients, if one offers even a little lamp in that month, or even if one kindles another person's extinguished lamp, the Supreme Lord Hari will be very pleased and will bestow a good destination on the worshipper". It is Śrīmatī Rādhārānī who bestows all these glories on the month of Kārtika, and She is indeed the presiding goddess of this month, **Ūrjeśvarī**. *ūrjā* is a name for the month of Kārtika, and its goddess is known as Ūrjeśvarī.

Śrīmatī Rādhārānī's ninth name is **Mukunda dayitā vṛnda dhammilla maṇi mañjarī**, She is the jewelbud in the braids of Mukunda's beloved *gopīs*. She is indeed the crownjewel of all of the Lord's consorts. In Śrī Caitanya Caritāmṛta it is written:

*Kṛṣṇa kāntā-gaṇa dekhi trividha prakāra; eka lakṣmī-gaṇa pure mahiṣī-gaṇa āra
vrajāṅganā-rūpa āra kāntā-gaṇa sāra; śrī rādhikā hoite kāntā-gaṇera vistāra
avatārī Kṛṣṇa yaiche kore avatāra; aṁśinī rādhā hoite tina gaṇera vistāra
lakṣmī-gaṇa tāra vaibhava vilāsāṁśa rūpa; mahiṣī-gaṇa vaibhava prakāśa svarūpa
ākāra-svabhāva bhede vraja gopī-gaṇa; kāya vyūha rūpa tāra rasera kāraṇa
bahu kāntā vinā nahe rasera ullāsa; lilāra sahāya lāgi bahuta prakāśa
tāra madhye vraje nānā bhāva rasa bhede; Kṛṣṇake korāya rāsādika lilāsvāde
govindānandinī rādhā - govinda mohinī; govinda sarvasva - sarva kāntā śīromaṇi*

"I see three different kinds of consorts of Kṛṣṇa - the goddesses of fortune, the Queens of Dvārakā, and the Vraja-*gopīs*, who are the greatest. All these consorts expand from Śrī Rādhikā.

Just as Kṛṣṇa also descends, although He is the source of all *avatāras*, similarly these three classes of consorts all emanate from Rādhā. The goddesses of fortune are Her Vaibhava-vilāsa plenary portions and the Queens are Her Vaibhava-prakāśa-emanations. The Vraja-goddesses (*gopīs*) appear in different forms and with different natures. They are all Rādhā's expansions and they are the cause of *rasa*. Without the presence of many consorts there can be no joy in *rasa*, therefore many consorts are manifested to assist in the pastimes. Of them, there are many kinds of consorts in Vraja with different natures and different flavours, that make Kṛṣṇa relish the *Rāsa-līlā* and other pastimes. Rādhā delights Govinda, She enchants Govinda, She is everything to Govinda and She is the crownjewel of all divine consorts!"

Just as Śrī Kṛṣṇa is the origin of all the forms of God, similarly *svayaṁ bhagavatī* Śrī Rādhā is the supreme shelter of all the Lord's consorts. Just as all the *avatāras* emanate from the *avatārī* Śrī Kṛṣṇa, similarly all the consorts of the Lord emanate from their *aṁśinī* Śrī Rādhā. Śrīmatī Rādhārāṇī is the crownjewel of all of the Lord's consorts since She is the unrivalled abode of *mādanākhya mahābhāva* and She is the root cause of all coveted *prīti rasa* of *rasika śekhara śṛṅgāra rasa rāja* Śrī Kṛṣṇa. She always keeps Śrī Kṛṣṇa charmed with the flavours of blissful eros through the sweetness of Her wonderful forms and pastimes, that arises from *mādanākhya mahābhāva*, hence She is known as ***mukunda dayitā-vṛnda dhammilla maṇi mañjarī***.

VERSE 5:

BHĀSKAROPĀSIKĀ VĀRṢABHĀNAVĪ VṚṢABHĀNUJĀ ANAṄGA MAÑJARĪ JYEṢṬHĀ ŚRĪDĀMĀVARAJOTTAMĀ

bhāskara - sun; *upāsikā* - worshipper; *vārṣabhānavī*, *vṛṣabhānujā* - the daughter of king Vṛṣabhānu; *anaṅga mañjarī jyeṣṭhā* - the elder sister of Anaṅga mañjarī; *śrīdāma avarajā* - the younger sister of Śrīdāma; *uttamā* - the greatest girl.

10) *Bhāskaropāsikā*: She worships the sun 11) and 12) *Vārṣabhānavī* and *Vṛṣabhānujā*: She's the daughter of king Vṛṣabhānu 13) *Anaṅga Mañjarī Jyeṣṭhā*: She's the older sister of Anaṅga Mañjarī 14) *Śrīdāmāvarajā*: She's Śrīdāma's younger sister and 15) *Uttamā*: She's the Greatest Girl.

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrīpāda Raghunātha mentions six names of Śrī Rādhā. Śrīmatī's tenth name is ***Sūryopāsikā***, which means that She's exclusively dedicated to worshipping the sun. How is it possible that She worships the Sun, since it is known from the Vaiṣṇava-scriptures that She has the greatest love for Kṛṣṇa, and that the devotees of Lord Kṛṣṇa do not worship any other deities, since that may damage their loyalty? Many people may ask that question. The answer is that the love for Kṛṣṇa of His eternal associates, especially the inhabitants of Vraja is distinct from the kingdom of *sādhana* in that they do not realize that

Kṛṣṇa is the Supreme Lord. For them, He is just their beloved. For the cowherdgirls He is simply the most beautiful and sweet prince of Vraja, their swain, whom they love millions of times more than their own life-airs. Desiring His health and His welfare, Śrī Rādhārāṇī worships the sungod with undivided devotion. The *sūrya pūjā* is just another manifestation of Her great love for Him. As a result, Kṛṣṇa Personally comes to do the *pūjā* for Her, in front of Her mother-in-law Jatilā, disguised as a celibate youngster from the priestly caste. Thus *sūrya pūjā* is the greatest help in nourishing the *līlā rasa* of Śrī-Śrī Rādhā-Mādhava and Their girlfriends.

Śrīmatī's eleventh and twelfth names are **Vārṣabhānavī** and **Vṛṣabhānujā**, both meaning 'Śrī Vṛṣabhānu-rājā's daughter'. Śrīla Rūpa Gosvāmī describes in his play 'Lalita Mādhava' how the Vindhya-mountain prayed for a son-in-law who would be even more powerful than Lord Śiva, the son-in-law of the Himālayas, and how Lord Brahmā thus bestowed two daughters on him. To make this boon come true, the goddess Yogamāyā (mystic illusion) attracted Śrī Rādhā from Queen Kīrtidā's womb and Candrāvalī from the womb of Candrabhānu's wife, and placed them in the womb of the wife of the Vindhya-mountain. After these two girls had just appeared, the witch Pūtanā, sent by Kāmsa, kidnapped the girls and brought them to Gokula. At the time of Kṛṣṇa's birth, when Kāmsa was warned by Devakī's daughter (the eight-armed Durgā that flew up into the sky before him) that his destroyer, Lord Hari, had already been born along with His different potencies, Kāmsa not only ordered to kill all the extraordinary male babies that were born in the area, but also to have all the special female babies brought to Him. When Pūtanā kidnapped Rādhā from the house of Vindhya and went to Mathurā, travelling through the sky, Vindhya's priest pronounced a witch-killing *mantra*, which made Pūtanā's hands tremble and drop the baby Rādhā. Rādhā fell in the water of the Yamunā and Queen Kīrtidā found Her, floating on a lotus flower, as she was taking her bath. This pastime takes place in some *kalpas* (eras), but in every age Śrī Rādhā is born from the womb of mother Kīrtidā in the house of king Vṛṣabhānu. Even in the ages when She is born from the womb of the Queen of the Vindhya-mountain, She is undoubtedly known as Vārṣabhānavī and Vṛṣabhānujā. That is eternal.

Śrīmatī's thirteenth name is **Anaṅga mañjarī jyeṣṭhā**, the elder sister of Anaṅga Mañjarī. Śrī Rūpa Gosvāmī describes Śrīmatī Anaṅga Mañjarī as follows in his "Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā":

*vasanta ketakī kāntir mañjulānaṅga mañjarī
yathārthākñara nāmeyam indīvara nibhāambarā
durmado madavān asyāḥ patir yo devaraḥ svasuḥ
priyāsau lalitā devyā viśākhāyā viśeñataḥ* (119-120)

"Anaṅga Mañjarī's bodily luster resembles that of a lovely (golden) Ketakī-flower in the spring. Her dress shines like blue lotus flowers, and her bodily sweetness is coveted even by Cupid, hence her name, Anaṅga Mañjarī, is well justified. Her husband's name is Durmada, who is the proud brother-in-law of Her older sister Rādhā. She is very much loved by Lalitā, and even more by Viśākhā." In these verses it is confirmed that Śrī Rādhikā is the older sister of Śrī Anaṅga Mañjarī.

Śrīmatī's fourteenth name is **Śrīdāmāvarajā**, the younger sister of Śrīdāma. In the 'Rādhā Kṛṣṇa Gaṇoddeśa Dīpikā' She is introduced as follows: *śrīdāmā pūrvajo bhrātā*

kaniñṭhānaṅga mañjarī: "Her elder brother is named Śrīdāmā and Her younger sister is Anaṅga Mañjarī."

The fifteenth name is **Uttamā**, the Greatest Girl! No one is as great in all of God's creation (*catuñpāda vibhūti*) as She is! Śrī Kṛṣṇa is the Supreme Truth, and no one is greater than Him - this is the opinion of all the scriptures. Śrī Kṛṣṇa Himself also told Arjuna in the Bhagavad Gītā (7.7): *mattaḥ parataram nānyat kiñcid asti dhanañjaya*: "O Winner of riches! There is nothing or no-one higher than Me!" This Kṛṣṇa Himself realised that, although there is no higher truth than Him, this is possible within Śrī Rādhārāṇī:

*āmā hoite ānandita hoy tribhuvana; āmāke ānanda dibe aiche kon jan?
āmā hoite yāra āche śata śata guṇa; sei jana āhlādite pāre more mana
āmā hoite guṇī boḍo jagate asambhava; ekali rādhāte tāhā kori anubhava*

.....

*mora rūpe āpyāyita hoy tribhuvana; rādhāra darśane mora juḍāya nayana
mora vañśī-gīte ākarṇāye tribhuvana; rādhāra vacana hare āmāra śravaṇa
yadyapi āmāra gandha jagata sugandha; mora citta prāṇa hare rādhā aṅga gandha
yadyapi āmāra rase jagata sarasa; rādhāra adhara rasa āmā kore vaśa
yadyapi āmāra sparśa koṭīndu śītala; rādhikāra sparśe āmā kore suśītala
ei mata jagatera sukha āmi hetu; rādhikāra rūpa guṇa āmāra jīvātu*

(Caitanya Caritāmṛta Ādi Chapter 4)

"The whole world finds delight in Me, but is there anyone who can give Me pleasure? Only a person who is hundreds of times more qualified than Me will be able to delight My mind. It is impossible for anyone in this world to be more qualified than Me. I only experience that in Rādhā. My form pleases the three worlds, but seeing Rādhā soothes My eyes. The song of My flute attracts the three worlds, but Rādhā's words steal My ears. Although My odour scents the whole world, Rādhā's bodily fragrance steals My heart and consciousness. Although My taste sweetens the whole world the taste of Rādhā's lips subdue Me. Although My touch is cooler than millions of moons, Rādhikā's touch cools Me off. In this way I am the source of happiness for the world, but Rādhikā's form and qualities are My very life"

In this way it may be understood why Śrī Rādhā is justly named '*uttamā*', or the Very Greatest.

VERSE 6:

**KĪRTIDĀ KANYAKĀ MĀTR SNEHA PĪYŪṢA PUTRIKĀ
VIŚĀKHĀ SAVAYĀḤ PREṢṬHA VIŚĀKHĀ JĪVITĀDHIKĀ**

kīrtidā kanyakā - Kīrtidā's daughter; *mātr* - of the mother; *sneha* - affection; *pīyūṣa* - nectar; *putrikā* - daughter; *viśākhā savayāḥ* - the same age as Viśākhā; *preṣṭha* - dear; *jīvita* - life; *adhikā* - more.

16) *Kīrtidā kanyakā* (Queen Kīrtidā's daughter) 17) *Mātr sneha pīyūṣa putrikā* (Her mother's beloved nectar-daughter) 18) *Viśākhā Savayā* (Viśākhā's girlfriend) 19) *Preṣṭhā Viśākhā Jīvitādhikā* (Who is dearer than life to Viśākhā)

Stavāmṛta Kaṇā Vyākhyā: Śrīmatī's sixteenth and seventeenth name are *Kīrtidā kanyakā* and *Mātr sneha pīyūṣa putrikā*: She is the jewel from mother Kīrtidā's mine-like womb. Certainly Kīrtidā's name (meaning: giver of fame) has become justified after having had a daughter like Śrīmatī Rādhārāṇī. *kīrtigaṇa madhye jīvera kon boḍo kīrti? Kṛṣṇa prema-bhakta boli yāra hoy khyāti*: "What is the greatest fame and glory for a living entity? It is to be called a devotee who loves Kṛṣṇa." (C. C.). Śrī Rādhā is the presiding goddess of love for Kṛṣṇa, and anyone who sees Her attains *prema* even without performing any *sādhana*. Śrī Rādhā will kindly become manifest in them in the energy-form of *hlādinī śakti*, culminating in *prema*. Actually, nobody can attain *prema* without Śrī Rādhā's grace, and any mother who has gotten Her as a jewellike daughter, can justly be called 'the bestower of fame in the world'. Śrī Rādhikā is like a golden puppet that is showered by the nectar of Mother Kīrtidā's motherly love, hence She is named *mātr sneha pīyūṣa putrikā*. Actually, Śrī Rādhā is a puppet of *mahā bhāva*, whose each and every limb is composed of the nectar of *mahā bhāva* (ecstatic love). *premera parama sāra - mahābhāva jāni; sei mahābhāva rūpā rādhā ṭhākuraṇī* (C.C.) *mahā bhāva* is also called '*varāmṛta*', the greatest nectar. Śrī Rūpa Gosvāmī says in *Ujjvala Nīlamanī*: *varāmṛta svarūpa śrīḥ svam̐ svarūpam̐ mano nayet*. "The best nectar is the innate treasure of *mahā bhāva*, and that brings the mind to its constitutional position." Śrī Viśvanātha Cakravartīpāda writes in his 'Ānanda Candrikā'-commentary on this verse: *varāmṛtasyeva svarūpa śrīḥ yasya saḥ laukikeṣu svādanīya vastuṣu madhye'mṛtād adhikam̐ param̐ nāsti tathaivalaukikeṣu prema viśeṣeṣu mahā bhāvād iti bhāvah*. "Just as nectar is the most delicious substance in the material world (in the heavens), so it is also in the spiritual sky. There it is known as *mahā bhāva*". That's why *mahā-bhāva* is also called *varāmṛta*, the greatest nectar. The deity of *mahā bhāva* has now descended to earth as the daughter of mother Kīrtidā.

priya eva varaṇīyo bhavati. Love makes even an ugly person look beautiful, this is a well-known saying. A mother thinks that even her most dullwitted son is more beautiful than the moon. The greater the love is, the more beautiful one finds the beloved. Because of Her boundless love, Śrī Rādhikā is the most beautiful and sweet girl, and when mother Kīrtidā showers Her with her natural motherly love, then it seems as if Rādhikā's body is composed of this nectarean motherly love. Thus Her name *mātr sneha pīyūṣa putrikā* is completely justified.

Śrīmatī's eighteenth name is *Viśākhā savayāḥ*, Viśākhā's girlfriend, or contemporary, and the nineteenth name is *preṣṭha viśākhā jīvitādhikā*, which means that Viśākhā loves Her more than her own life. Viśākhā was born at the same moment as Rādhikā, and therefore she is Her confidante, the object of Her humor (trust). She never leaves Viśākhā's company, not even for a moment and Śrī Rādhā is dearer to Her girlfriend Viśākhā than her own life! Śrī Raghunātha opens his beautiful Viśākhānandadā stotra with the verse *bhāva nāma guṇādīnām aikyāt śrī rādhikaiva yā*. "Viśākhā is just like Rādhā because She has the same name, mood and attributes". Therefore Śrīmatī has no secrets for Viśākhā. This is explained in the commentary on verse 99 of "Vilāpa Kusumāñjali".

VERSE 7:

**PRĀṆĀDVITĪYA LALITĀ VṚNDĀVANA VIHĀRIṆĪ
LALITĀ PRĀṆA LAKṢAIKA RAKṢĀ VṚNDĀVANEŚVARĪ**

prāṇa - life-airs; *advitīya* - non-different; *lalitā* - Lalitā; *vṛndāvana vihārinī* - enjoyer in Vṛndāvana; *lalitā prāṇa lakṣa* - 100,000 life-airs of Lalitā; *eka* - only; *rakṣā* - protectress; *vṛndāvaneśvarī* - the Queen of Vṛndāvana.

20) Prāṇādvitīya Lalitā (For Whom Lalitā is not different from Her own life-breath) 21) Vṛndāvana Vihārinī (She who sports in Vṛndāvana) 22) Lalitā Prāṇa Lakṣaika Rakṣā (She who is protected with hundreds of thousands of Lalitā's lifebreaths 23) Vṛndāvaneśvarī (The Queen of Vṛndāvana).

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrīpāda reveals four names of Śrīmatī. For the 20th name he says: *prāṇādvitīya lalitā* "Lalitā is non-different from Her life-breath" and for the 22nd he says: *lalitā prāṇa lakṣaika rakṣā* "She is protected with 100,000 life airs of Lalitā." Of all the thousands of *sakhīs* Lalitā-devī is known as Śrī Rādhā's dearest girlfriend. She is also the chief of the famous eight *sakhīs*.

*atrādya lalitādevī syād aṣṭāsu varīyasī
priya sakhīyā bhavēj jyeṣṭhā sapta vimśati vāsaraīḥ
anurādhātayā khyātā vāma prakharatām gatā
gorocanā nibhāṅgī sā śikhi pincha nibhāmbārā
jātā mātari sāradyām pitur eṣā viśokataḥ
patir bhairava nāmāsyāḥ sakhā govardhanasya yaḥ*

(Rādhā Kṛṣṇa Gaṇoddeśa Dīpikā, 81)

"Lalitā is the chief of all of Rādhikā's eight girlfriends, she is 27 days older than Her, and she's also known as Anurādhā (She who follows Rādhā). Her nature is harsh and unsubmissive, Her bodily luster shines like Gorocana-pigments, and her dress resembles the shades of peacockfeathers. Her mother is named Sārādī, her father Viśoka, and her husband, who is a friend of Govardhana Malla, is named Bhairava." Lalitā is nondifferent from Rādhā's life-breath, and she is the leader (*adhikā*) of all the *sakhīs*. In Ujjvala Nīlamaṇi it is said: *prema saubhāgya sād guṇyādyādhikād adhikā sakhī*: "The *ādhikya sakhīs* are the most qualified and the most beautiful, and their love is the greatest." Lalitā is nondifferent from Rādhikā's life-breath, because she loves Her the most. Lalitā feels even the slightest inconvenience that Rādhā may feel, and that also gives her great pain then! In Rādhā's party, Lalitā is *adhika prakharā*, the

most 'harsh type' (this is another manifestation of ecstatic love). Śrīla Rūpa Gosvāmī has given the following example in his 'Ujjvala Nilamaṇi':

*sumadhye mā yāsīs tvam adhikam amābhir mṛdulatām
madasyopādānaiḥ śaṭha kula guror jalpa madhubhiḥ
ayi krīḍā-lubdhe kim u nibhṛta bhṛṅgendra bhaṇite
kuḍuṅge rādhāyā klamam api visasmāra bhavati*

"One day Śrī Rādhā was angry with Kṛṣṇa, so Kṛṣṇa plaintively convinced a *sakhī* named Sumadhyā to go and appease Her for Him. Then Lalitā rebuked Sumadhyā, saying: "Don't you know Kṛṣṇa's character? He's the master of all cheaters; don't become softened by His honey-sweet words! O Krīḍā-lubdhe (girl who is eager to enjoy)! Have you forgotten how much Śrīmatī suffered in this *kuñja* after having been enchanted by His deceitful words?" From this verse we can clearly understand how much pain Lalitā feels when Śrī Rādhā is suffering, and why she is like Śrīmatī's very life! In this world people keep their life-airs very carefully within their bodies, but in the world of *prema* it is quite the opposite. Lalitā is the life-air, and Rādhā is the body, therefore Rādhā should protect Lalitā, but instead Lalitā protects Śrī Rādhā with hundreds of thousands of life-airs! This is a very special wonder! Lalitā is fully dedicated to Śrī Rādhārāṇī's protection in all dangers, while She goes on *abhisāra* (rendez-vous), while She is separated from Kṛṣṇa and when She gets in trouble with Her superiors. When we see her loving endeavours it appears as if Śrīmatī is protected through 100,000 life airs by Lalitā.

Śrī Rādhā 21st name is **Vṛndāvana vihāriṇī**. There are always so many obstacles on the path of the 'extra-marital' lovers Rādhā and Mādhava - many obstacles, a hidden desire and the fact that the beloved is hard to obtain. There are obstacles at home, obstacles in the forest, obstacles from people, and obstacles from the mind. They must conquer all these obstacles from the stage of *pūrva rāga* (first love), if They want to establish a meeting. Śrī-Śrī Rādhā-Mādhava's meeting is not a pleasant, comfortable meeting like the one between Kṛṣṇa and His lawfully wedded queens in the city of Dvārakā. This precious love always wants to pull Them over the forestpaths. The *gopīs* will forget about themselves and go to the Yamunā-river on the pretext of fetching water after they hear Kṛṣṇa's flute in that direction. In this way Vṛndāvana-enjoyments continue all of the time. In Vṛndāvana the first meeting is in the Mahā Rāsa. After that there are Rādhā and Mādhava's precious meeting places, like the forest groves and the grove-cottages (*nikuñja mandira*) in Vṛndāvana, grown over by trees and vines. Rādhārāṇī always sports in Vṛndāvana, hence She is named Vṛndāvana vihāriṇī.

Śrīmatī's 23rd name is **Vṛndāvanesvarī**. In the Padma Purāṇa (Pātāla khaṇḍa 46/38) it is said: *vṛndāvanādhipatyam ca dattam tasyai prasīdatā*, "When Kṛṣṇa was pleased with Rādhā, He made Her the Queen of Vṛndāvana". On the basis of these Purāṇic words the Gosvāmīs have elaborately described how Śrī Rādhārāṇī was crowned as Vṛndāvanesvarī with an *abhiṣeka*. Śrīla Rūpa Gosvāmīpāda has described Śrī Rādhā's sovereignty over Vṛndāvana in Stavamālā's 'Rādhāṣṭaka', in Dāna Keli Kaumudī and in Premendu Sudhā-satra. Śrīmat Raghunātha dāsa Gosvāmīpāda has described Śrī Rādhā's royal Vṛndāvana-*abhiṣeka* in his Mukta Carita, in Vraja Vilāsa Stava (61) and in verse 87 of 'Vilāpa Kusumāñjali'.⁵ Śrīmat Jīva Gosvāmīpāda used all their evidence and acted according to Śrī Rūpa Gosvāmīpāda's wish by elaborately describing Śrī

5 See the commentary on Vilāpa Kusumāñjali, verse 87.

Rādhā's Vṛndāvana-rājyābhiṣeka in his vast poem 'Mādhava Mahotsava'. Thus he blessed Śrī Rādhārāṇī's beloved devotees by serving them flavours they never relished before.

Not only in the world of *rasa* Rādhikā is the supreme goddess, also in the world of *tattva* (spiritual truth). It's therefore easily understood that She is the Queen of Vṛndāvana. In the Bṛhad Gautamīya Tantra Kṛṣṇa says: *sattvaṁ tattvaṁ paratvaṁ ca tattva trayam ahaṁ kila tri-tattva rūpiṇī sāpi rādhikā prāṇa-vallabhā*: "Just as I am certainly the Supreme Existence, the direct and indirect cause and the Supreme Truth in all three aspects, so is Rādhikā, My heart's lover!" Just as Śrī Kṛṣṇa is called the Supreme Personality of Godhead in Bhagavad Gītā and Śrīmad Bhagavata, similarly Śrī Rādhā is called the Supreme Energy and the Supreme Goddess in scriptures like the Nārada Pañcarātra and the Gautamīya Tantra. Therefore, both in *aiśvarya* and *mādhurya* Śrī Rādhā is the Queen of Vṛndāvana!

VERSE 8:

VRAJENDRA GR̥HIṆĪ KṚṢṆA PRĀYA SNEHA NIKETANAM VRAJA GO GOPA GOPĀLĪ JĪVA MĀTRAIKA JĪVANAM

vrajendra gr̥hiṇī - the wife of the king of Vraja (Yaśodā); *Kṛṣṇa prāya* - just as Kṛṣṇa; *sneha* - affection; *niketanam* - abode; *vraja* - of Vraja; *go* - cows; *gopa* - cowherdboys; *gopālī* - cowherd-girls; *jīva* - life; *mātra* - only; *eka* - only; *jīvanam* - life.

24) Vrajendra gr̥hiṇī Kṛṣṇa prāya sneha nicketana: The Queen of Vraja (Yaśodā) loves Her as much as she loves Kṛṣṇa. 25) Vraja go-gopa-gopālī jīva mātraika jīvana: Who is the only life of the cows, cowherdboys, cowherdgirls and indeed all the creatures of Vraja.

Stavāmṛta Kaṇā Vyākhyā: Śrī Rādhā's 24th name, *vrajendra gr̥hiṇī Kṛṣṇa prāya sneha nicketanam*, means that the queen of Vraja, Yaśomati, loves Her as much as she loves Kṛṣṇa. The actual transcendental truth is: *rādhā-Kṛṣṇa eka ātmā dui deha dhari; anyonye vilase rasa āsvādana kori* (C.C.) "Rādhā and Kṛṣṇa are one soul who assume two bodies to taste the mellows of Each other's pastimes." Prema is the touchstone with which we can recognise the actual truth. No matter how the truth appears before us, *prema* will help us to grasp it. Ever since mother Yaśodā saw Śrī Rādhāṇī, she loved Her as much as she loved her own child Kṛṣṇa. Śrīmatī to come to her home Nandīśvara eternally, every morning, to cook Kṛṣṇa's breakfast. Mother Yaśodā feels as much pain when she cannot see Rādhā as when she cannot see Kṛṣṇa. As soon as she sees Rādhā, she immediately comes and embraces Her, and Śrīmatī then melts in her arms like a puppet of butter. Mother Yaśodā then sprinkles Rādhā with her loving tears, smells Her head, kisses Her and cuddles Her, as if She is her own daughter-in-law. Śrīmatī then starts to cry and says with faltering voice: "Ma! I am yours!" Actually, Śrīmatī is Yaśodā's

daughter-in-law, but Yogamāyā takes care that mother Yaśodā does not realize this, so that Kṛṣṇa's enjoyment of extra-marital love will not be spoiled. That is why, when Śrīmatī has cooked and Śrī Kṛṣṇa has eaten, Śrīmatī and Her *sakhīs* have eaten and taken rest and Śrīmatī wants to return home, mother Yaśodā embraces Her and weeps -

*o mora bāchani dhani, satīkula śīromaṇi,
kṣaṇeka viśrāma koro sukhe
nā hoye uchara belā, sakhīgaṇa koro khelā,
karpūra tāmbūla dāo mukhe
rūpa guṇa kāja tora, parāṇa nichani mora,
śutiyā svapane dekhi sadā
toma heno guṇa nidhi, āmāre nā dilā vidhi,
hṛdaye rahiyā gelā sādḥā
dhātāra māthāye bāja, ye heno koriyā kāja,
āmāre bhāṅgilā kibā doṣe
bāchāra vivāha tāre, heno nārī nāhi pure,
cāhiyā nā pāi kon deṣe
yaśodāra viśāda kothā, śuni vṛṣabhānu sutā,
vadane vasana diyā hāse
pulake pūralo gā, mukhe nāhi sare rā,
bhāsilo nārīra sneha rase*

"O my precious little girl, O crestjewel of chaste girls, happily take rest for a while. It is not so late, so play a little with Your friends and enjoy some betelleaves with camphor! Your form, qualities and activities soothe my heart and I always dream of them when I sleep. My heart feels pain when I wonder why Fate did not bestow a ocean of virtues like You upon me. Let a thunderbolt fall on the head of the Creator (Fate) for doing this! What wrong have I done to be devoid of a daughter like You? I cannot find any girl in the whole area as suitable to marry to my boy as You! Hearing Yaśodā's sad words, Vṛṣabhānu's daughter laughed naughtily, covering Her smile with Her veil. Both were floating in the nectar-stream of female affection, their bodies studded with goosebumps and their mouths unable to make any sound out of ecstasy".

Śrīmatī's 25th name is **vraja go gopa gopālī jīva mātraika jīvanam**: She is not only the beloved of mother Yaśodā, She is also the only life for all the cows, cowherdboys and cowherdgirls of Vraja. The cowherds, cowherdwomen, the cows and indeed every creature in Vraja loves Śrī Kṛṣṇa. As soon as love for Kṛṣṇa awakens in the heart, that love becomes the very life of the devotee. Śrī Narottama dāsa sings:

*jala vinu yeno mīna, duḥka pāy āyu-hīna
prema vinu ei mata bhakta
cātaka jalada gati, emata ekānta rīti,
yei jāne sei anurakta
lubadha bhramara yeno, cakora candrikā teno,
pativratā jana yeno pati.
anyatra nā cole mana, yeno daridrera hema,
ei mata prema-bhakti rīti*

"Without *prema*, the devotee feels miserable and lifeless like a fish out of water. He is exclusively attached to *prema*, just as a Cātaka bird only lives on rainwater. The devotee remains fixed in Kṛṣṇa, just as a bumblebee is in the honey, the Cakora-bird is in the moonlight, the chaste wife is in her husband and the poor man is in gold. He does not go anywhere else."

Śrī Rādhā is the embodiment of love for Kṛṣṇa. As Śrī Kṛṣṇa's formless pleasure-potency She remains in the Lord's heart and in this energetic form She also enters the hearts of all the devotees, culminating there into *prema*. That Śrī Rādhā is the presiding goddess of the *hlādinī śakti* and is its embodiment. Therefore She is the only life-support for everyone in Vraja.

VERSE 9:

**SNEHĀLĀBHĪRA RĀJENDRA VATSALĀCYUTA PŪVAJĀ
GOVINDA PRAṆAYĀDHĀRA SURABHĪ SEVANOTSUKĀ**

snehala - affection; *ābhīra* - cowherders; *rājendra* - the king; *vatsala* - parental affection; *acyuta* - infallible Kṛṣṇa; *pūrvajā* - older brother; *govinda praṇaya* - Govinda's love; *ādhāra* - object; *surabhī* - cows; *sevana* - serving; *utsukā* - eager girl.

- 26) Snehālābhīra rājendrā: The object of the cowherd king Nanda's great love.**
27) Vatsalācyuta pūrvajā: The object of the parental affection of Acyuta's older brother (Balarāma) **28) Govinda praṇayādhāra surabhī sevanotsukā: She who is very eager to serve Govinda's beloved Surabhī-cows.**

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrīpāda Raghunātha reveals three names of Śrī Rādhārāṇī. As we have said previously, the loving devotee will recognize the truth, in whatever form it comes to his eyes. Śrī Rādhārāṇī is non-different from Śrī Kṛṣṇa and She is His original energy, therefore Vraja-rāja constantly showers Her with affection, just like Śrī Kṛṣṇa. The word *ābhīra rājendra* means, that Nanda is the king of cowherders, who are all endowed with a purely sweet love for Kṛṣṇa. Although Vraja's cowherders see Kṛṣṇa's various superhuman feats, they do not consider Him to be the Supreme Lord; they just think He is their beloved. Since Śrī Nanda Mahārāja is their king, he is also most richly endowed with this sweet, ecstatic consciousness. Even when he sees Kṛṣṇa performing superhuman miracles like killing different huge demons, defeating the Kāliya-snake and lifting Govardhana Hill, it does not agitate the boundless ocean of his sweet feelings for Kṛṣṇa even slightly. Just as a king maintains his subjects, Nanda Mahārāja maintains the cowherders' sweet love for Kṛṣṇa. When the cowherders' hearts were stirred by seeing Kṛṣṇa's tremendous prowess while He lifted Govardhana Hill, king Nanda maintained their sweet conception and their sweet feelings towards Kṛṣṇa. Every morning Śrī Rādhikā, who is the fountainhead of all the goddesses of fortune, comes on foot to Nanda's abode Nandīśvara to cook for Kṛṣṇa, and king Nanda realizes

that he owes his vast wealth to the merciful glance of this Supreme goddess of fortune Rādhā, but still he never feels awe and reverence for Her, rather, his affection and love for Her always increases....

Śrī Raghunātha gives Śrī Rādhārāṇī as 27th name *vatsalācyuta pūrvajā*, She is the object of Acyuta's older brother Balarāma's elderly affection. Śrī Balarāma loves Rādhikā as if She is His younger sister-in-law. It is said that when Kṛṣṇa killed the Sankhacūḍa-demon, during the Holi-pastimes, He snatched the costly Syamantaka-jewel from the demon's head and publicly handed it over to His elder brother Balarāma (see Bhāgavata 10.34.32). Kṛṣṇa knew that His older brother Baladeva has such elderly affection for Śrī Rādhārāṇī that He would take care that the jewel ended up in Her hands. Balarāma then gave the jewel to Madhumaṅgala, who passed it on to Śrī Rādhārāṇī as a present.

Śrīmatī's 28th name is *govinda praṇayādhāra surabhī sevanotsukā*: She is always very eager to serve Govinda's beloved Surabhī-cows. Śrī Kṛṣṇa descended in a clan of cowherders in Gokula, and cows are their only wealth. Naturally, therefore, Gopāla Śrī Kṛṣṇa loves these cows. After Kṛṣṇa lifted Govardhana Hill, Indra realized the gravity of his offence, so he went to Lord Brahmā, and asked him how he could appease Kṛṣṇa after committing this offence. Brahmā advised Indra to take the Surabhī-cow from heaven with him to Vraja, for if Kṛṣṇa saw him coming along with Surabhī he would surely forgive him his offence. After Indra had Kṛṣṇa ceremonially bathed with the nectarean milk of the Surabhī-cow, Kṛṣṇa was named **Govinda**, or cow-lord. Śrīmatī knows how dear these cows are to the Lord of Her life, therefore She is always very eager to serve them.

VERSES 10-11:

**DHṚTA NANDĪŚVARA KṢEMA GAMANOTKAṆṬHI MĀNASĀ
SVA DEHĀDVAITATĀDRṢṬI DHANIṢṬHĀ DHYEYA DARŚANĀ
GOPENDRA MAHIṢĪ PĀKAŚĀLĀ VEDI PRAKĀŚIKĀ
ĀYUR VARDHA-KARĀDDHĀNNĀ ROHIṆĪ GHRĀTA MASTAKĀ**

dhṛta - held; *nandīśvara kṣema* - the welfare of Nandīśvara; *gamana* - going; *utkaṇṭhi* - eager; *mānasā* - with the mind; *sva* - own; *deha* - body; *advaitatā* - non-difference; *drṣṭi* - sight; *dhaniṣṭhā dhyeya* - Dhaniṣṭhā's meditations; *darśanā* - seen. *gopendra* - the king of cowherders; *mahiṣī* - queen; *pāka-śālā* - kitchen; *vedi* - platform; *prakāśikā* - shining; *āyur* - lifespan; *vardha* - increasing; *kara* - hand; *āddhānnā* - cooked food; *rohiṇī ghrāta* - smelt by Rohiṇī; *mastakā* - head.

29) Dhṛta Nandīśvara kṣema gamanotkaṇṭhi mānasā: She is very eager to go to Nandīśvara, for Kṛṣṇa's welfare 30) *sva dehādvaitatādrṣṭi dhaniṣṭhā dhyeya darśanā:* Who is seen in the meditations of Dhaniṣṭhā, whose body is nondifferent from Hers. 31) *Gopendra mahiṣī pāka śālā vedi prakāśikā:* Who illuminates the dais in the kitchen of Queen Yaśodā 32) *āyur varddha karāddhānnā:* Who increases the lifespan of

anyone who eats Her cooked food. 33) *Rohiṇī ghrāta mastakā*: Whose head is smelled by mother Rohiṇī.

Stavāmṛta Kaṇā Vyākhyā: In the 10th and the 11th verse Śrīpāda Raghunātha reveals names 29 to 33 of Śrī Rādhārāṇī. All the above five names are related to Rādhārāṇī's pastime of going to Nandīśvara with Her *sakhīs* to cook for Kṛṣṇa every morning. Because of the blessing by the sage Durvāsā Śrīmatī is *amṛta hastā*, everything She cooks becomes as sweet as nectar, and it increases the health and lifespan of anyone who eats Her dishes. Ever since Śrī Yaśodā, who always desires Kṛṣṇa's welfare, heard this, she sends Kṛṣṇa's niece-in-law Kundalatā to the village of Yāvaṭa to ask Jaṭilā, Rādhā's mother-in-law, for permission to take Her to Nandīśvara. After she informed Jaṭilā of Vrajeśvarī's request, Kundalatā went to Śrī Rādhā. Śrīmatī Rādhārāṇī, who was very eager to go to Nandīśvara, told her:

*vrajapura paramēśvarī prasādaṁ mayi sakhi vakti tavodayo hy akasmāt
na śīśira 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 sakhedaṁ avāityanātmanīnam
ajani rasavati vidhāpanārthā rasavati te gatir ity avaimi nūnam
atha kim itarathā javād ayāsiḥ prathamito'nunayanty amuṁ madāryām*

Śrī Rādhikā told Kundalatā: "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 Yaśoda 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! O Rasavati (humorous girl, or good cook)! I see you have come to take Me there for cooking, but first go to My superiors and ask them for permission and then quickly come back!" This example (from Śrī Viśvanātha Cakravartī's Kṛṣṇa Bhāvanāmṛta) shows how eager Śrī Rādhikā is to go to Nandīśvara, and why She is called *dhṛta nandīśvara kṣema gamanotkaṇṭhi mānasā*.

Śrīmatī's 30th name is *sva dehādvaitatādṛṣṭi dhaniṣṭhā dhyeya darśanā*: "She who is seen in the meditations of Dhaniṣṭhā, whose body is nondifferent from Hers." Śrīmatī goes to Nandīśvara with Kundalatā and all of Her girlfriends. Girls like Dhaniṣṭhā and Guṇamālā are constantly assisting Queen Yaśodā in Nandīśvara: *dhaniṣṭhā guṇamālādyā vallabheśvara gehagā* (Rādhā Kṛṣṇa Gaṇoddeśa Dīpikā). Śrī Dhaniṣṭhā's body is nondifferent from Śrī Rādhā's. This means that she loves Her so much, that while Kundalatā is out, trying to bring Śrī Rādhā from Yāvaṭa, she's restlessly walking in and out of Nanda's house, strongly desiring to see Her again. As soon as she sees Rādhā, she rushes forward to greet Her by embracing Her and asking Her: "Why are You so late? How much I suffer when I don't see You!" Śrīmatī then softly replies: "You know I am not independent...". While Dhaniṣṭhā, whose body is non-different from Śrī Rādhā's, so eagerly waits for Śrīmatī, it seems as if she is absorbed in meditating on Her, hence one of Śrīmatī's names is *svadehādvaitatādṛṣṭi dhaniṣṭhā dhyeya darśanā*.

Śrīmatī's 31st name is *gopendra mahiṣi pākāśālā vedi prakāśikā*, "She who is manifest in the kitchen of the cowherd queen." Being an eternal associate of Śrīman Mahāprabhu and an

eternal maidservant of Śrī Rādhārāṇī, Śrī Raghunātha dāsa Gosvāmī eternally relishes spontaneous transcendental visions of Śrī Rādhārāṇī's forms, attributes and pastimes in his mind, that is saturated with *mahā bhāva*. Dhaniṣṭhā now takes Śrīmatī along to mother Yaśodā. Śrīmatī bows down at the feet of mother Yaśodā, who embraces Her, showers Her with Her loving tears and blesses Her a hundred times. After that the maidservants wash Śrīmatī's feet and dry them off. Then Śrīmatī, on the order of mother Yaśomatī, enters into the kitchen with Mother Rohiṇī.

āsi dāsīgana, rādhāra caraṇa, doyāla śītala nīre
ati sukomala, o thala kamala, muchālo pātala cīre
rohiṇī sahite, randhana korite, bosilo rājāra jhi,
saba sakhīgaṇa, yogāya yogāna, śekhara yogāya ghi

(Pada Kalpataru)

Mother Rohiṇī affectionately tells Śrīmatī, as if She is her daughter: *pacana caturatā ratāsi jāte, paca manasā tava bhāti yad yathā tat* (Kṛṣṇa Bhāvanāmṛta) "My girl, You are most expert in cooking! Cook whatever You like!" Saying this, mother Rohiṇī seats Her in the kitchen. Śrīmatī offers Her obeisances unto mother Rohiṇī and sits down on the dais in the kitchen to cook for Kṛṣṇa. A golden luster gushes from Her divine limbs as She thinks how happy Her preparations will make Kṛṣṇa. It is as if Śrīmatī's bodily luster illuminates the dais in the kitchen, therefore She is justly called '*gopendra mahiṣī pākā-śālā-vedi prakāśikā*, She who illuminates the dais in Queen Yaśodā's kitchen. Nāgara-maṇi Kṛṣṇa loves to peek through the kitchen-window to relish Her sweetness while She is busy cooking. Because Nāgara-maṇi's sweetness illuminates the kitchen while He is watching, this name of Śrīmatī's is also well-deserved.

Śrīmatī's 32nd name is *āyur vardhakarāddhānnā*, which means that the delicious dishes She cooks increase the lifespan of the eater, and Her 33rd name is *rohiṇī ghrāta mastakā*, She whose head is lovingly smelled by mother Rohiṇī. When Śrīmatī is finished with cooking mother Yaśodā comes to inspect Her preparations. Mother Rohiṇī shows Yaśodā all the nicely fragrant, nicely colored and enchanting dishes that Śrīmatī had prepared, and Yaśodā blissfully asks Rohiṇī:

saurabhya sad varṇa manoharam tat sā vīkṣya sarvam muditā vabhuva
jijñāsamānām atha tad vidhānam tām rohiṇī vismaya-pūrvam āha
sāmagrī saiva sāmānya pākasya prakriyāpy asau
kintv apūrva guṇe hetur gāndharvā hasta sausṭhavam

(Govinda Lilāmṛta 3.110-111)

"How have all these dishes become so delicious?" Rohiṇī replies: "The ingredients and the cooking-procedure are quite ordinary, but Śrī Rādhā's beautiful hands (her own cooking) have made everything so wonderful!" Then *śrī Kṛṣṇa-hitaiṣiṇī* (Kṛṣṇa's wellwisher) mother Yaśodā remembers the blessing of Durvāsā Muni, and she ecstatically thinks to herself: "Certainly Kṛṣṇa's lifespan will increase when He eats these dishes!. In this way Raghunātha dāsa realizes how Śrīmatī is justly called *āyur vardhakarāddhānnā*. After mother Yaśodā leaves,

Rohiṇī feels a great upsurge of parental love in her heart, so she embraces Śrī Rādhikā and smells Her head again and again. Thus She appears as *rohiṇī ghrāta mastakā*.

VERSE 12:

**SUBALA NYASTA SĀRŪPYĀ SUBALA PRĪTI TOṢITĀ
MUKHARĀ DR̥K SUDHĀ NAPTRĪ JAṬILĀ DR̥ṢṬI BHĪṢITĀ**

subala nyasta - placed in Subala; *sārūpya* - same form; *subala prīti* - Subala's love; *toṣitā* - satisfied; *mukharā dr̥k* - the eye of Mukharā; *sudhā* - nectar; *naptrī* - granddaughter; *jaṭilā dr̥ṣṭi* - Jaṭilā's eye; *bhīṣitā* - afraid.

34) Subala nyasta sārūpya : She has placed Her form in Subala 35) Subala prīti toṣitā: She's happy when Subala is happy 36) Mukharā dr̥k sudhā naptrī: She's a nectarean granddaughter in Mukharā's eyes 37) Jaṭilā dr̥ṣṭi bhīṣitā: She's very scared of Jaṭilā's glances.

Stavāmṛta Kaṇā Vyākhyā: Śrīmatī's 34th and 35th names are ***subala nyasta sārūpyā***, "She who has placed Her form in Subala", and ***subala prīti toṣitā***, "She who is pleased with Subala's love." The supreme essence of *prema* is *mahābhāva*, and the embodiment of *mahābhāva* is Śrī Rādhā. Therefore Her form, attributes and pastimes are likewise. No one can compare to Her. Still She has placed Her own *sārūpya*, transcendental form, in Kṛṣṇa's *priya narma sakhā* Subala. Subala has the same appearance as Śrī Rādhārāṇī, and since there are many obstacles in Her extramarital relationship with Kṛṣṇa, Subala can help Her in many cases by coming to the house of Her mother-in-law, by dressing up just like Her and helping Her to dress like him, so that She can go and see Śrī Kṛṣṇa. Because Rādhārāṇī and Subala have the same appearance, Jaṭilā and others are fooled.

Once Jaṭilā became very worried after hearing gossip about her daughter-in-law Rādhā's illicit affair with Kṛṣṇa, so she decided to lock her daughter-in-law up in her house. She personally guarded the door to make sure that Nanda's son could not come to Her and Rādhā could also not go out to see Him. Meanwhile Kṛṣṇa had come to the bank of Rādhākuṇḍa, eager to meet Rādhā, and became very upset when He heard that She would not come anymore. Kṛṣṇa's dearest friend Subala, seeing how upset Kṛṣṇa was, consoled Him and went off to Jaṭilā's village of Yāvaṭa. He saw Jaṭilā guarding the door of her house and bowed down to her feet. Jaṭilā asked him: "Why have you come here?", and Subala replied: "I've come here to look for a lost calf. I am also very thirsty." Jaṭilā said: "Go inside my house; my daughter-in-law Rādhā can give you something to drink."

Śrī Subala thus entered Rādhā's chamber and told Her of Kṛṣṇa's precarious condition. Hearing of this, Rādhā became very upset, and they decided to exchange dress, so that Rādhā could escape in the appearance of Subala, and Subala would remain at home in Rādhā's place.

Śrīmatī managed to deceive Jaṭilā into believing that She was Subala, explaining that Her voluminous breasts were actually the calf that Subala was looking for, that he found in her barn, and that he (Rādhā) was now going off to bring the calf back to the meadows. Jaṭilā believed Her, and in this way Śrīmatī safely reached Rādhākuṇḍa. But when She came there She found out that She looked so much like Subala that even Kṛṣṇa did not recognise Her! Kṛṣṇa was so disappointed that Subala had not managed to bring Rādhārāṇī to Him, that He became very upset. When Śrīmatī saw how much Kṛṣṇa missed Her, She decided to make some fun with Him, and, imitating Subala's voice, She told Him: "Bhāi Kānāi (brother Kṛṣṇa)! I couldn't find any way to bring Śrīmatī here today! Her mother-in-law was so upset about all the gossip going around about You and Her that she decided to keep Her at home and to guard the door personally. But don't worry! After I failed at Yāvaṭa, I went to ask Candrāvalī whether she wants to meet You and she says that she's ready for You! If You tell me so, then I will bring her here to You now!" When Kṛṣṇa heard these words He fell into a swoon, crying out: "Hā Rādhe! Hā Rādhe!" Rādhikā was very pleased that Kṛṣṇa had passed the test that She had made for Him and She dropped the calf to embrace Him, thus reviving Him from His miserable swoon and giving Him the great bliss of meeting Her. It is for creating such wondrous *līlā rasa* that Śrīmatī has given Her own form to Subala, and hence She is also named *subala nyasta sārūpyā*.

Subala is not only externally like Śrīmatī, but also internally! When Subala is happy, Śrīmatī is also happy. She has bestowed Her mentality on Subala so that during the Dāna (taxcollecting)-pastime near Govardhana Hill, when Kṛṣṇa told Her and Her *sakhīs* to pay Him tax He firmly embraced Śrī Subala, and Śrīmatī relished - be in it a more erotic way - the same pleasure that Subala felt. She hid these ecstatic feelings, and their consequent external symptoms like shivering and goosepimples, from Her friends, though, and asked them: "Dear friends! What kind of austerities Subala must have performed in his previous birth, so that he can now be firmly embraced by My beloved in front of everyone!" Because She is happy when Subala is happy, She is also called *subala prīti toṣitā*. Another meaning of this name can be that She is very satisfied with Subala's love for Her.

Another name of Śrī Rādhā is *mukharā ḍṛk sudhā naptrī*, "The nectarean granddaughter for Mukharā's eyes." Nectar is tasted with the tongue, not with the eyes, but Mukharā is able to taste nectar in a visible form - Śrī Rādhārāṇī's sweet form - with her very own eyes! Just as in the material world (in heaven particularly) nectar is the most delicious substance, so it is in the spiritual world, where it is known as *mahā bhāva*, the pinnacle of ecstatic love. Śrīmatī is the very form of that *mahā bhāva*. Every limb of Her is composed of this *mahā bhāva*, hence She is the nectarean granddaughter for the eyes of Her maternal grandmother Mukharā.

Another name of Śrīmatī is *jaṭilā ḍṛṣṭi bhīṣitā*, She who is afraid to see Jaṭilā. Although Rādhā is Kṛṣṇa's pleasure potency, by Yogamāyā's arrangement She still appears as Kṛṣṇa's extra-marital consort, just to make Kṛṣṇa's erotic sports more startling. *parakīya bhāve ati rasera ullāsa* (C.C.) Just to increase the excitement, Śrī Rādhārāṇī was married to a cowherd named Abhimanyu, although this is only a dream-like arrangement made by goddess Yogamāyā (mystic illusion). Factually, the cowherd-husbands of the *gopīs*, like Abhimanyu, can never even cast an eye on the famous lovers of Śrī Kṛṣṇa, their so-called 'wives'. They can only associate with shadow forms of the *gopīs* created by Yogamāyā, and they never have bodily contact with them, this is the *siddhānta* of the Bhāgavata (Ś.B. 10.33.38). But the *gopīs* always think of themselves as being married with the cowherdmen and having Kṛṣṇa as their paramour. If they did not think

like that, there would be no obstacles (*durlabhatā* - the lover is rarely attained, *bahuvāryamānatā* - the existence of many obstacles, and *prachanna kāmata* - hidden desires) that caused greater excitement in their secret amorous feelings towards Kṛṣṇa, and their love could not reach such an elevated sweet climax. Jaṭilā is the main obstacle on Rādhārāṇī's path to meeting Kṛṣṇa. Waves of love for Kṛṣṇa constantly well up in the billowing ocean of Śrī Rādhārāṇī's body and mind. As long as She stays in Yāvata She thinks that Her mother-in-law Jaṭilā may suspect something of Her amorous affair with Vrajendranandana, and whenever She sees her She becomes very much afraid. Hence She is named *jaṭilā dṛṣṭi bhīṣitā*.

VERSE 13:

**MADHUMAṄGALA NARMOKTI JANITA SMITA CANDRIKĀ
PAURṆAMĀSĪ BAHIḤ KHELAT PRĀṆA PAÑJARA SĀRIKĀ**

madhumaṅgala narma - jokes of Madhumaṅgala; *ukti* - words; *janita* - create; *smita* - smile; *candrikā* - moonlight; *paurṇamāsī* - Paurṇamāsī; *bahiḥ* - outside; *khelat* - playing; *prāṇa* - life-airs; *pañjara* - cage; *sārikā* - female parrot.

38) Madhumaṅgala narmokti janita smita candrikā: She who shows the moonshine of Her smile when She hears Madhumaṅgala's joking words. **39) Paurṇamāsī bahiḥ khelat prāṇa pañjara sārikā:** She is a playful she-parrot playing outside of the cage of Paurṇamāsī's heart.

Stavāmṛta Kaṇā Vyākhyā: As the 38th name of Śrīmatī, Śrīpāda Raghunātha says: *madhumaṅgala narmokti janita smita candrikā* "She reveals the moonshine of Her slight smile when She hears Madhumaṅgala's joking words. Śrī Madhumaṅgala is Kṛṣṇa's dearest friend, and he is humor personified:

*iṣac chāmala varṇo'pi śrī madhumaṅgalo bhavet
vasanam gaura varṇāḍhyān vanamālā virājitaḥ
pitā sāndīpanir devo mātā ca sumukhī satī
nāndīmukhī ca bhaginī paurṇamāsī pitāmahī
vidūśakaḥ Kṛṣṇa sakhaḥ śrī madhumaṅgalaḥ sadā*

"Śrī Madhumangala, Kṛṣṇa's clownish friend, looks slightly bluish, he wears a golden *dhoti* and has a garland of forestflowers around his neck. His father is named Sāndīpani Muni, his mother is the chaste Sumukhī, his sister is named Nāndīmukhī and Paurṇamāsī is his maternal grandmother". (Gaṇoddeśa Dipikā) *vikrtāṅga vaco veśair hāsyakāri vidūśakaḥ*: "A *vidūśaka* (clown). always makes everyone laugh with his funny gestures, words and way of dressing."

In the morning, when Kṛṣṇa takes His breakfast with His friends in His home Nandīśvara, Madhumangala causes waves of laughter (*hāsya rasa*): *rohiṇī nandana, koroye bhojane, kānura ḍāhine bosi. vāmete subala, summukhe maṅgala, saghane uthaye hāsi* "Rohiṇī's son (Balarāma) is eating, sitting on Kṛṣṇa's right side. Subala sits on His left, and Madhumangala faces Him, making everyone laugh loudly." Śrīmatī Rādhārāṇī shyly places all the dishes in mother Rohiṇī's hands, and takes the empty plates back from her. How beautiful are Her gestures as She walks in and out of the diningroom! She blushes of shyness and covers Her head, even Her forehead, with Her veil. While She hands Rohiṇī the dishes, She has takes a careful look at Kṛṣṇa and thinks: "Aha! How beautiful is My beloved!" Śyāma also manages to cast some secret glances at Śrīmatī's face. A slight moonshine smile appears on Svāminī's moonlike face when she hears Madhumangala's joking words. The eyes of the Cakora-bird named Śyāma are completely absorbed in this vision. Śrīmatī makes similar moonshine-smiles when She hears Madhumangala's jokes while She plays dice with Kṛṣṇa, when She is taxed by Him (the *Dāna-līlā*), when She picks flowers or when She plays with Kṛṣṇa in the water of Śrī Rādhākuṇḍa, thus quenching the thirst of the Kṛṣṇa-Cakora. Hence Her name is *madhumangala narmokti janita smita candrikā*.

Śrīmatī's 39th name is ***paurṇamāsī bahiḥ khelat prāṇa pañjara sārīkā***, the playful she-parrot that flies outside of the cage of Paurṇamāsī's life-breath. Paurṇamāsī is the mother of Sāndīpani Muni, and she is goddess Yogamāyā, who accomplishes the impossible, in very person. Before Kṛṣṇa advented Himself she had come to Vraja from Avantīpura to take part in Kṛṣṇa's astonishing Vraja-pastimes. To increase the *madhura* or *śṛṅgāra rasa* of the *gopīs*, who are the pleasure potency of Śrī Kṛṣṇa, She creates a dream-like awareness in the eternally beloveds of Śrī Kṛṣṇa that they are married to different cowherdmen. In this way she nourishes the taste of Gopinātha's enjoyments with the *gopīs*. Basically the *gopīs* enjoy with Śrī Kṛṣṇa to nourish the variegated *līlā rasa* of Śrī Kṛṣṇa with *mādanākhyā bhāvavati Śrī Rādhārāṇī. rādhā saha kṛīḍā-rasa āsvāda kāraṇa; āra sab gopīgaṇa rasopakaraṇa* (C.C.) "The cause of Kṛṣṇa's relish of *līlā rasa* is His play with Rādhā and the other *gopīs* all serve as sub-ingredients." That Rādhārāṇī, whose *viraha rasa* Bhagavatī Paurṇamāsī can so expertly nourish, is the she-parrot in the cage of her heart. In other words, just as a parrot is reared and cuddled in the protective cage, Bhagavatī Yogamāyā protects Śrīmatī Rādhārāṇī from all trials and dangers in Her *parakīya rasa*. Of course, Śrīmatī Rādhārāṇī is the root potency of Śrī Kṛṣṇa, and She needs no protection, but if just a drop of prowess (*aiśvarya bhāva*) would appear in Vraja-*līlā* the sweet, human-like atmosphere of Vraja would be spoiled, so Paurṇamāsī-devī is always standing by to protect Śrī Rādhā. Very carefully she keeps this tender and beautiful golden Sārīkā-parrot in the cage of Her heart. When you see her thus always engaged in protecting Her, it seems as if Rādhārāṇī is a Sārīkā parrot playing outside of the cage of her heart.

VERSE 14:

**SVA GAṆĀDVAITA JĪVĀTUḤ SVĪYĀHAṆKĀRA VARDHINĪ
SVA GAṆOPENDRA PĀDĀBJA SPARŚA LAMBHANA HARṢINĪ**

sva - own; *gaṇa* - group; *advaita* - nondifferent; *jīvātuḥ* - life-support; *svīya* - own; *ahaṅkāra* - pride; *vardhinī* - increaser; *sva gaṇa* - own group; *upendra* - Kṛṣṇa; *pādābja* - lotus feet; *sparsā* - touch; *lambhana* - reaching; *harṣiṇī* - happy girl.

40) *Sva gaṇādvaita jīvātu:* She is the only life-support of Her friends and maidservants. 41) *Svīyāhaṅkāra vardhinī:* She increases the pride of Her friends and maidservants. 42) *Sva gaṇopendra pādābja sparsā lambhana harṣiṇī:* She is very happy when She can touch Kṛṣṇa's lotus feet with Her friends.

Stavāmṛta Kaṇā Vyākhyā: Śrīmatī's 40th name is ***sva gaṇādvaita jīvātuḥ***, She is the only life-support for Her *sakhīs* and *mañjarīs*. The *sakhīs* and *mañjarīs* have exclusive love for Śrī Rādhārāṇī. They only serve Kṛṣṇa because He is connected with Rādhā, not independently. They have exclusively given their hearts to Śrī Rādhārāṇī. They love Her more than millions of their own lives. She is the only medicine for their lives.

Śrī Rādhā has five kinds of girlfriends: *sakhīs*, *priya-sakhīs*, *prāṇa-sakhīs*, *nitya-sakhīs*, and *parama preṣṭha sakhīs*. These five are again subdivided in three kinds: 1) *sama snehā*, or those who love Rādhā and Kṛṣṇa equally, among the *priya sakhīs* this is Kuraṅgākṣī and among the *parama preṣṭha sakhīs* these are Lalitā, Viśākhā and others 2) *asama snehā*, those who love Kṛṣṇa a little more than Rādhā, like Dhaniṣṭhā, and 3) *adhika snehā*, these are the *prāṇa sakhīs* and *nitya sakhīs*, who love Rādhā more and are also known as *mañjarīs*.

Previously it was described how Śrī Rādhārāṇī is the very life of *sakhī* Dhaniṣṭhā, and it was also noted previously that Śrī Rādhārāṇī is the very life of Lalitā, Viśākhā and others. The *rādhā snehādhikā mañjarīs*, who are also known as *prāṇa sakhīs* and *nitya sakhīs*, love Rādhā the most, and for them She is nondifferent from their very life-air. In Śrī Vṛndāvana Mahimāmṛta it is written:

*kṣaṇam caraṇa vicchedyāc chrīsvaryāḥ prāṇa hāriṇīm
padāravinda samlagna tayavāharnīsam sthitām
bahunā kim sva kāntena kṛḍanty api latāgrhe
paryānkā'dhi sthāpitām vā vastrair vācchāditām kvacit*

"The *mañjarīs* lose their lives when they are separated from their Śrīśvarī's lotus feet for even a moment, so they stay close to these lotus feet day and night. What more can I say, even when Śrīmatī plays with Her lover in the vine-cottage, She keeps Her maidservants with Her in the bed, and sometimes She covers them with Her sheet!" The *mañjarīs* are totally surrendered to Śrī Rādhārāṇī, and they cannot live without Her. Śrī Raghunātha has said himself in Vilāpa Kusumāñjali: *tavāivāsmi tavāivāsmi na jīvāmi tvayā vinā*; "O Rādhē! I am Yours, I am Yours! I cannot live without You!" Such strong feelings of mine-ness towards Rādhārāṇī and such self-surrender cannot be found in anyone but the *mañjarīs*. Therefore Śrīmatī is named *svagaṇādvaita jīvātuḥ*.

Śrīmatī's 41st name is ***svīyāhaṅkāra vardhinī***, She who increases the pride of Her maidservants. Śrī Narottama dāsa sings: *abhimānī bhakti hīna, jaga mājhe sei dīna, vṛthā tāra aśeṣa*

bhāvanā (P.B.C.), "Proud people have no devotion; they are the lowest people of the world. All their endless thoughts are wasted." Wherever there is pride, there can be no devotion, and therefore also no God, and where there is devotion there can be no pride. How is it then possible that Rādhārāṇī, who is the presiding goddess of love of God Herself, increases the pride of Her devotees instead of diminishing it? This is a logical question. The answer is: The pride of these devotees is not a product of the material modes of passion and ignorance, this is a *svarūpa-bhūta* (innate or transcendental) pride, created by deep love for Rādhārāṇī! They love Her more than millions of their own life-airs, and when they see Her great glories they become very proud. This is called *ahaṅkāra* here. Śrīmat Rupa Gosvāmīpāda has written in 'Utkalikā Vallari (42)':

*rāsārambha vilasati parityajya goṣṭhāmbujākṣī
vṛndaṁ vṛndāvana bhuvī rahaḥ keśavenopanīya
tvāṁ svādhīna priyatama pada prāpanenārcitāṅgīm
dūre dṛṣtvā kim acirād arpayiṣyāmi darpaṁ*

"O Śrīmatī Rādhike! When, at the beginning of the Rāsa-dance, Keśava leaves all the lotus-eyed *gopīs* behind to take You to a lonely place in Vṛndāvana, You proudly order Him to dress and ornament You in different ways. When will I my heart become filled with pride when I see this from a distance?" Śrīmatī is the crownjewel Kṛṣṇa's lovers, therefore Her different glories constantly increase their *ahaṅkāra*. Thus She is known as *svīyāhaṅkāra vardhiṇī*.

Śrīmatī's 42nd name is ***svagaṇopendra pādābja sparśa lambhana harṣiṇī***, She who is very happy to touch Kṛṣṇa's lotus feet with Her girlfriends. Without the *sakhīs* the transcendental pastimes of Rādhā and Mādhava cannot be nourished.

*vibhur ati sukha-rūpaḥ svaprakāśo'pi bhāvaḥ
kṣaṇam api na hi rādhā-Kṛṣṇayor yā rte svāḥ
pravahati rasa-puṣṭim cid vibhūtīr iveśaḥ
śrayati na padamāsāṁ kaḥ sakhīnāṁ rasajñāḥ*

(Govinda Lilāmṛta 10.17)

"Just as the allpervading Lord cannot be satisfied without His blissful cit-potency, so Radha and Kṛṣṇa's great, self-manifest and blissful love cannot be nourished without Their girlfriends. Which man of taste will not take shelter of these girlfriends?" *sakhī vinu ei līlā puṣṭi nāhi hoy; sakhī līlā vistāriyā sakhī āsvādoḥ* (C.C.) "Without the *sakhīs* these pastimes cannot be nourished. The *sakhīs* expand these pastimes and the *sakhīs* make them relishable." Therefore Śrīmatī Rādhārāṇī is happy to touch Kṛṣṇa's lotus feet together with Her friends.

Another meaning of the name *svagaṇopendra pādābja sparśa lambhana harṣiṇī* is *svagaṇasya yad upendra pādābja sparśa lambhana tena harṣiṇī* "She who is very happy when Her girlfriends are able to meet with Kṛṣṇa." It is said in Caitanya Caritāmṛta (Madhya Ch.8):

*yadyapi sakhīra Kṛṣṇa saṅgame nāhi mon; tathāpi rādhikā yatne korāya sangam
nānā chale kṛṣṇe prerī saṅgama korāy; ātma Kṛṣṇa saṅga hoite koṭi sukha pāy
anyonye viśuddha prema kore rasa puṣṭa; tā sabhāra prema dekhi Kṛṣṇa hoy tuṣṭa*

"Although the *sakhīs* do not think about uniting personally with Kṛṣṇa, Rādhikā still endeavours for their meetings with Him. She uses different tricks to send Kṛṣṇa to Her girlfriends to unite with them, and that gives Her millions of times more happiness than if She would personally unite with Him. Their pure mutual love nourishes the *rasa*, and when Kṛṣṇa sees the love of them all, He becomes satisfied."

VERSE 15:

**SVĪYA VṚNDĀVANODYĀNA PĀLIKĪ KṚTA VṚNDAKĀ
JÑĀTA VṚNDĀṬAVĪ SARVA LATĀ TARU MRGA DVIJĀ**

svīya - own; *vṛndāvana-udyāna* - Vṛndāvana's gardens; *pālikī* - protectress; *kṛta* - made; *vṛndakā* - Vṛndā; *jñāta* - known; *vṛndāṭavī* - Vṛndāvana; *sarva* - all; *latā* - vines; *taru* - trees; *mṛga* - deer; *dvijā* - birds.

43) *Svīya vṛndāvanodyāna pālikī kṛta vṛndakā*: She made Vṛndā the maintainer of the gardens of Her Vṛndāvana 44) *Jñāta vṛndāṭavī sarva latā taru mṛga dvijā*: She is acquainted with all the vines, trees, deer and birds of Vṛndāvana.

Stavāmṛta Kaṇā Vyākhyā: The 43rd name of Śrī Rādhā is *svīya vṛndāvanodyāna pālikī kṛta vṛndakā*: She made who Vṛndā the maintainer of the gardens of Her Vṛndāvana. In Rādhā Kṛṣṇa Gaṇoddeśa Dīpikā it is written:

*vṛndā vṛndārikā menā muralyādyāstu dūtikāḥ
kuñjādi saṃskriyābhijñā vṛkṣāyur veda kovidāḥ
vaśīkṛta sthānavarā dvayoḥ snehena nirbharāḥ
gaurāṅgyāś citra vasanā vṛndā tāsū varīyāsī*

"Vṛndā, Vṛndārikā, Menā and Muralī are the messengers, who know how to maintain Rādhā and Mādhava's *kuñjas*. They are expert in the science of curing and maintaining trees, and they control the best pastime-places. They wear different wonderful dresses, they have golden complexions, and they are filled with affection for Rādhikā and Mādhava." Amongst them, Vṛndā is the greatest. She is also known as *vanadevī*, the sylvan goddess. She is specifically described in the 'Rādhā Kṛṣṇa Gaṇoddeśa Dīpikā' as follows:

*tapta kāncana varṇābhā vṛndā kāntir manoharā
nīla vastra paridhānā muktā puṣpa virājītā
candrābhānuḥ pitā tasyāḥ phullarā janani tathā
patir asyā mahīpālo mañjarī bhaginī ca sā
vṛndāvana sadā vāsā nānā kelī rasotsukā*

"Vṛndā's bodily luster is as enchanting as molten gold, She wears a blue *sārī*, and she is decorated with pearls and flowers. Her father's name is Candrabhānu, her mother's name is Phullarā, her husband's name is Mahīpāla, and her sister is named Mañjarī. She always lives in Vṛndāvana, enthusiastically taking part in different pastimes, she always desires the meeting of Rādhā and Kṛṣṇa, and she is immersed in ecstatic love for Them." Under Vṛndā's auspices hundreds of *kuñja-dāsīs* (maidservants in the groves) are engaged in maintaining the arbours with their flowers, vines and trees. Knowing how expert Vṛndā is in this, Śrī Rādhikā has engaged her as keeper of Vṛndāvana's gardens.

When Śrī Kṛṣṇa's great-grandson Vajranābha had the deities of Śrī Govinda, Śrī Gopīnātha, Śrī Madana Mohana, Śrī Keśava-deva, Śrī Harideva, Śrī Gopāladeva (Śrī Nāthajī) and Śrī Sākṣī Gopāla made and installed, he also had a deity of Śrī Vṛndā-devī made. When the Hindu-hating Muslim emperor Aurangzeb ruled in Delhi, bands of Islamic iconoclasts went around in Vraja to destroy the different deities, so the deities were moved from Vṛndāvana to Jayapura. But when the carriers had come to Kāmyavana, Śrī Vṛndādevī told them in a dream that she did not want to move outside of Vṛndāvana. Then she was kept in Kāmyavana, from where she still maintains and protects the whole of Vraja-vana.

Śrīmatī's 44th name is *jñāta vṛndātavī sarva latā taru mṛga dvijā*: She knows all the vines, trees, deer and birds of Vṛndāvana. Being very pleased with Her, Śrī Kṛṣṇa had Rādhikā crowned the Queen of Vṛndāvana, as the Padma Purāṇa relates: *vṛndāvanādhipatyam ca dattam tasyai pratuṣyatā*. Therefore all the vines, trees, birds and deer are Rādhikā's subjects, and as is natural for a good Queen, Rādhikā is thus acquainted with all of the mobile and immobile beings of Vṛndāvana. In the scriptures it is seen that all the trees in Vraja are wishyielding trees and vines - *kalpa-taravo drumā* (Brahma Saṁhitā). All the animals, like the deer, are deeply in love with Kṛṣṇa:

*dhanyāḥ sma mūdha-matayo'pi hariṇya etā yā nanda-nandanam upātta vicitra veśam
ākarṇya veṇu-ranitam saha Kṛṣṇa-sārāḥ pūjām dadhur viracitam praṇayāvalokaiḥ*

(Śrīmad Bhāgavata 10.21.11)

The beautiful girls of Vraja praised the deer, saying: "Blessed are these foolish deer, for as soon as they hear the flutesong of wonderfully dressed Nanda-nandana, they come up to Him with their husbands, the black bucks, and worship Him with loving glances!" Furthermore, the goddesses of Vraja say: "The birds in Vṛndāvana are all sages and saints!" *prāyo batāmba vihagā munayo vane'smin* "O mother! All the birds that are living in Vṛndāvana are Munis and Ṛṣis!" It is therefore natural that the Queen of Vṛndāvana, Śrīmatī Rādhārāṇī, loves them all. Although the birds and bees are all great sages and the trees and vines are all wishyielding trees and vines, nobody in this kingdom of sweetness (Vrajabhūmi) recognises Rādhārāṇī as their all-powerful Īśvarī (goddess). They all assist Her in Her sweet pastimes, and thus She knows all of them. The trees and vines form sweet *kuñjas*, where She can freely play with the Lord of Her life, and their flowers and sprouts remind Her Prāṇanātha of Her, and serve Him in so many ways. The does and the bucks and all the other animals make the forest look beautiful, so that Mādhava will feel

inspired to ramble there with His Priyājī, and the birds and bees make sweet sounds that nourish the *līlā-rasa*. Vraja-vaneśvarī Rādhikā is intimately acquainted with all of them.

VERSES 16-17:

**ĪṢAC CANDANA SAMGHRṢṬA NAVA KĀSMĪRA DEHABHĀḤ
JAVĀ PUṢPA PRABHĀ-HĀRI PAṬṬA CĪNĀRUṆĀMBARĀ
CARAṆĀBJA TALA JYOTIR ARUṆĪKṚTA BHŪTALĀ
HARI CITTA CAMATKĀRI CĀRU NŪPURA NIḤSVANĀ**

īṣat - slightly; *candana* - sandalpaste; *saṁghrṣṭa* - rubbed; *nava* - fresh; *kāsmīra* - vermilion; *dehabhā* - bodily luster; *javā puṣpa* - Javā-flower; *prabhā* - luster; *hāri* - stealing; *paṭṭa* - silken; *cīna* - thin; *aruṇa* - red; *ambarā* - garment// *caraṇābja* - lotus feet; *tala* - sole; *jyotiḥ* - light; *aruṇīkṛta* - reddening; *bhūtalā* - the surface of the earth; *hari citta* - Hari's heart; *camatkāri* - astonisher; *cāru* - beautiful; *nūpura* - anklebells; *niḥsvanā* - sounds.

45) *īṣac candana saṁghrṣṭa nava kāsmīra dehabhāḥ*: She Whose bodily luster resembles fresh vermilion mixed with a little sandalwoodpulp 46) ***javā-puṣpa prabhāhāri paṭṭa cīnāruṇāambarā*: She Whose red, thin, silken garment steals the luster of Javā-flowers.** 47) ***caraṇābja tala jyotir aruṇīkṛta bhūtalā*: She whose shining lotuslike footsoles redden the surface of the earth.** 48) ***Hari citta camatkāri cāru nūpura niḥsvanā*: She whose beautifully jingling anklebells astonish Hari's heart.**

Stavāmṛta Kaṇā Vyākhyā: In the next few verses Śrī Raghunātha dāsa Gosvāmī mentions some names of Śrī Rādhārāṇī that are connected with Her sweet form. This Śrī Rādhā śata-nāma stotra contains the deeply realized words of Śrīpāda Raghunātha Dāsa Gosvāmī. It is as if Śrīmatī Rādhārāṇī stands present in this *stotra*. Some realizations about who Rādhārāṇī is can be had from reading this *stotra*. In the 16th and 17th verse Śrīpāda glorifies four of Her holy names, from 45 to 48. One of Śrīmatī's names is ***īṣac candana saṁghrṣṭa nava kāsmīra dehabhāḥ***, "She Whose bodily luster resembles fresh vermilion mixed with a little sandalwoodpulp". *Kāsmīra* means *kuṅkuma* or vermilion. In the Amara Koṣa it is seen - *kuṅkumam kāsmīra janman* - this is very hard (*um*) to obtain (*kunk*). The vermilion is gotten from the pollen of a dried-up, fragrant flower growing in the state of Kashmir. The female species is especially fragrant and exquisite and is also called 'saffron'. Wealthy people anoint their bodies with a mixture of this saffron mixed with sandalwoodpulp. Śrīmatī Rādhārāṇī's bodily luster is golden-red, like this mixture of red saffron and golden sandal, but this is merely a material comparison. *premera svarūpa deha prema vibhāvita* (C.C.) "Her body is entirely made of *prema*." No mundane object can compare to Her. It is only to facilitate the meditations of the neophytes that the great saintly poets compare Her divine luster with material objects like a lightningstrike, a golden ornament, molten golden or a golden lotus flower. But these objects are

actually just transformations of the five material elements. Actually the luster of *mahābhāva* radiates from the body of *mahābhāva svarūpiṇī Śrī Rādhārāṇī*.

Śrīmatī's next name is ***javā puṣpa prabhāhāri paṭṭa cīnāruṇāambarā***, She whose thin, red, silken dress steals the luster of Javā-flowers. *premamayī Śrī Rādhārāṇī*'s limbs, dresses and ornaments are all made of divine love. Just as all things that fall into the saltwater ocean become salty also, similarly everything that is connected with Śrī Rādhikā, like Her dresses and ornaments, is made of Her ecstatic love *mahā-bhāva*. *Kṛṣṇa anurāga dvitīya aruṇa vasana*, (C.C.) "Rādhā's red outer dress is made of passionate love for Kṛṣṇa." Although Her transcendental garments cannot be compared to any object of this world, they are described here as being more brightly red than Javā-flowers, just to give some idea to the practising devotee.

Śrīmatī's next name is ***caraṇābjatala jyotir aruṇīkṛta bhūtalā***, the effulgence of Her lotus-like footsoles reddens the surface of the earth. Śrī Rādhārāṇī is *svayam bhagavatī*, the Original Goddess whose lotus feet are coveted by millions of goddesses of fortune. Just as Her bodily effulgence illuminates the whole of Vṛndāvana with a golden splendor, similarly Her lotus-like footsoles make the ground shine with a reddish splendor. Śrī Raghunātha dāsa Gosvāmī's words are *anubhavamaya vāṇī*, filled with deep transcendental realizations. In dreams, wakefulness, visions and *smaraṇa* he always experiences these most desirable lotus feet, and he expressed these realizations in the form of his poetry, saying *caraṇābja-tala jyotir aruṇīkṛta bhūtalā*. When you hear that name you think of Śrīmatī running over the forestpaths to meet Kṛṣṇa, reddening Vṛndāvana's soil with Her effulgent footprints. Although Rādhikā's footsoles are naturally ruddy, Her *sakhīs* still anoint them with red footlac. This footlac also becomes more bright, experiencing the touch of these *mahā-bhāva* lotus feet. When hearing this name it is as if this redness floats before the eyes!

The devotee-poet is deeply absorbed in the forms, attributes, beauty and pastimes of his beloved deity while he composes his transcendental poetry, and he is immersed in *ānanda rasa*, ecstatic flavours. Those who study these *rasika* poems also attain such a state of consciousness. This is the special feature of reading, chanting and remembering this transcendental poetry.

Śrīmatī's next name is ***hari citta camatkāri cāru nūpura niḥsvanā***, She who startles Hari's heart with the sweet jingling of Her anklebells. *rasika* anklebells jingle on *rasika* lotus feet. *aprākṛta rasa-ghana mūrti Śyāmasundara* endlessly waits in the *kuñja* for this sound and nothing but this jingling can end His eager waiting: *tomāra nūpura dhvani, āpana śravaṇe śuni, tabe mora kṣamā hoy cite*, (Pada Kalpataru) "When I hear the jingling of Your anklebells with My own ears, My heart is pacified" Śrī Kṛṣṇa is Himself Hari - stealing the hearts of everyone with His sweetness and beauty, His names, forms, attributes and pastimes - but the jingling of Rādhikā's anklebells carry the sound-vibration of *mahā bhāva*, and that astonishes even Hari's heart! Śrīmat Rūpa Gosvāmīpāda has written that the sound of Śrī Rādhā's anklebells is the regal goddess of fortune of the metropolis of all sounds:

*dhvasta brahma marāla kūjita bharair ūrjeśvari nūpura
kvāṇair ūrjita vaibhavas tava vibho vaṁśī prasūta kalaḥ
labdhaḥ śasta samasta nāda nagarī sāmrajyā lakṣmīṇ parām
ārādhya pramadāt kadā śravaṇayor dvandvena mandena me*

"O Allpervading Lord! When will my ears attain the regal opulence of the best of sound vibrations when I hear Your flutesong which is mixed with the jingling of Ūrjeśvarī's (Rādhā's) anklebells, that defeats the sweetness of the warbling of Lord Brahmā's swan, and that delights my dull ears?" (Utkalikā Vallari 27)

VERSES 18-19:

**KṚṢṆA ŚRĀNTI HARA ŚROṆĪ PĪṬHA VALGITA GHAṆṬHIKĀ
KṚṢṆA SARVASVA PĪNODYAT KUCĀÑCAN MAṆI MĀLIKĀ
NĀNĀ RATNOLLASAC CHAṆKHA CŪḌĀ CĀRU BHUJA DVAYĀ
SYAMANTAKA MAṆI BHRĀJAN MAṆIBANDHĀTI BANDHURĀ**

Kṛṣṇa śrānti - Kṛṣṇa's fatigue; *hara* - destroying; *śroṇī* - hips; *pīṭha* - surface; *valgita* - vibrating; *ghaṇṭikā* - bells; *Kṛṣṇa sarvasva* - Kṛṣṇa's all-in-all; *pīna* - big; *udyat* - raised; *kuca* - breasts; *añcan* - oscillating; *maṇi* - jewel; *mālikā* - string; *nānā* - various; *ratna* - jewels; *ullasat* - shining; *śaṅkha* - ivory; *cūḍā* - bangles; *cāru* - beautiful; *bhuja* - arm; *dvayā* - couple; *syamantaka maṇi bhrājat* - the shining Syamantaka-gem; *maṇibandha* - wrist; *ati* - very; *bandhurā* - beautiful.

49) *Kṛṣṇa śrānti hara śroṇī pīṭha valgita ghaṇṭikā*: The lovely jingling of whose sash of bells, that hangs on Her buttocks, removes Kṛṣṇa's fatigue. 50) *Kṛṣṇa sarvasva pīnodyat kucāñcan maṇi-mālikā*: A jewelled necklace swings on Her big, elevated breasts, that are Kṛṣṇa's all-in-all. 51) *Nana ratnollasac chaṅkha cūḍā cāru bhuja-dvayā*: Her round arms are beautified by ivory bangles inset with various jewels. 52) *Syamantaka maṇi bhrājan maṇi-bandhāti bandhurā*: The Syamantaka-jewel shines very beautifully on Her fore-arm.

Stavāmṛta Kaṇā Vyākhyā: In verses 18 and 19 Śrīpāda reveals four names of Śrī Rādhārāṇī, 49 to 52. Each name reveals a *līlā* of *līlāmayī* Rādhārāṇī. One of Her names is ***Kṛṣṇa śrānti hara śroṇī pīṭha valgita ghaṇṭikā***: "The lovely jingling of whose sash of bells, that hangs on Her buttocks, removes Kṛṣṇa's fatigue." Śrī Rādhārāṇī's large buttocks are always beautified by a sash of waistbells. Śrī Prabodhānanda Sarasvatī has written in his 'Saṅgīta Mādhava': *kiṅkiṇī jāla khacita pṛthu sundara nava rasa rāśi nitambam*, "Her beautiful big buttocks are made of an abundance of fresh *rasa*, and they are again beautified by a sash of bells." The beauty of these fresh, *rasika* buttocks agitate the mind of the *rasika nāgara* Śrī Kṛṣṇa. How beautiful Her buttocks are when She walks more elegantly than an intoxicated elephant! Nāgara is wholly absorbed in their beauty! On top of that, such *rasika* waistbells are jingling on these buttocks! Attaining the shelter of these *nava-rasa-rāśi*-⁶buttocks the anklebells also jingle

6 An abundance of fresh flavours.

in a *rasika* way. That's why their jingling enchants Nāgara-maṇi Kṛṣṇa! How wonderfully Śrīmatī's buttocks sway as She turns and twists around on different rhythms during the Rāsa-dance, and how sweetly Her waistbells jingle with it! Nāgara is swimming in an ocean of relish!

Once Rādhā and Mādhava are dancing the Rāsa. Śyāmasundara knows no fatigue. Rasika waistbells are jingling on Śrīmatī's *rasika* buttocks. Kṛṣṇa, the jewellike hero, is enchanted by Śrīmatī's beautifully swaying buttocks, and the enchanting jingling of Her waistbells remove all of His fatigue. Although Śyāmasundara removes the weariness of all the people of the world with His sparkling names, qualities and pastimes, Śrīmatī Rādhārāṇī removes even His fatigue with these waistbells, that jingle on Her buttocks! Blessed are Śrīmatī's waistbells! Śrī Raghunātha experiences this pastime and then reveals this sweet name of Śrīmatī.

Śrī Rādhā's next name is ***Kṛṣṇa sarvasva pīnodyat kucāncan maṇi mālikā***, She on whose big, raised breasts, that are Kṛṣṇa's all-in-all, swings a jewelled necklace. Śrīmatī's body is made of pure love -*premera svarūpa deha prema vibhāvita* (C.C.) - and this pure love is Kṛṣṇa's all-in-all. There is nothing else in the world but love that can create desires in the Self-satisfied, Self-delighted Śrī Kṛṣṇa, who is the abode of all prowess and sweetness. He is hungry for love, and He even begs for the love of His devotees, for only love can sustain His life. It is only to relish the love of His devotees that He descends to earth in every *yuga* (era) to enjoy different pastimes. For this love He becomes playful, tasteful, full of love and full of compassion - endlessly beautiful and endlessly sweet. The culmination of that love is *mahā-bhāva*, and it is that *mahā-bhāva* that forms each limb of Śrī Rādhā's body. His desires for the limbs of Śrī Rādhā is not the thirst of a lusty man for a woman's body, but it is the great desire of the *saccid ānanda ghana tattva* Supreme Lord for the essence of love, *mahā-bhāva*. Because of this great thirst of *rasa*, *premamayī* Śrī Rādhā's big, raised breasts are everything to Śrī Kṛṣṇa.

There is a jewelled necklace swinging on these big raised breasts of Śrīmatī. This necklace is very dear to Śrīmatī Rādhārāṇī, therefore She always wears it. Lajjāvati (shy Rādhā) can see Kṛṣṇa's reflection in each of its gems and stare at it, even when She is among Her superiors. Although She cannot look at Kṛṣṇa in front of Her superiors, Śrīmatī gazes at Her Priyatama while looking from within Her veil. Every afternoon Rādhārāṇī comes to the sun-temple at Sūryakuṇḍa to worship the sun-god, and *rasamaya* Śrī Kṛṣṇa appears there dressed as a young priest, deceiving old Jaṭilā, and performs the worship for Her. Śrīmatī's bliss knows no bounds then! When She returns home after the *pūjā*, with Her mother-in-law, She becomes very eager to see Her beloved once more, so She secretly breaks the string of Her necklace. Thus She has another opportunity to gaze at Her beloved, while picking the fallen jewels up from the ground. Therefore Her name *Kṛṣṇa sarvasva pīnodyat kucāncan maṇimālikā* is a proper one.

Śrīmatī's 51st name is ***nānā ratnollasac chaṅkha cūḍā cāru bhujā-dvayā***, "She whose beautiful round arms are decorated with ivory bangles, inset with various jewels." Śrīmatī's arms are more lovely than golden lotustems, and they destroy the patience of Kṛṣṇa's swan-like intelligence. Śrīmatī's naturally beautiful and round arms are always beautified by these ivory bangles, studded with many gems. Bangles are the signs of a married woman; married women (*sadhavā*) wear them because they desire their husbands' welfare. *Kṛṣṇapremamayī* Śrī Rādhārāṇī, though, wears Her bangles only because She desires Kṛṣṇa's welfare, health and long life. Her ivory bangles are studded with different jewels, with which Śrīmatī can see Her beloved Kṛṣṇa reflected, even in front of Her superiors. When Śrīmatī dances, plays dice or makes love

with Kṛṣṇa, Her bangles jingle sweetly. Śyāmasundara is enchanted when He hears these gem-studded ivory bangles and He sees Her beautiful form with Her wonderfully sweet hands.

The next name is **syamantaka-maṇi bhrājan maṇibandhāti bandhurā**, it is as if the shining Syamantaka-jewel is undulating on Her very beautiful fore-arm. This Syamantaka is also called *śaṅkhacūḍa śiromaṇi*, the crownjewel of the Śaṅkhacūḍa-demon. Śrī Kṛṣṇa killed the *yakṣa* Śaṅkhacūḍa, took his diadem from his head and gave it to His elder brother Baladeva. Understanding Śrī Kṛṣṇa's desire, Baladeva had the jewel presented to Śrī Kṛṣṇa-priyāvalī *mukhyā* Śrī Rādhārāṇī through Madhumaṅgala.

In verse 34 of 'Vilāpa Kusumāñjali' Śrīpāda Raghunātha has written - *kiṁ te syamantaka-maṇim taralam kariṣye* "When will I hang this jewel in a locket around Your neck?" From this we learn that the Syamantaka-gem is hanging around Śrīmatī's neck and that is normal. It's unheard of that such lockets are shining on a girl's fore-arm, yet here it is written that the Syamantaka gem undulates on Śrīmatī's wrist. We must understand therefore, that girls may be afraid that they will lose their lockets while they pull their veils straight on their heads again. They may sometimes safeguard their lockets by holding them in their left hands, right next to their breasts.⁷ At that time the splendour of the locket may be reflected, oscillating on their raised fore-arms. The aura of this Syamantaka-jewel is extraordinary, therefore it is natural to think that its splendor is undulating on Śrīmatī's wrists; within the *līlā* Śrī Raghunātha dāsa personally experienced that and thus revealed this holy name.

VERSES 20-21:

**SUVARṆA DARPAṆA JYOTIR ULLAṄGHI MUKHA MAṆḌALĀ
PAKKA DĀḌIMA BĪJĀBHA DANTĀKRṢṬĀGHABHIC CHUKĀ
ABJARĀGĀDI SRṢṬĀBJA KALIKĀ KARṆA BHUṢAṆĀ
SAUBHĀGYA KAJJALĀNKĀKTA NETRA NINDITA KHAṆJANĀ**

svarṇa - golden; *darpaṇa* - mirror; *jyotiḥ* - light; *ullaṅghi* - defeating; *mukha-maṇḍalā* - face; *pakka* - ripe; *dāḍima* - pomegranate; *bija* - seed; *abha* - luster; *danta* - teeth; *ākṛṣṭa* - attracting; *aghabhit* - Kṛṣṇa, the subduer of Aghāsura; *śuka* - parrot// *abjarāga* - ruby; *ādi* - and more; *srṣṭa* - created; *abja* - lotus; *kalikā* - bud; *karṇa* - ear; *bhūṣaṇā* - ornament; *saubhāgya* - fortune; *kajjala* - eyeliner; *aṅka* - mark; *ākta* - anointed; *netra* - eyes; *nindita* - rebuking; *khañjanā* - wagtail-birds.

53) *Svarṇa darpaṇa jyotir ullaṅghi mukha-maṇḍalā*: "Whose face defeats the splendour of a golden mirror" 54) *pakka dāḍima bījābha dantākrṣṭāghabhic chukā*: "The splendour of whose teeth, that shine like ripe pomegranateseeds, attracts the Kṛṣṇa-parrot" 55) *abjarāgādi srṣṭābja kalikā karṇa bhūṣaṇā*: "Whose ears are decorated with lotusbud-earrings made of rubies and so" 56) *saubhāgya kajjalāṅkākta netra nindita khañjanā*: "Whose eyes, that are more fickle than wagtail-birds, are marked with the eyeliner of good fortune."

7 Even now that is the custom of the women of Vraja.

Stavāmṛta Kaṇā Vyākhyā: In the 20th and 21st verse Śrī Raghunātha reveals four holy names of Śrīmatī Rādhārāṇī, the 53rd to 56th. One name of Rādhārāṇī is **suvarṇa darpaṇa jyotir ullaṅghi mukha maṇḍalā** "Her face defeats the shining of golden mirrors." The effulgence of *mahā-bhāva* shines from Śrīmatī's body, and that cannot be compared with any material luminary, that consists of five material elements. No material object can help one conceive of such a transcendental form, and there is no other way to experience this than the way of loving devotion. Still the pure devotees who have slightly seen this form desire to describe that *premamaya svarūpa* to the people of the world. But people of the world cannot conceive of anything beyond this world, therefore they must use material examples.

People in the world have seen gold and they have seen mirrors. Gold has a yellowish luster and mirrors are bright and reflective. If there would be any such a shimmering and reflecting mirror made of gold, then its luster would still be defeated by Śrī Rādhā's face. The endlessly sweet and beautiful Supreme Lord Śyāmasundara is highly astonished and sometimes faints when He sees this mirror-like face; what can the face of Śrī Rādhā be compared with then? *mṛdu mṛdu hāsa lalita mukha-maṇḍala kṛta śaśī bimba viḍambām* (Saṅgīta Mādhava) "Her lovely, softly smiling face defeats the shining of the moon."

Another name of Śrīmatī is **pakka dāḍimba bijābha dantākṛṣṭāghabhiḥ chukā**, "She whose teeth, that shine like ripe pomegranateseeds, attract the Kṛṣṇa-parrot." *premamayī Śrī Rādhārāṇī's* beauty comes out when Śrī Kṛṣṇa enjoys Her. Each of Her limbs is entirely composed of *mahā bhāva*, the quintessence of *prema*. Hence each limb attracts Kṛṣṇa equally. Kṛṣṇa is named Aghabhit, or the destroyer of the Agha-demon, in this verse. Although Kṛṣṇa can easily destroy such powerful demons as Aghāsura, He becomes helplessly attracted when He sees Śrī Rādhā's teeth, that are more beautiful than ripe pomegranateseeds. Just as these seeds are the favorite food of the parrots, so Śrī Rādhā's teeth are the most relishable and desirable for Kṛṣṇa, who is called *śṛṅgāra rasa-rāja* 'the king of all transcendental erotic mellows'. Although Śrī Rādhā's teeth are brightly white like Kunda-flowers, they become reddish like pomegranateseeds because of chewing all the betelleaves that Her *sakhīs* and *mañjarīs* serve Her. In 'Govinda Lilāmṛta (11.81)', Śrī Kṛṣṇa dāsa Kavirāja has shown another cause for the red lustre that emanates from Śrī Rādhā's white teeth:

*kundākṛtir hīra rucir vicitrā śrī rādhikāyā rada kira rājih
yā nitya kṛṣṇādhara bimba mātra svādena lebhe śikhara cchabitvam*

"Śrī Rādhā's parrot-like teeth are shaped like Kunda-flowers and colored like diamonds. These parrots always relish the Bimbafruit-like lips of Śrī Kṛṣṇa, from which they attain the colour of ripe pomegranate-seeds!" Bimba-fruits are red, and from contact with Śrī Kṛṣṇa's Bimba-fruit-like lips, Śrī Rādhā's teeth, that are otherwise white like diamonds or Kunda-flowers, have become red like pomegranateseeds. Therefore the Kṛṣṇa-parrot is always attracted to them.

Another name of Śrī Rādhā is: **abjarāgādi sṛṣṭābja kalikā karṇa-bhūṣaṇā**, She whose ears are decorated with lotusbuds made of rubies and other gems. Rubies are called Padma-rāga-stones because they are colored (*rāga*) like lotus flowers (*padma*). Colloquially they are

called *palā*. She wears earrings made of rubies, shaped like lotus flowers. Śrī Rādhārāṇī is the embodiment of *mahābhāva*, and She is always adorned with various ornaments made of ecstatic love (*bhāva bhūṣaṇa*), and thus She gives Kṛṣṇa boundless bliss even without physical ornaments. Śrī dāsa Gosvāmī has written: *Kṛṣṇa nāma yaśaḥ srāva vataṁsollāsi karṇikām*: (Premāmbhoja Maranda) "Her ears are decorated and delighted by hearing about Kṛṣṇa's name and fame." *Kṛṣṇa nāma guṇa yaśa avataṁsa kāne* (C.C.) Nevertheless, the maidservants still regularly decorate *saundarya-mādhuryavatī* Śrīmatī's ears with ornaments, according to worldly customs.

Śrīmatī's next name is ***saubhāgya kajjalāṅkāta netra nindita khañjanā***, She whose eyes, that are more fickle than wagtailbirds, are marked with the eyeliner of good fortune. Śrī Rādhārāṇī's good fortune shines beautifully, like eyeliner on Her eyes. *yāhāra saubhāgya guṇa vāñche satyabhāmā* (C.C.) "Even Kṛṣṇa's great Queens like Satyabhāmā desire Rādhā's fortunate qualities." What to speak of the Queens like Satyabhāmā, who are endowed with *samañjasā*-love, even the *gopīs*, who have *mahā bhāva* and the *samārtha rati*, a love far superior to that of the Queens, are not so fortunate as She is! During the Mahā Rāsa Kṛṣṇa abandoned them all to take Her to a solitary place and thus played the Dundubhī-drum of Her fortune by playing different intimate pastimes with Her. For this reason it is written:

*rāsālīlā jayaty eṣā yayā samyujyate'nisam
harer vidaghatā bheryā rādhā saubhagya dundubhiḥ*

"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!" Śrīmatī's matchless fortune has found a place around Her eyes in the form of Her eyeliner. The beauty of these eyes have even defeated the beauty of restlessly dancing wagtailbirds: *mada cala khañjana khelana gañjana locana kamala viśālām* (Saṅgīta Mādhava) Nothing in this world can compare to these *mahā-bhāva*-eyes. Śrīla Kṛṣṇadāsa Kavirāja Gosvāmipāda has written:

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

(Govinda Līlāmṛta 11,100)

"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!" These matchless eyes have now been beautified by being anointed with the eyeliner of good fortune!

VERSES 22-23:

**SUVṚTTA MAUKTIKĀ MUKTA NĀSIKĀ TILA PUṢPIKĀ
SUCĀRU NAVA KASTŪRĪ TILAKĀÑCITA BHĀLAKĀ
DIVYA VEṆĪ VINIRDHŪTA KEKI PIÑCHA VARA STUṬIḤ
NETRĀNTA ŚARA VIDHVĀMSĪ KṚTA CĀNURAJID DHṚṬIḤ**

svṛtta - round; *mauktikā mukta* - pearl; *nāsikā* - nose; *tila* - sesame; *puṣpikā* - flower; *sucāru* -beautiful; *nava* - fresh; *kastūrī* - musk; *tilakāñcita* - decorated with *tilaka*; *bhālakā* - forehead// *divya* - divine, or beautiful; *veṇī* - braid; *vinirdhūta* - driven out; *kekī* - peacocks; *piñcha* - feathers; *vara* - best; *stutiḥ* - praises; *netrānta* - corners of the eyes; *śara* - arrows; *vidhvaṁsa* - destroying; *kṛta* - done; *cānurajit* - Kṛṣṇa; *dhṛtiḥ* - equilibrium.

57) *Svṛtta mauktikā mukta nāsikā tila puṣpikā*: Whose nose, that resembles a sesame flower, is adorned with a round pearl **58) *Sucāru nava kastūrī tilakāñcita bhālakā*: Whose forehead is adorned with *tilaka* made of beautiful fresh musk** **59) *Divya veṇī vinirdhūta keki-piñcha vara stutiḥ*: Whose beautiful braid removes the praises offered to the peacockfeathers** **60) *netrānta śara vidhvaṁsī kṛta cānurajit dhṛtiḥ*: Whose arrow-like glances destroy the patience of Kṛṣṇa, the victor over Cānūra.**

Stavāmṛta Kaṇā Vyākhyā: In the 22nd and 23rd verse Śrīpāda Raghunātha mentions four names of Śrī Rādhā. The 57th name of Śrīmatī that Śrī Raghunātha dāsa reveals is ***svṛtta mauktikā mukta nāsikā tila puṣpikā*** "She whose nose, that resembles a sesame-flower, is beautified by a round nose-pearl." Śrī Rādhā's nose is naturally very charming, like a sesame flower. The Mahājanas sing: *yeno madanera bāṇādhāra*. Quivers also resemble the shapes of sesame flowers.

*amuṣyāḥ śrī nāsa tila-kusuma tūṇo rati-pater
adho vaktraṁ pūrṇaṁ kusuma viśikhaiś citra mṛgayoḥ
mukha dvārā tasmāt smīta caya miṣāt te nipatitāḥ
śaravyatvaṁ yeṣāṁ alabhata hareś citta hariṇaḥ*

(Govinda Lilāmṛta 11,98)

"Śrī Rādhā's nose is like Cupid's quiver, filled with arrows made of sesameflowers. When She smiles, keeping Her head low, the hunter Cupid shoots arrows from this quiver to pierce the deer of Hari's mind". Whenever Śrīmatī talks or breathes, the round pearl hanging under Her charming nose oscillates along. This pearl looks like a drop of honey dripping from the sesame-flower of Her nose, and that makes the Kṛṣṇa-bee very greedy.

Śrī Rādhikā's 58th name is ***sucāru nava kastūrī tilakāñcita bhālakā***, "She whose forehead is adorned with a beautiful *tilaka* made of fresh musk". The musk is black, Kṛṣṇa is also black. The musk also smells like Kṛṣṇa's bodily fragrance, therefore *Kṛṣṇamayī* Śrīmatī always wears musk-*tilaka* on Her forehead. Her friends have applied this *tilaka*, that is named *kāma-yantra*, and that maddens Śrī Kṛṣṇa, to Her forehead. First they draw a lotus flower between Her eyebrows with a thin line of sandalwoodpaste, all around that lotus they make red spots, and in the middle they put a spot of fresh musk. This *tilaka* is very dear to Śrīmatī, because it helps

Her to control Śyāmasundara, Vraja's Cupid, at first sight. That is how beautiful and enchanting this *tilaka* is.

Śrī Rādhā's 59th name is ***divya veṇī vinirdhūta kekipiñcha vara stuti***, meaning: Her beautiful braid removes the praises offered to the peacockfeathers. *premamayī* Śrī Rādhārāṇī's hair is not like the material hair of ordinary women in this world, it is a culmination of Her extraordinary love. These are the experienced words of the *mahājanas*:

*rādhā manovṛtti latāṅkurāgatāḥ Kṛṣṇasya ye bhāvanayā tadātmatām
sūkṣmāyatāḥ prema sudhābhiṣekatas te niḥśṛtāḥ keśa miśād bahir dhruvam*

(Govinda Līlāmṛta 11,112)

"The sprouts of Rādhā's thought-vines have become bluish like Kṛṣṇa through constant meditation on Him. These thin, long sprouts are sprinkled by the nectar of love and come out in the form of Her hair." The peacockfeathers are certainly praiseworthy, because the Supreme Lord Vrajendra-nandana uses them to decorate His crown with. Thus everyone loves them, but such praises are removed by the beauty of Śrī Rādhā's braid:

*vilāsa visrastam avekṣya rādhikā śrī keśapāśāṁ nija puccha piñchayoḥ
nyakkāram āśaṅkya hriyeva bhejire girim camaryo vipinam śikhaṅḍinaḥ*

(Govinda Līlāmṛta 11,116)

"Seeing Rādhikā's loosened braid when She takes rest after enjoying with Kṛṣṇa, the peacocks shyly and fearfully flee into the forest, and the deer flee into the mountains, seeing that the lustre of their feathers and tails is defeated!"

Śrī Rādhikā's 60th name is ***netrānta sara vidhvaṁsī kṛta cānurajid dhṛtiḥ***, "She whose arrow-like glances destroy the patience of Kṛṣṇa, the victor over Cānūra". Śrī Rādhā's eyes are an ingredient of *mādana rasa*, thus even the slightest glance from these eyes baffles the transcendental youthful Cupid. In front of everyone Kṛṣṇa managed to kill the most powerful wrestler Cānūra in king Kaṁsa's arena, but even such a great hero as Kṛṣṇa faints when He is hit by the arrows coming from the corners of Śrī Rādhikā's eyes!

*venuḥ karān nipatitaḥ skhalitaṁ śikhaṅḍam bhraṣṭam ca pīta-vasanam vraja-rāja sūnoḥ
yasyāḥ kaṭākṣa sara ghāta vimūrchitasya tām rādhikām paricarāmi kadā rasena*

(Rādhā Rasa Sudhānidhi - 39)

"When can I blissfully worship that Rādhikā Whose arrow-like glances cause the prince of Vraja to faint, His yellow cloth to fall off, His crown to loosen and His flute to fall from His hand?" Just as a great hero faints when he is hit by the enemy's arrow, drops his bow and arrows and loses his clothes and ornaments, so Kṛṣṇa, although He is a powerful hero who effortlessly killed even the notorious wrestler Cānūra, also loses His patience and faints as soon as He is hit by the arrows of Śrī Rādhā's sidelong glances. Hence Śrīmatī is called *netrānta sara vidhvaṁsī kṛta cānurajid dhṛtiḥ*.

VERSE 24:

**SPHURAT KAIŚORA TĀRUṆYA SANDHI BANDHURA VIGRAHĀ
MĀDHAVOLLĀSAKONMATTĀ PIKORU MADHURA SVARĀ**

sphurat - blooming; *kaiśora* - adolescence; *tāruṇya* - youth; *sandhi* - conjunction; *bandhura* - beautiful; *vigrahā* - form; *mādhava ullāsaka* - delighter of Mādhava; *unmattā* - maddened; *pika* - cuckoo; *uru* - great; *madhura* - sweet; *svarā* - voice.

61) *Sphurat kaiśora tāruṇya sandhi bandhura vigrahā*: Whose beautiful form is a meeting between adolescence and youthfulness. 62) *Mādhavollāsaka*: Who delights Mādhava 63) *unmatta pikoru madhura svarā*: Whose voice is as sweet as a cuckoo.

Stavāmṛta Kaṇā Vyākhyā: Śrī Rādhārāṇī's holy names are automatically manifest within the heart of Śrīpāda Raghunātha, that is saturated with *viśuddha sattva*. It is as if Śrī Rādhārāṇī is personally present within this Śata-nāma Stotra. All these holy names become manifest, taking *mahābhāvamayī* Rādhā's beauty, sweetness, attributes and pastimes along. From this *stava* it can be somewhat experienced who Rādhārāṇī actually is. In this verse Śrīpāda reveals three names of Śrīmatī. ***sphurat kaiśora tāruṇya sandhi bandhura vigrahā*** "Her beautiful form is a meeting between adolescence and youthfulness" The word *sphurat* means 'manifest', which implies that Rādhikā's combined youthfulness and adolescence is eternally manifest, without beginning or end. Adolescence in the material bodies of men and women in this world are all temporary and mortal, because everything in this whole world consists of desire. Is there anything great and glorious in lust? Perhaps there is some in the heavenly planets. There are ever-youthful girls like Urvaśī and Rambhā, but even their bodies are material and temporary, lasting only for one day of Brahmā. Day by day our bodies perish, but in the spiritual world there is no creation and no destruction. There it is *koto caturānana mari mari yāoto na tuyā ādi avasānā*: "How many four-faced Brahmās are dying? There is no beginning and no end to You!" Only a heart enlightened by *viśuddha sattva* can somehow experience these things. Then it will be understood that this form is selfmanifest and cannot be seen with the material eyes. Only by Her grace this form can become manifest before the eyes. Śrī Rūpa Gosvāmī has written in *Bhakti Rasāmṛta Sindhu* (2.1.309):

*kaumāraṁ pañcamābdāntaṁ paugaṇḍaṁ daśamāvadhī
āṣoḍaśāc ca kaiśoraṁ yauvanaṁ syāt tataḥ param*

"Hari's *kumāra*-age lasts up to His fifth year, His *paugaṇḍa*-age up to His tenth, His *kaiśora*-age lasts until His sixteenth year, and after that He is *yauvana*." The *Kaiśora*-age is the best for *ujjvala-rasa* (erotic moods): *śraiṣṭhyam ujjvala evāsya kaiśorasya tathāpy adaḥ* (ibid. 2.1.311). According to 'Ujjvala Nīlamanī' there are four age-groups in the amorous *rasa*:

*vayaś caturvidham̐ tv atra kathitaṁ madhure rase
vaya-sandhis tathā navyaṁ vyaktaṁ pūrṇam̐ iti kramāt*

They are called puberty, *navya* (new), *vyakta* (obvious) and *pūrṇa* (full). In Bhakti Rasāmṛta Sindhu the ages of *navya*, *vyakta* and *pūrṇa* are called *ādya*, *madhya* and *śeṣa kaiśora* - '*ādyaṁ madhyaṁ tathā śeṣaṁ kaiśoraṁ trividhaṁ bhavet*' (B.R.S. 2.1.312) When Śrī Rādhārāṇī's youthfulness meets with Her adolescence, an amazing, unlimited charm takes possession of Her body. Śrī Kṛṣṇa is heard to have said:

sajani! aparūpa pekhaluṁ bālā!
himakara madana, milita mukha maṇḍala, tā'para jaladhara mālā
cañcala nayane, heri mujhe sundarī, mucakāyai phiri gelo
toikhone marame, madana jvara upajala, jīvaite saṁśaya bhelo
ahar-nīsi śayane, svapane āna nā heriye, anukhana soi dheyāna
tākara piriti, ki rīti nāhi samujhiye, ākula athira parāṇa
maramaka vedana, tohe parakāśala, tuhu ati catura sujāna,
so puna madhura, mūrati daraśāyabi, e rādhā-vallabha gāna

(Pada Kalpataru)

"O *sakhi!* I've seen an amazing young girl! The moon and Cupid met in Her face, above which was a string of monsoonclouds (Her hair)! This beautiful girl looked at Me with restless eyes, smirked at Me and turned away again. Then the fire of Cupid awoke in My heart and I wondered if I was still alive! Day and night, and even in My dreams, I don't see anyone else but Her! I always meditate on Her! I cannot understand the ways of Her love, and this upsets My heart! O *sakhi!* Show Her My heartache! You are very clever and bright! Show Me Her sweet form again!" Thus sings Rādhā Vallabha (Kṛṣṇa, or the poet).

Another name of Śrīmatī is ***mādhavollāsaka***, She who is always delighted by Mādhava. Kṛṣṇa's only task is to make His devotees happy and to fulfill their desires: *Kṛṣṇa sei satya kore, yei māge bhṛtya; bhṛtya vāñcha pūrti vinu nāhi anya kṛtya.* (C.C.) If just one drop of the *hlādinī śakti* enters into the devotee's heart and culminates into *prema*, Śrī Kṛṣṇa will always try to delight such a devotee. Śrī Rādhārāṇī is the presiding goddess of that pleasure-potency in very person, therefore to delight Rādhā is Mādhava's only engagement. Śrī Kṛṣṇa makes His Rādhikā happy by sporting with Her day and night in the groves of Vṛndāvana as the Dhīra Lalita-hero. *rātri dina kuñja kṛḍā kore rādhā saṅge; kaiśora vayasa saphala koilo kṛḍā raṅge* (C.C.) Although Kṛṣṇa is *ānanda svarūpa*, the personification of bliss, and *rasa svarūpa*, He is always attached to relishing the flavours of Śrīmatī's love for Him and He always tries to delight Her in so many ways. This is proven by Śrīmatī's own experience -

ki puchasi re sakhi! kānuka neho; eka jiu vihi se gaḍhalo bhina deho
kohilo kāhinī puchaye koto beri; nā jāni ki pāyai majhu mukha heri
vinu majhu daraśa paraśe nāhi jīva; mo vinu piyāse pāni nāhi pība
ūra vinu śeja paraśa nāhi pāi; cībahi vinu tāmbūla nāhi khāi
ghumera ālase yadi pālatiye pāsa; māna bhaye mādhava uṭhaye tarāsa
āna saṅe kāhinī nā sahe parāṇa; āna sambhāṣaṅe haraye geyāna

kohe kavi rañjana śuno vara nāri; tohāri parasa rase lubadha murāri

"Sakhi, what are you asking Me? The Creator has made Us as one soul with two bodies! Whenever I speak He inquires again what I said (wanting to hear My voice over and over again). I don't know what He gets from looking at My face! He cannot live without seeing Me and touching Me, and without Me He cannot drink water, even if He is thirsty. If He lays down tired He dares not turn to His other side. Afraid that I may be angry Mādhava gets up again. He cannot tolerate (Me) speaking with others - if this happens He loses Himself. Kavi Rañjana says: "Listen, O excellent girl! Murāri is very greedy for the taste of Your touch!"

Śrī Rādhikā's next name is *unmatta pikoru madhura svarā*, Her voice is as sweet as that of a drunken cuckoo. As soon as spring arrives, the cuckoos naturally become intoxicated with ecstasy, and when they eat the mangobuds their voices become very sweet. But Śrī Rādhārāṇī's voice is made of *mahā bhāva*, and its sweetness agitates even the cuckoos and makes nectar seem worthless. Śrī Rādhā's quality of *ramyavāk* (lovely voice) is explained in Ujjvala Nīlamanī:

*svadane vadane tava rādhike sphurati keyam ihākṣara mādhuri
vikalatām labhate kila kokilaḥ sakhi yayādyā sudhāpi mudhārthatām*

Śrī Kṛṣṇa told Rādhā: "What sweet words emanate from Your beautiful mouth! They agitate the cuckoos; what's more, they make even nectar seem worthless!" Therefore, *kohilo kāhinī puchaye koto beri*, whenever Śrī Rādhikā speaks, Kṛṣṇa thinks He has still not heard it properly and He asks Her again and again to repeat Her words.

VERSES 25-26:

**PRĀṆĀYUTA ŚATA PREṢṬHA MĀDHAVOTKĪRTI LAMPAṬĀ
KṚṢṆĀPĀṄGA TARAṄGODYAT SMITA PĪYŪṢA BUDBUDĀ
PUÑJĪBHŪTA JAGALLAJJĀ VAIDAGDHĪ DIGDHA VIGRAHĀ
KARUṆĀ VIDRAVAD DEHĀ MŪRTIMAN MĀDHURĪ GHAṬĀ**

prāṇa - life-airs; *ayuta* - thousands; *śata* - hundreds; *preṣṭha* - dear; *mādhava* - Mādhava; *utkīrti* - great glories; *lampaṭā* - attached; *kṛṣṇāpāṅga* - Kṛṣṇa's glances; *taraṅga* - waves; *udyat* - high; *smita* - smile; *pīyūṣa* - nectar; *budbudā* - bubbles; *puñjībhūta* - abundant; *jagat* - world; *lajjā* - shame; *vaidagdhī* - cleverness; *digdha* - anointed; *vigrahā* - form; *karuṇā* - compassion; *vidravat* - melting; *dehā* - body; *mūrtimat* - having a form; *mādhurī* - sweetness; *ghaṭā* - abundance.

64) *prāṇāyuta śata preṣṭha mādhavotkīrti lampāṭā*: Who is very attached to glorifying Mādhava, who is dearer to Her than hundreds of thousands of lives. 65) *kṛṣṇāpāṅga taraṅgodyat smita pīyūṣa budbudā*: Whose smile is like the nectar-bubbles floating on the high waves of Mādhava's glances. 66) *puñjībhūta jagal lajjā vaidagdhī*

***digdha vighrahā*: She whose form is anointed with great bashfulness for the world and great cleverness 67) *karuṇā vidravād dehā*: She whose body melts of compassion 68) *mūrtiman mādhurī ghaṭā*: She who is an abundance of sweetness personified.**

Stavāmṛta Kaṇā Vyākhyā: In the 25th and 26th verse Śrīpāda Raghunātha reveals 5 names of Śrīmatī Rādhārāṇī. One of Śrīmatī's holy names is ***prāṇāyuta śata preṣṭha mādhavotkīrti lampatā***: "She who is very attached to glorifying Mādhava, who is dearer to Her than hundreds of thousands of lives". Śrī Kṛṣṇa is naturally dearer than life to everyone, because He is the Self of the self, the full manifestation of the Supreme Self *paramātmā*. Because all love comes from Śrī Kṛṣṇa, we love ourselves, our bodies, our families, our countries and our friends. Hence nothing in the world is dearer to us than *rasamaya*, *premamaya*, *madhumaya* Śrī Kṛṣṇa. The beneficent Upaniṣads declare: *tad etat preyaḥ putrāt preyo vittāt preyo'nyasmāt sarvasmād antaratarām yad ayam ātmā* (Bṛhad Āraṇyaka 1.4.8) "This innermost *paramātmā* is dearer to us than all other things, such as sons and wealth". Who could ever be dearer to us than He for Whose sake our life-airs, intelligence, mind, soul, wife, son and wealth are so dear? Śrīmad Bhāgavata (10.23.27) says:

*prāṇa buddhi manaḥ svātma dārāpatya dhanādayaḥ
yat samparkāt priyā āsaṁs tataḥ ko'nya paraḥ priya*

Although Śrī Kṛṣṇa, who is even greater than the *paramātmā*, is dearer to the *jīvas* than the life-airs, this love cannot be experienced without *bhakti* and without grace. In the *go-vatsa-gopabālaka-haraṇa līlā* in the Bhāgavata (Canto Ten, Chapters 13-14) it is described that the people of Vraja loved Kṛṣṇa even more than their own children. Śrī Rādhārāṇī is *sākṣāt prema svarūpiṇī*, love personified, so Kṛṣṇa is dearer to Her than innumerable life-airs! She is most attached to Kṛṣṇa's qualities and fame. *Kṛṣṇa nāma guṇa yaśa avataṁsa kāne; Kṛṣṇa nāma guṇa yaśa pravāha vacane* (C.C.): "Kṛṣṇa name, attributes and fame adorn Her ears, Kṛṣṇa's name, attributes and fame are flowing in Her words".

Śrī Rādhārāṇī is so attached to describing Mādhava's glories, that She criticised all creatures that were black when She sang the song to the bumblebee (when the *gopīs* were separated from Kṛṣṇa, see Bhāgavata Canto 10, Chapter 47). The *sañcārī-bhāva* named *nirveda* (remorse) became so intense that She began to find fault in anyone who had a dark complexion. It was as if the bee then asked Her: "If Kṛṣṇa is so wrong, then why are You always speaking about Him?" To this She replied: "O bumblebee! I know it all, but still I'm unable to give up the treasure of speaking about Him! *dustyajas tat kathārthaḥ*. O bee! We can give up everything, even Your friend (Kṛṣṇa), but we cannot give up speaking about Him! We can still survive the painful separation from Your friend, but we cannot survive if we give up talking about Him. If we do so, our bodies will burn up in a fire of separation from Him!" This shows how greatly attached Rādhārāṇī is to speaking about Mādhava.

The next name of Śrīmatī is: ***kṛṣṇāpāṅga taraṅgodyat smita pīyūṣa budbudā***, She whose smile forms bubbles of nectar on the high waves of Kṛṣṇa's glances. Śrīpāda Raghunātha's *svarūpa* is Śrī Rādhārāṇī's eternal maidservant, and he has descended along with Śrī Gaurāṅga, who is Rādhā-Kṛṣṇa's combined form, as His beloved associate to make the whole world

acquainted with Śrī Rādhārāṇī and to take everyone along to Vraja's *nikuñjas*. Many people sing 108 names of their beloved deities, but in his Śāta-nāma stotra of Śrī Raghunātha, it is as if Śrī Rādhārāṇī is standing before us in Her very own form. In this Śāta-nāma stotram Śrīpāda reveals his Īsvārī as he sees Her in the Vraja-*nikuñja*.

Just as there are foam and bubbles arising on the waves of a turbulent river, similarly a foam- and bubble-like nectar-smile awakens on Śrīmatī's face when She sees the wave-like glances of Śrī Kṛṣṇa, who is like a flood of *rasa*. *rasa* is manifest in *bhāva* and *bhāva* is manifest in *rasa*. Śrī Kṛṣṇa is the full form of *rasa* and Śrī Rādhā is the full form of *bhāva*. The great wave of *rasa* that arises from the lustre of *rasa-svarūpa* Śrī Kṛṣṇa's glances creates the nectarean bubbles of Śrī Rādhā's smile as She relishes this *rasa*. Therefore this name of Hers is fully justified.

Another name of Śrī Rādhā is ***puñjibhūta jagal lajjā vaidagdhi digdha vigrahā***, She whose form is adorned with all the bashfulness of the world. Śrīmatī is the most shy girl. Bashfulness is a *sañcārī bhāva*. A *sañcārī bhāva* is like a wave on the ocean of *sthāyī bhāva* (one's permanent and predominant feelings), and these waves sometimes rise from that ocean and sometimes merge back into it again. Similarly waves of ecstatic love rise and fall on the ocean of Śrī Rādhārāṇī's beauty.

*navīna saṅgamākārya stavāvajñādīnā kṛtā
adhṛṣṭatā bhaved vṛdā tatra maunaṁ vicintanam
avaguñthana bhūlekhau tathādho mukhatādayaḥ*

(Bhakti Rasāmṛta Sindhu 2.4.113)

"Bashfulness, as opposed to boldness, is caused by a new meeting, a misdeed, praise or contempt. The shy person becomes quiet, thoughtful, covers the face, writes in the sand with the toes and lowers the face." All different examples of this are given in Bhakti Rasāmṛta Sindhu and Ujjvala Nīlamaṇi. Anyone wanting to know the specific details should consult these scriptures. It is as if all the shyness of the world is anointed as an unguent on Śrīmatī's body. This statement shows how prominently the *vyabhicārī-bhāva* of bashfulness is present in Śrīmatī.

The same counts for *vaidagdhi*, or cleverness. *kalā vilāsa digdhātmā vidagdha iti kīrtiyate*, "A person whose heart is anointed with different kinds of playfulness and artfulness is called Vidagdha". Śrīmat Rūpa Gosvāmīpāda gives an example in Ujjvala Nīlamaṇi how Vidagdha Śrīmatī is:

*ācāryā dhātu-citre pacana viracanā cāturī cārucittā
vāg yuddhe mugdhayanti gurum api ca girāṁ paṇḍitā mālyā-gumphe
pāṭhe śārī sukānām paṭur ajitam api dyūta kelīsu jīṣṇur
vidyāvidyota buddhiḥ sphurati rati-kalā śālinī rādhikeyam*

Gārgī told Kundalatā: "What more can I say about Rādhikā's expertise? She is the teacher by example in drawing pictures of mineral pigments, She's very expert in cooking, She can defeat even the *guru* (Kṛṣṇa, the Lord of Sarasvatī-devī) in verbal quarreling, She is a professor in the science of stringing garlands, She's very expert in teaching the male and female parrots

how to recite verses, She can conquer even the invincible Kṛṣṇa in the dice-game, She's a very qualified singer, and She knows all the arts of love."

Another of Śrīmatī's names is *karuṇā vidravat dehā*, "She Whose body melts with compassion." Compassion means that the heart melts, being unable to see others suffering. Compassion is a function of the heart, but here Śrīla Raghunātha dāsa Gosvāmī brings the astonishing news to the world that **Śrī Rādhā's body even melts with compassion!** God's mercy reaches its perfection by giving *prema*, or love of God, to the conditioned souls. Because Śrīmatī's body melts with compassion one attains *prema* simply by seeing Her, without any further need of *sādhana*, this was practically shown by Śrī Caitanya Mahāprabhu in the present age of Kali. Śrī Kṛṣṇa has assumed the luster and mood of Rādhā and has descended to earth as Gaura. Śrī Rādhā showed the world the result of Her molten body: She had turned into Gaura and had blessed all the people of the world with *prema*, without any other endeavour on their parts. This is Śrī Rādhā's compassion, not Kṛṣṇa's! Kṛṣṇa's compassion is a mental action, and therefore still slightly depends on the *jīva*'s own endeavour, but Śrī Rādhā's compassion is a physical action, and therefore does not depend on any separate endeavour.

Śrī Rādhā's next name is *mūrtiman mādhurī ghaṭā*, She in whose form endless sweetness is manifest. *mādhurī* and *mādhurya* are synonymous words. *mādhuryam asamordhvatayā sarva manoharaṁ svābhāvika rūpa guṇa lilādi sauṣṭhavam* (Śrī Jīva Gosvāmī): "Sweetness means natural all-enchanting and lovely forms, qualities and pastimes that have no equal and no superior." Vrajendranandana Himself is the great ocean of enchanting forms, qualities and pastimes, but even He is enchanted by Śrī Rādhā's lovely forms, qualities and pastimes, so much so that He even faints, although He is an ocean of bliss personified. He experienced it Himself that Śrī Rādhā's forms and attributes are superior to His —

*āmā hoite guṇī boḍo jagate asambhava; ekali rādhāte tāhā kori anubhava
koṭi kāma jini rūpa yadyapi āmāra; asamordhva mādhurya sāmīya nāhi yāra.....
mora rūpe āpyāyita hoy tribhuvana; rādhāra darśane mora juḍāya nayana
mora vanśī-gite ākarṣaye tribhuvana; rādhāra vacana hare āmāra śravaṇa
yadyapi āmāra gandha jagata sugandha; mora citta prāṇa hare rādhā aṅga gandha
yadyapi āmāra rase jagata sarasa; rādhāra adhara rasa āmā kore vaśa
yadyapi āmāra sparśa koṭindu śītala; rādhikāra sparśe āmā kore suśītala
ei mata jagatera sukha āmi hetu; rādhikāra rūpa guṇa āmāra jīvātu*

(Caitanya Caritāmṛta Ādi Chapter 4)

"It is impossible for anyone in this world to be more qualified than Me. I only experience that in Rādhā. Although My form defeats millions of Cupids and there is no peer to My sweetness, and although My form pleases the three worlds, seeing Rādhā soothes My eyes. The song of My flute attracts the three worlds, but Rādhā's words steal My ears. Although My odour scents the whole world, Rādhā's bodily fragrance steals My heart and consciousness. Although My taste sweetens the whole world the taste of Rādhā's lips subdue Me. Although My touch is cooler than millions of moons, Rādhikā's touch cools Me off. In this way I am the source of happiness for the world, but Rādhikā's form and qualities are My very life"

When Śrī Bilvamaṅgala Ṭhākura realized the sweetness of Kṛṣṇa in Vraja, he wondered: *mādhuryam eva nu* "Is this sweetness itself?" But when Kṛṣṇa saw Śrī Rādhā on the bank of

Rādhākūṇḍa, He said: *sākṣāt vā kim u mādhuri tanumatī*, "Is She sweetness becoming embodied?" Hence Śrī Rādhārāṇī is the empress of sweetness, and Her name *mūrtiman mādhuri ghaṭā* is justified.

VERSES 27-28:

**JAGAD GUṆAVATĪ VARGA GĪYAMĀNA GUṆOCCAYĀ
ŚACY ĀDI SUBHAGĀ VṚNDA VANDYAMĀNORU SAUBHAGĀ
VĪṆĀ VĀDANA SAṄGĪTA RĀSA LĀSYA VIŚĀRADĀ
NĀRADA PRAMUKHODGĪTA JAGADĀNANDI SAD YAŚĀḤ**

jagad - the world; *guṇavatī* - qualified girls; *varga* - class; *gīyamāna* - glorified; *guṇocayā* - for the attributes; *śacī* - the queen of heaven; *ādi* - and so; *subhagā* - fortunate women; *vṛnda* - group; *vandyamāna* - being praised; *uru* - great; *saubhagā* - great fortune// *vīṇā vādana* - playing the Vīṇā; *saṅgīta* - singing; *rāsa lāsya* - dancing the Rāsa; *viśāradā* - expert; *nārada pramukha* - headed by Nārada; *udgīta* - loudly sung; *jagadānandī* - delighting the world; *sad* - great; *yaśāḥ* - glories.

69) Jagad guṇavatī-varga gīyamāna guṇocayā: She whose praises are loudly sung by the most qualified women of the universe **70) śacyādi subhagā-vṛnda vandyamānoru saubhagā:** She who is incessantly praised by Śacī and other fortunate women. **71) vīṇā vādana saṅgīta rāsa lāsya viśāradā:** She who is very expert in playing the Vīṇā, singing, and dancing the Rāsa **72) nārada pramukhodgīta jagadānandī sad yaśāḥ:** She Whose world-delighting glories are loudly sung by the great saints, headed by Nārada.

Stavāmṛta Kaṇā Vyākhyā: In the 27th and 28th verse Śrīpāda Raghunātha glorifies four names of Śrī Rādhārāṇī. **jagad guṇavatī-varga gīyamāna guṇocayā:** "She whose praises are loudly sung by the most qualified women of the universe". Śrī Rādhā consists of *mahābhāva*, and all of Her attributes emanate from *mādanākhyā mahābhāva*. Even Kṛṣṇa, the transcendental youthful Cupid, cannot find the end to Her glories, what to speak of an insignificant living entity: *Kṛṣṇa yāra anta nā pāya jīva kon chāra* (C.C.). Just as there is no end to Kṛṣṇa's qualities, so there is no end to Śrī Rādhārāṇī's qualities, but still Śrī Rūpa Gosvāmī outlined 25 of them in his 'Ujjvala Nīlamanī':

*madhureyaṁ nava vayāś calāpāṅgojjvala smitā; cāru saubhāgya rekhāḍhyā gandhonmādita mādhavā
saṅgīta prasārābhijñā ramya vān narma paṇḍitā; vīṇitā karuṇā pūrṇā vidagdha pāṭavānvitā
lajjā-śīlā sumaryādā dhairyā gāmbhīryā śālinī; suvilāsā mahābhāva paramotkarṣa tarṣiṇī
gokula prema vasati jagacchreṇī lasad yaśāḥ; gurvarpita guru snehā sakhī praṇayitā vaśā
Kṛṣṇa priyāvalī mukhyā santatāśrava keśavā; bahunā kiṁ guṇās tasyāḥ saṅkhyātītā harer iva*

"She is sweet and young, She has restless eyes and a bright smile, She has beautiful lines of fortune on Her hands, Her fragrance intoxicates Mādhava, She is expert in singing, She speaks charming words, She is expert in joking, She is humble, full of compassion, clever, shy, respectful, patient, grave and playful. She thirsts after (giving Kṛṣṇa) the pinnacle of *mahā bhāva*, She has Her residence of love in Gokula (Vraja), Her glories pervade the whole universe, She is the object of Her superiors' affection, She is subdued by the love of Her girlfriends, and She is the chief of all of Kṛṣṇa's beloveds. Indeed, She fully controls Keśava! What more can I say about Her attributes? They are innumerable, just like Hari's!" All the detailed examples of these 25 attributes can be found in the 'Rādhā Prakaraṇa'-chapter of "Ujjvala Nīlamaṇi", and their glorifications can be heard from the mouths of all the other qualified women of the world. The beautiful girls of Vraja, who all have *mahā bhāva*, are glorifying these qualities because they directly experience them. Even the Queens of Dvārakā, headed by Rukmiṇī and Satyabhāmā, are glorifying them, but, although they greatly astonish them, they cannot personally experience them. According to their understanding, all the qualified women of the world glorify Śrī Rādhā's attributes. *jagacchrenī lasad yaśaḥ*: Her glories pervade the whole universe. Śrīla Rūpa Gosvāmī gives the following example in Śrī Ujjvala Nīlamaṇi:

*utphullaṁ kila kurvatī kuvalayaṁ devendra patnī śrutau
kundaṁ nikṣipatī viriñci grhiṇī romaśadhīr harṣiṇī
karṇottamaṁ sudhāṁśu ratna sakalaṁ vidrāvya bhadraṅgi te
lakṣmīm apy adhunā cakāra cakitāṁ rādhe yaśaḥ kaumudī*

Śrī Paurṇamāsī-devī told Śrī Rādhārāṇī: "O Rādhe! How wonderful is the power of the moonlight of Your fame! It makes all the lilies of the world blossom! When it falls on the ears of the Queen of the demigods (Śacī) it looks like white Kunda-flowers and it gives great delight to the herbs, that are considered to be Sāvitrī's (the wife of Lord Brahmā) bodily hairs. O Bhadrāṅgi (beautiful-limbed girl)! Even the goddess of fortune is amazed when She sees how the moonstones on Your earrings melt from the touch of these moonbeams!" From this we must understand that Sāvitrī was more amazed than Śacī, and that Lakṣmī was even more amazed than Sāvitrī by the attributes of Śrī Rādhā, that delight the whole world. Actually, Śrīmatī is *kṛṣṇera viśuddha prema ratnera ākara; anupama guṇagaṇa pūrṇa kalevara* (C.C.), A mine of jewels of pure love for Kṛṣṇa, whose transcendental body is full of all incomparable attributes.

Śrīmatī's next name is *śacyādi subhagā vṛnda vandyamānoru saubhagā*, She whose great fortune is praised by all the fortunate women, like Śacī-devī. Śrīmatī is the origin of all the goddesses of fortune, She is the Supreme goddess. She is Kṛṣṇa's most beloved; is there therefore a limit to Her fortunate? The more one loves Kṛṣṇa, the more fortunate one is. *premamaya vapu Kṛṣṇa bhakta premādhīna; śuddha prema-rasa guṇe gopikā pravīṇa* "Kṛṣṇa's body consists of love and He is controlled by the love of His devotees. The *gopikās* are the greatest lovers of Him, endowed with the qualities of pure *prema-rasa*." Śrī Rādhā is again the greatest of the *gopīs*; She alone has the *parama mahān prema*. Therefore She is praised even by Śacī-devī and other fortunate ladies. And they are still just *jīvātmās*! Even Kṛṣṇa's own consorts praise and covet Śrī Rādhā's fortune of love!

*yāhāra saubhāgya guṇa vāñche satyabhāmā; yāra ṭhāi kalā vilāsa śikhe vraja rāmā
yāra saundaryādi guṇa vāñche lakṣmī pārvatī; yāra pativratā dharma vāñche arundhatī*

yāra sad guṇa-gaṇera Kṛṣṇa nā pāna pāra; tāra guṇa gaṇibe kemone jīva chāra (C.C.)

"How can any insignificant living entity ever count the glories of She Whose quality of fortune is coveted by Satyabhāmā, from Whom the Vraja-gopīs learn all the artistic plays, Whose qualities of beauty are coveted by Lakṣmī and Pārvatī, whose principle of chastity is coveted by Arundhatī, Whose great qualities cannot even be counted by Śrī Kṛṣṇa Himself?"

The next name is **vīṇā vādana saṅgīta rāsālāsya visāradā**, She who is very expert in dancing the Rāsa, singing and playing the Vīṇā. Because of this She is also called Gāndharvā; this has been explained earlier. Rāseśvarī (Rādhā, the Queen of the Rāsa-dance) renders a matchless service to Śrī Śyāmasundara by dancing, singing, and playing musical instruments for Him during the Rāsa-dance.

*rādhikādi loiyā koilo rāsādi vilāsa; vāñcha bhari āsvādilo rasera niryāsa
kaiśora boyos, kāma, jagat sakala; rāsādi līlāya tina korilo saphala*

"Kṛṣṇa takes Rādhikā and other gopīs along to enjoy the Rāsa-dance and other pastimes; in this way He fulfills His desires for extracting transcendental *rasa*. With the Rāsa-dance He perfects the existence of adolescence, desire (Cupid), and the whole world." The Rāsa-līlā is Kṛṣṇa's main pastime and Rādhikā is Kṛṣṇa's main devotee. She is the connecting chain in His desire for the Rāsa-dance - *samyak sāra vāsanā kṛṣṇera rāsa-līlā; rāsa-līlā vāsanāte rādhikā śṛṅkhalā* (C.C.). In pastimes like the Rāsa dance Śrī Kṛṣṇa makes His youth, Cupid and the whole world a success by enjoying with the best of gopīs, Śrī Rādhārāṇī. There is a lot of Vīṇā-playing, singing and dancing in this Rāsa-festival, that is why Śrī Rādhā is extraordinarily expert in all these arts.

The next name of Śrīmatī is **nārada pramukhodgīta jagadānandi sad yaśā**, "She whose true glories, that delight the world, are sung by all the great sages, headed by Nārada". The more love is free from desire for personal sense gratification and thinks of Kṛṣṇa's sensual happiness, the more pure it is. The fame of the lover is then also that pure and delightful to the world. The love of the Vraja-gopīs is the most pure and is completely absorbed in Śrī Kṛṣṇa's happiness.

*ātma sukha duḥka gopīra nāhiko vicāra; Kṛṣṇa sukha hetu ceṣṭā mano vyavahāra
Kṛṣṇa lāgi āra sab kori parityāga; Kṛṣṇa sukha hetu kore śuddha anurāga (C.C.)*

"The gopīs don't consider their own happiness or distress; their activities and thoughts are solely dedicated to Kṛṣṇa's happiness. They have given up everything for Kṛṣṇa's sake and because they endeavour for Kṛṣṇa's happiness their love is pure." Śrī Rādhā's love is the zenith of purity. *nā gaṇi āpana duḥka, sabe vāñchi tāra sukha, tāra sukhe āmāra tāt parya; more yadi dile duḥkha, tāra hoy mahā-sukha, sei duḥka mora sukha varya* (C.C.) "I don't count My own happiness, I just desire His happiness. His happiness is My goal. If He becomes very happy by giving Me misery, then that misery is My greatest happiness." Śrīman Mahāprabhu has been able to say these words because He took Śrī Rādhā's feelings within the heart. *visuddha vrajera prema, yeno jāmbunada hema, ātma sukhera yāhā nāhi gandha* "The love of Vraja is as pure as gold from the Jambu-river. There is not a whiff of personal happiness there." This statement is also relating to this point. It was spoken, aiming at Śrī Rādhā's pure love.

In many places in the Śrī Nārada Pañcarātra Devarṣi Nārada has described Śrī Rādhā as the supreme *śakti*. Maharṣi Parāśara mentions this *parā-śakti* as being imperceivable by the speech and the mind, and only perceivable by *bhāgavata paramahamsas*, the topmost devotees. In his description of Śrī-Śrī Rāsa-*līlā*, the crownjewel of all *līlās*, *paramahamsa śiromaṇi* Śrīpāda Śuka Muni has elaborately described Her true, world-delighting glories. Although Śuka Muni did not directly mention the holy name of 'Rādhā', still, when reading other Purāṇas, there will be no difficulty in finding out that She is that Śrī Rādhā. In Bṛhad Bhāgavatāmṛta it is clearly explained that the purity of Rādhā's *prema* was the cause of Śuka Muni not mentioning Her holy name. This means that if Śuka Muni had mentioned Her name he would have remembered Her specifically and he would have become so ecstatic that he may never have been able to complete the recitation of the Bhāgavata to Parikṣit Mahārāja, who had only seven days left to live.

VERSES 29-30:

**GOVARDHANA GUHĀ GEHA GRHIṆĪ KUṆJA MAṆḌANĀ
CAṆḌĀMŚU NANDINĪ BADDHA BHAGINĪ BHĀVA VIBHRAMĀ
DIVYA KUNDALATĀ NARMA SAKHYA DĀMA VIBHŪṢITĀ
GOVARDHANADHARĀHLĀDI ŚṚṄĀRA RASA PAṆḌITĀ**

govardhana guhā - the cave of Govardhana; *geha* - house; *grhiṇī* - housewife; *kuṅja maṇḍanā* - ornament of the grove; *caṇḍāmśu* - the sun (he with fierce rays); *nandinī* - the daughter; *baddha* - bound; *bhaginī* - sister; *bhāva* - mood; *vibhramā* - error. *divya* - beautiful; *kundalatā* - Kundalatā; *narma sakhyā* - intimate friendship; *dāma* - string; *vibhūṣitā* - decorated; *govardhana-dhara* - Kṛṣṇa, the lifter of Govardhana Hill; *ahlādi* - delightress; *śṛṅgāra rasa* - erotic mellow; *paṇḍitā* - professor.

73) Govardhana guhā geha grhiṇī: She is the housewife in the caves of Govardhana Hill **74) Kuṅja maṇḍanā:** She is the ornament of the groves **75) Caṇḍāmśu nandinī baddha bhaginī bhāva vibhramā:** She mistakenly thinks Herself to be the sister of the Yamunā-river **76) Divya Kundalatā narma sakhyā dāma vibhūṣitā:** She is ornamented with the necklace of Kundalatā's intimate friendship **77) Govardhanadharāhlādi śṛṅgāra rasa paṇḍitā:** She is a professor in the science of delighting the lifter of Govardhana Hill with the erotic mellow.

Stavāmṛta Kaṇā Vyākhyā: In these two verses Śrīpāda Raghunātha mentions five names of Śrīmatī. One name of Śrīmatī is *govardhana guhā geha grhiṇī*, "The housewife in the caves of Govardhana Hill". The caves of Govardhana Hill, the best of Hari's servants, are more beautiful even than jewelled temples and they are a perfect place for Rādhā and Mādhava's amorous pastimes, because they are hidden and solitary. In them, Hari's greatest servant Śrī Girirāja always keeps jewelled bedsteads, jewelled lamps, golden pitchers with water, boxes with betelleaves, fans and other paraphernalia for devotional service. Just as an expert

housewife keeps her furniture neat and clean and keeps her paraphernalia all at the proper places, Śrī Rādhārāṇī always expertly keeps all the required paraphernalia for the loving service of Her Prāṇa Kānta (heart's lover) ready in the right places in the solitary caves of Govardhana Hill. Therefore She deserves the name *govardhana guhā geḥa grhiṇī*.

Śrīmatī's next name is ***kuñja-maṇḍanā***, She who adorns the groves by arriving there Herself. The meetings and enjoyments of Śrī Kṛṣṇa and His Vraja-consorts are not so comfortable as His meetings with Queens like Rukmiṇī and Satyabhāmā in Dvārakā or with Sītādevī in Ayodhyā. Although Śrī Rādhā and the Vraja-sundarīs are personally Śrī Kṛṣṇa's pleasure potency, Yogamāyā has given them an adulterous self-identification and has arranged for them to meet and enjoy with their Prāṇanātha through the factors of *bahu vāryamāṇatā*, many obstacles, *prachanna kāmata*, hidden love and *durlabhatā*, being rarely attained. Sometimes the endlessly beautiful and sweet Śrī Rādhārāṇī passionately goes out on *abhisāra* (rendez-vous) and eagerly waits for Her heart's lover in the *kuñja*, and sometimes Kṛṣṇa goes out to meet Her, seeing Her shining at the trystingplace like the goddess of the *nikuñja*. When Kṛṣṇa arrives in the grove before Śrī Rādhārāṇī has come, He endlessly waits for Her and feels as if the whole place, nay the whole world is empty without His Priyājī. When She then arrives, He thinks the empty *kuñja*-cottage has become most beautiful because of Her beauty, Her attributes and Her *prema*. Śrīpāda is Śrī Rādhārāṇī's eternal maidservant, and sticks to Her like Her shadow. Hence he has revealed the holy name of ***kuñja maṇḍanā*** through the experience of Śrī Kṛṣṇa.

Śrī Rādhā's next name is ***caṇḍāṁśu-nandinī baddha bhaginī bhāva vibhramā***, "She Who mistakenly thinks that the Yamunā-river is Her sister". The wonderfully sweet Rāsa-dance of Śrī-Śrī Rādhā-Mādhava, and other pastimes take place on the bank of the Yamunā. After dancing the Rāsa, Śrī-Śrī Rādhā Mādhava have a wonderful water-sport in the Yamunā. Yamunā is then so fortunate to be able to witness all Their intimate pastimes and to touch Them. Because Yamunā assists Her in different pastimes Śrīmatī thinks her to be Her sister.

Śrī Rādhā's paternal grandfather is named Mahībhānu, Her father is named Vṛṣabhānu, Her uncles are named Ratnabhānu, Subhānu and Bhānu, and Her father's sister is named Bhānumudrā. The sun consider himself nondifferent from them, because they all have the word *bhānu* (sun) in their names. Śrī Rādhārāṇī's holy name 'Vṛṣabhānujā' means 'born from the sun in the month of Jyaiṣṭha (April-May, when the astrological sign is Taurus or Vṛṣa), so the sun thinks Rādhārāṇī to be his daughter and Rādhārāṇī also thinks Herself to be the daughter of the sun. Therefore Śrī Rādhārāṇī also feels that Yamunā, who is known as Candāṁśu nandinī, or the daughter of the sun, is her sister.

Śrīmatī's next name is ***divya kundalatā narma sakhya dāma vibhūṣitā***, "She who is decorated with the necklace of Kundalatā's intimate friendship". Kundalatā is the wife of Kṛṣṇa's cousin Subhadra, and she is most dear to Śrī Rādhā. She always lives in Kṛṣṇa's abode Nandīśvara to assist Rādhā and Mādhava in Their different pastimes. Because She is such a good friend of Śrī Rādhārāṇī, Kundalatā plays a very special role. She brings Her from Yāvaṭa or Barṣāṇā to Kṛṣṇa's home Nandīśvara every morning to cook for Him, takes Her back to Her own village to place Her back into the hands of either Jaṭilā or Mukharā, and plays a very wonderful and *rasika* role in Her midday Rādhākunḍa-sports with Kṛṣṇa, like picking flowers, stealing Kṛṣṇa's flute, rambling in the forest, playing in the water, playing at dice or worshipping the sungod. Similarly at night Kundalatā plays a very unique role in Vṛndāvana's pastimes like the

Rāsa-festival. Thus it looks as if Śrī Rādhārāṇī is always ornamented by Kundalatā's intimate friendship.

Śrī Rādhā's next name is **govardhanadharāhlādi śṛṅgāra rasa paṇḍitā**, the professor in the science of delighting Giridhārī with the amorous mellows. As the Supreme Lord, Śrī Kṛṣṇa is the embodiment of all transcendental flavours and the full shelter of all *rasa*, or spiritual flavours. The Taitirīya Upaniṣad glorifies Him by stating *raso vai saḥ* and the Chāndogya Upaniṣad says *sarva rasaḥ*. When a drop of this *rasa* falls from Him, everything becomes tasty. Hence the Upaniṣads say: *etasyaivānandasyānyāni bhūtāni mātrām upajivanti*: "With His bliss He keeps all living entities alive." Because He is *rasa* itself, He is both the taste and the relisher, both the bee and the honey. He is always very eager to taste the love of His devotees, and thus He always enjoys new pastimes with His internal potency (the people of Vraja), tasting the highest mellow in His erotic pastimes with *mahā-bhāva svarūpinī* Śrī Rādhārāṇī. Although in Vraja-*līlā* He easily held the huge Govardhana Hill on His left little finger for a whole week, He drowns in the deep and ever-fresh ocean caused by the high and sweet waves of Her ecstatic love! Who is able to describe this? Śrīla Rūpa Gosvāmīpāda has written:

*atalatvād apāratvād āpto'sau durvigāhatām
sprṣṭaḥ paraḥ taṭasthena rasābdir madhuro mayā*

"The ocean of sweet, erotic *rasa* is bottomless, endless and difficult to enter. Nobody is able to find its shores. I'm simply standing on the shore of this vast ocean, picking up a single drop from it with my little finger, blessing my tongue by placing this drop on it." With this verse Śrīla Rūpa Gosvāmī ends his large book on the transcendental confidential erotic mellows of Vraja, 'Ujjvala Nīlamani'. With this it is determined how vast and confidential Vraja's *madhura rasa* is. The most learned teacher in the relish of this erotic mellow, Śrī Rādhikā, always keeps Śrī Kṛṣṇa immersed in an ocean of topmost bliss. Therefore Śrī Kṛṣṇa says:

*pūrṇānandamaya āmi cinmaya pūrṇa-tattva; rādhikāra preme āmāya korāya unmatta
nā jāni rādhāra preme āche kon bol; ye bole āmāre kore sarvadā vihvala
rādhikāra prema - guru, āmi sisya nata; sadā āmā nānā nrtye nācāya udbhata*

"Although I am full of transcendental bliss and I am the highest truth, Rādhikā's *prema* maddens Me. I don't know how much power Rādhā's love has, with which She always overwhelms Me. Rādhikā's love is the *guru*, and I am the disciple-dancer. She always keeps Me engaged in dancing different dances!"

VERSE 31:

**GIRĪNDRADHARA VAKṢAḤ ŚRĪḤ ŚAṆKHACŪḌĀRI JĪVANAM
GOKULENDRA SUTA PREMA KĀMA BHŪPENDRA PATTANAM**

girindra-dhara - Kṛṣṇa, the lifter of the king of mountains; *vakṣaḥ* - chest; *śrīḥ* - goddess of fortune; *śaṅkhacūḍāri* - Kṛṣṇa, the enemy of Śaṅkhacūḍa; *jīvanam* - the life; *gokulendra* - the king of Gokula; *suta* - the son; *prema* - love; *kāma* - lust; *bhūpendra* - the greatest king; *pattanam* - abode.

78) *Girīndradhara vakṣaḥ śrīḥ*: She is the goddess of fortune at the chest of Giridhārī 79) *Śaṅkhacūḍāri jīvanam*: She is the very life of Śaṅkhacūḍa's enemy 80) *Gokulendra suta prema kāma bhūpendra pattanam*: She is the abode of the love and lust of the prince of Gokula.

Stavāmṛta Kaṇā Vyākhyā: In this Śata nāma Stotra of Śrī Rādhā Śrīpāda Raghunātha glorifies the wonderful holy names of Premamayī. The waves of his sweet poetry quickly and forcefully dance towards the ocean of *rasa* named Rādhā, without cessation and without obstruction. The cleverness or wonderful variegatedness of *rasa* of the divine sweet intoxicating *mādanākhyā mahā bhāva* of Śrī Rādhā, who is sweetness personified and who is illuminated by passionate love for Kṛṣṇa, has become relishable for the aesthetic devotees (*rasika bhaktas*) in the form of these nectarean holy names.

Śrī Rādhā's 78th name is *girīndradhara vakṣaḥ śrīḥ*, the goddess of fortune staying on Giridhārī's chest. How wonderful is *premamayī* Śrī Rādhārāṇī's beauty on the chest on Śrī Kṛṣṇa, whose transcendental form is filled with beauty and sweetness! Nothing in the world can compare to Them! How many vain efforts haven't the poets made to describe the beauty of this scene? Everything in this world is made of five material elements. Is there anything in the world that could compare to *ānanda ghana mūrti* Śrī Kṛṣṇa and *prema ghana mūrti* Śrī Rādhā? Some compare Them with a sapphire studded with gold, but these are hard stones, while Rādhā and Kṛṣṇa are very soft and tender! Some poets maintain the softness and compare the divine Couple with a blue and a golden lotus, but lotus flowers close their petals at night and they wilt in due course of time, but Rādhā and Kṛṣṇa blossom day and night. Some poets compare the divine Couple with a fresh monsooncloud embraced by a lightningstrike, but these things are flickering, and Rādhā and Kṛṣṇa are permanently manifest. Some poets maintain this steadiness and compare Them to a fresh Tamāla-tree entwined by golden vines, but these things are immobile, while Rādhā and Kṛṣṇa are moving. All examples are futile. The Mahājanas have made all these comparisons to facilitate the people of the world in their conceptions, but they ultimately admit the Yugala Kiśora are incomparable!

*duhu mukha sundara ki dibo tulanā; kānu marakata maṇi rāi kāñcā sonā
nava gorocanā gorī kānu indīvara; vinodinī vijurī vinoda jaladhara
kanakera latā yeno tamāle beḍilo; nava ghana mājhe yeno vijurī paśilo
rāi kānu rūpera nāhiko upāma; kuvalaya cānda milalo eka ṭhāma
rasera āveśe duhuñ 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 (Rādhā) 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!"

Śrīmatī's next name is *śaṅkhacūḍāri jīvanam*, the very life of Kṛṣṇa, the enemy of the Śaṅkhacūḍa-demon. On the night of the Hori-*līlā* Śrī Kṛṣṇa and Śrī Baladeva were enjoying Themselves with the Vraja-sundarīs in Vṛndāvana, when a Yakṣa named Śaṅkhacūḍa, who was a follower of Kuvera, kidnapped those Vraja-sundarīs and took them towards the north. The *gopīs* wept anxiously, so Śrī Kṛṣṇa killed Śaṅkhacūḍa, took the Syamantaka-diadem from his head and handed the gem to His elder brother Baladeva. Understanding Śrī Kṛṣṇa's wish, Baladeva handed the gem to Madhumaṅgala, engaging him in offering it as a present to Śrī Kṛṣṇa's heart's beloved Śrī Rādhā. Śrī Rādhā is the very life of that Śaṅkhacūḍāri Kṛṣṇa. Śrī Rādhā's own experience is the proof of that -

<i>ki puchasi re sakhi! kānuka neho;</i>	<i>eka jiu vihi se gaḍhalo bhina deho</i>
<i>kohilo kāhinī puchaye koto beri;</i>	<i>nā jāni ki pāyai majhu mukha heri</i>
<i>vini majhu daraśa paraśe nāhi jīva;</i>	<i>mo vinu piyāse pāni nāhi pība</i>
<i>ūra vinu śeja paraśa nāhi pāi;</i>	<i>cibahi vinu tāmbūla nāhi khāi</i>
<i>ghumera ālase yadi pāḷaṭiye pāśa;</i>	<i>māna bhaye mādhava uṭhaye tarāsa</i>
<i>āna saṅe kāhinī nā sahe parāṇa;</i>	<i>āna sambhāṣaṇe haraye geyāna</i>
<i>kohe kavi rañjana śuno vara nāri;</i>	<i>tohāri parasa rase lubadha murāri</i>

"Sakhi, what are you asking Me? The Creator has made Us as one soul with two bodies! Whenever I speak He inquires again what I said (wanting to hear My voice over and over again). I don't know what He gets from looking at My face! He cannot live without seeing Me and touching Me, and without Me He cannot drink water, even if He is thirsty. I did not touch the bed the whole night, for He kept Me lying on His chest, and He will not chew any betelnuts that are not first chewed by Me. If He lays down tired, wanting to sleep, He dares not turn to His other side. Afraid that I may be angry, Mādhava gets up again. He cannot tolerate (Me) speaking with others - if this happens He loses Himself. Kavi Rañjana says: "Listen, O excellent girl! Murāri is very greedy for the taste of Your touch!"

Or: *jīvayatīti jīvana*. Without Śrī Rādhā's presence even millions of *gopīs* cannot please and satisfy Śrī Kṛṣṇa. Without Her He can not live. The best proof of that is Jayadeva's description of the Vasanta Rāsa (the vernal Rāsa-*līlā*). Seeing Śrī Kṛṣṇa meeting with billions of *gopīs* Śrī Rādhikā became jealous and went elsewhere, so Kṛṣṇa at once left all the *gopīs* to search for Her. *kaṁsārīr api saṁsāra vāsanābaddha śṛṅkhalām rādhām ādhāya hrdaye tatyāja vraja-sundarī*. But when He could not find Her anywhere He became afflicted by Cupid's arrows and sat down in a *kuñja* on the bank of the Yamunā to lament over Her.

*itas tatas tām anusṛtya rādhikām anaṅga bāṇa braṇa khinna mānasah
kṛtānutāpaḥ sa kalinda-nandinī taṭānta kuñje viśasāda mādhavaḥ
itas tataḥ bhrami kāhā rādhā nā pāiyā; viśāda korena kāma-bāṇe khinna hoiyā
śata koṭi gopīte nahe kāma nirvāpaṇa; ihātei anumāni śrī rādhikāra guṇa (C.C.)*

"Taking Rādhā, who was the binding link to His sexual desires, in His heart, Kāṁsa'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." (Gīta Govinda) "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."

Another name of Śrīmatī is ***gokulendra suta prema kāma bhūpendra pattanam***, She is the abode of king Cupid, that is actually love for the prince of Gokula. It is said *premaiva gopa rāmāṇām kāmam ityagamat pratham; ityuddhavādayo'pyetaṁ vāñchanti bhagavat priyāḥ* - The exclusive *prema* of the *gopīs* has become known as lust, and although the greatly beloved devotees of the Lord, such as Uddhava, covet this *prema* they cannot attain it." It is only the love of the devotees that can arouse desires in the heart of the Self-satisfied and Self-delighted Lord - that is the perfect nature of the devotees' love. The Lord's heart is eager to relish the mellows of their love according to the quantity and quality of their love. The love or transcendental lust of the Vraja-*gopīs* is awakening great lusty inebriation in the heart of Śrī Kṛṣṇa. But this lust is never mundane - He is the transcendental Cupid Himself, the mundane Cupid has no influence on His heart. The *gopīs'* desires to render erotic devotional service awaken a strong desire in Kṛṣṇa's heart to accept that loving service, and this is called erotic inebriation. The abode of Kandarpa-rāja, King Cupid, or rather His lovely jewel-studded palace is Śrī Rādhā. Śrī Rādhārāṇī's only purpose is to make the erotic pastimes in Vraja relishable, and the different other *gopīs* simply nourish these flavours. Hence the abode of Śrī Kṛṣṇa's hankering for erotic relish is Śrī Rādhā. *kṛṣṇera sakala vāñchā rādhāte rahe* (C.C.) "All of Kṛṣṇa's desires dwell in Rādhā."

VERSES 32-33:

**VR̥ṢA VIDHVAṂSA NARMOKTI SVA NIRMITA SAROVARĀ
NIJA KUṆḌA JALAKRĪḌĀ JITA SAṆKARṢAṆĀNUJĀ
MURAMARDANA MATTEBHA VIHĀRĀMṚTA DĪRGHIKĀ
GIRĪNDRADHARA PĀRĪNDRA RATI YUDDHORU SIMHIKĀ**

vṛṣa - bull; *vidhvaṁsa* - destroyer; *narma* - joking; *ukti* - words; *sva* - own; *nirmita* - made; *sarovarā* - lake; *nija* - own; *kuṇḍa* - pond; *jala* - water; *krīḍā* - play; *jita* - defeating; *saṅkarṣaṇa* - Balarāma; *anujā* - younger brother. *muramardana* - Kṛṣṇa, the subduer of Mura; *matta* - mad; *ibha* - elephant; *vihāra* - enjoyment; *amṛta* - nectar; *dīrghikā* - lake; *girīndradhara* - the holder of the king of mountains; *pārīndra* - lion; *rati* - erotic; *yuddha* - fight; *uru* - great; *simhikā* - lioness.

81) *Vṛṣa-vidhvaṁsa narmokti svanirmita sarovarā*: She made Her own lake after the bull-killer Kṛṣṇa spoke joking words to Her. 82) *Nija kuṇḍa jalakrīḍā jita saṅkarṣaṇānujā*: She defeats Kṛṣṇa in a waterfight in Her own lake 83) *Muramardana mattebha vihārāmṛta dīrghikā*: She is like a nectar-pond of enjoyment for the mad elephant Kṛṣṇa 84) *Girīndradhara pārīndra rati yuddhoru simhikā*: She is a lioness who fights erotic battles with the Giridhārī-lion.

Stavāmṛta Kaṇā Vyākhyā: In these two verses Śrīpāda Raghunātha reveals the 81st to 84th holy name of Śrī Rādhārāṇī. One of Śrīmatī's names is **Vṛṣa-vidhaṃsa narmokti svanirmita sarovarā:** "She made Her own lake after the bull-killer Kṛṣṇa spoke joking words to Her". After Śrī Kṛṣṇa killed Ariṣṭāsura, a demon who had assumed the form of a bull, the *gopīs* made fun of Him, calling Him 'bullkiller' and telling Him that He could touch them again after He had bathed in all the holy rivers of the world first. Hearing the *gopīs'* words, Śrī Kṛṣṇa struck the ground with His left heel and thus created Śyāmakunḍa. Then He called all the holy rivers into it and bathed in them. Then He joked with the *gopīs*, saying that He had created such a vast holy water, but what virtuous activities had they ever performed? Hearing Śrī Kṛṣṇa's joking words, Śrī Rādhārāṇī also became desirous to create a beautiful *kuṇḍa*, so when She saw a large hole on the west of Śyāmakunḍa, where Ariṣṭāsura had struck the ground with his hooves, She went there with all of Her *sakhīs* to dig the soil out with Her bare hands and make a charming *kuṇḍa* within a matter of two *daṇḍas* (48 minutes). Seeing the beauty of Śrī Rādhā's *kuṇḍa* Śrī Kṛṣṇa became very happy and told the holy waters to come from Śyāmakunḍa and fill up Śrī Rādhārāṇī's *kuṇḍa*. Śrī Rādhā then jokingly said that all Her work would have been spoiled if the water from Śyāmakunḍa, that had been polluted by the sin of killing a bull, would be brought into Her *kuṇḍa* and that She and Her *sakhīs* would get pure water from Mānasa Gaṅgā to fill up Her *kuṇḍa*. Then, on Kṛṣṇa's indication, all the holy waters arose from Śyāmakunḍa and offered choice devotional prayers unto Śrī Rādhārāṇī. When Śrī Rādhārāṇī became satisfied with their praises and offered them to ask Her a boon, the holy waters asked Her the boon to reside in Her *kuṇḍa*. Then Śrīmatī allowed them to come to Her own *kuṇḍa*, so the holy waters blissfully broke the dam between Śyāmakunḍa and Rādhākuṇḍa and filled up Śrī Rādhākuṇḍa. In this way Śrī Rādhākuṇḍa was manifest and filled with all the holy waters through the joking words of Śrī Kṛṣṇa.

Another name of Śrīmatī's is **nija kuṇḍa jalakṛīḍā jita saṅkarsaṇānujā**, She who defeats Balarāma's younger brother, Śrī Kṛṣṇa, in watersports performed in Her own lake. Śrī Rādhākuṇḍa is non different from Śrī Rādhārāṇī, so the *kuṇḍa* is as dear to Him as She is.

yathā rādhā priyā viṣṇos tasyāḥ kuṇḍam priyam tathā
sarva gopīṣu saivaikā viṣṇor atyanta ballabhā (Padma Purāṇa)

"Of all the *gopīs* Śrī Rādhā is very dear to Śrī Kṛṣṇa, and just as Śrī Rādhā is dear to Him, so is Śrī Rādhākuṇḍa." *yei kuṇḍe nitya Kṛṣṇa rādhikāra saṅge; jale jala-keli kore - tīre rāsa raṅge* (C.C.) "In the water of that *kuṇḍa* Kṛṣṇa eternally sports with Śrī Rādhikā and dances the Rāsa on the shore."

Once, at midday, Śrī-Śrī Rādhā-Śyāma's watersports take place in the *kuṇḍa*. Śrīpāda Raghunātha, in his *kiṅkarī svarūpa*, stands on the bank of the *kuṇḍa* and witnesses these watersports. The *sakhīs* dress the divine Couple in suitable clothes: Śrī Rādhārāṇī in a thin white *sārī* and Śyāmasundara in a beautiful white bathingdress. The *sakhīs* are standing all around and Kundalātā is the referee (this means that They will fight for a wager). The *kiṅkarīs* stand on the shore and witness the waterfight.

Śrī Rādhā-Śyāma begin to sprinkle Each other with water. All of Śrīmatī's limbs become wet and thus become clearly visible through Her thin white *sārī*; when Śyāma sees the sweetness of Śrīmatī's limbs He becomes enchanted. How beautiful are Śrīmatī's hands when She splashes Kṛṣṇa with water, how sweetly Her bangles jingle on Her wrists, and how wonderful is the

beauty of Her eyes and Her face! All this causes Śyāma's body and mind to become pierced by Cupid's arrows. Thus even a hero like Saṅkarṣaṇānuja, powerful Balarāma's younger brother, must accept defeat. The whole *kuṇḍa* reverberates with songs of Śrī Rādhārāṇī's glories, the *sakhīs*, the *mañjarīs*, the birds, the bees and the monkeys. Thus a tumultuous ecstatic sound arises from Śrī Rādhākuṇḍa: "Rādhe Jaya! Rādhe Jaya!" Śrī Raghunātha dāsa hears this and sees Svāminī's victory, and therefore calls Her *nija kuṇḍa jalakrīḍā jita saṅkarṣaṇānujā*.

One of Śrīmatī's holy names is ***muramardana mattebha vihārāmṛta dīrghikā***, She who is a nectarpond where the mad Kṛṣṇa-elephant sports. Kṛṣṇa is the ocean of all transcendental mellows, but the erotic mellow is the chief. He is like the embodiment of *śṛṅgāra rasa*. The poet Jayadeva sang in Gīta Govinda: *śṛṅgāra sakhi mūrtimān iva*: "O dear friend! Kṛṣṇa is like erotic mellows personified!" *mūrtimān śarīrī śṛṅgāra iva śṛṅgāra rasa iva* (Tīkā - Prabodhānanda Sarasvatīpāda) Śrī Kṛṣṇa is like transcendental erotic mellows assuming a body. The Vraja-sundarī *gopīs* can arouse all kinds of transcendental erotic desires in Him because of their pure selfless love. Just as Kṛṣṇa is full erotic mellows personified, so Śrī Rādhārāṇī is full *mahā bhāva* personified. Only full *mahābhāva* is able to fulfill the desires of full erotic mellows (personified by Kṛṣṇa) for the relish of fully sweet mellows. Just as a mad elephant freely enjoys in a large lake of nectar, so Śrī Kṛṣṇa is like a mad elephant that freely enjoys in the nectar-lake of Śrī Vṛṣabhānu-nandinī Śrī Rādhārāṇī's love for the fulfillment of His erotic desires. No one but She can accomplish this.

Śrīmatī's next name is ***girīndradhara pārīndra ratī yuddhoru simhikā***, She is the lioness who fights erotic battles with the king of lions named Giridhārī. The pastimes of Śrī-Śrī Rādhā-Mādhava are nothing else but the sweet meetings between the great principles of transcendence and love divine, who both swim in a lake of delicious pastimes, making Each other ever-more happy. Śrī Rūpa Gosvāmī defines Śrī-Śrī Rādhā-Mādhava's *sambhoga* (enjoyment in union) of Rādhā and Mādhava as follows in Ujjvala Nīlamanī:

*darśanāliṅganādīnām ānukūlyān niṣevayā
yūnor ullāsam ārohan bhāvaḥ sambhoga irṣyate*

Śrī Viśvanātha Cakravartī comments: *ānukūlyāt paraspara sukha tāt-paryakatvena pārāsparikādityarthaḥ*: (Ānanda Candrikā) "The hero and heroine only want to please Each other and therefore They look at Each other and embrace Each other. This is called *sambhoga*, or actual enjoyment." Kṛṣṇa wants to make Rādhārāṇī happy by accepting Her *mādana rasa*-service, and thus He commences the erotic battle, and Śrīmatī also commences the erotic battle just to please the transcendental young Cupid (Kṛṣṇa) with Her *mādanākhyā mahā-bhāva* loving service. Therefore Her name *ratī yuddhoru simhikā* is fully justified.

VERSES 34-35:

**SVA TANŪ SAURABHONMATTĪ KṚTA MOHANA MĀDHAVĀ
DORMŪLOCCĀLANA KRĪDĀ VYĀKULĪ-KṚTA KEŚAVĀ**

**NIJA KUṆḌA TAṬĪ-KUṆJA KḶṚPTA KELI KALODYAMĀ
DIVYA MALLI KULLĀSI ŚAYYĀKALPITA VIGRAHĀ**

sva - own; *tanū* - body; *saurabha* - fragrance; *unmatti* - maddening; *kṛta* - doing; *mohana* - enchanting; *mādhavā* - Mādhava; *dormūla* - armpit; *uccālana* - moving; *kṛḍā* - playfully; *vyākulī* - anxious; *kṛta* - making; *keśavā* - Keśava. *nija* - own; *kuṇḍa* - pond; *taṭī* - on the shore; *kuṅja* - grove; *kḶṛpta* - making; *keli* - pastimes; *kalā* - arts; *udyamā* - commencing; *divya* - beautiful; *malli* - jasmine; *kula* - multitude; *ullāsi* - blissful; *śayya* - bed; *ākalpita* - decorates; *vigrahā* - form.

85) *Sva tanu saurabhonmattī kṛta mohana mādhavā*: She enchants Mādhava with the maddening fragrance of Her body **86) *Dor-mūlocālanā kṛḍā vyākulikṛta keśavā*: She agitates Keśava by playfully moving Her armpits** **87) *Nija kuṇḍataṭī kuṅja kḶṛpta keli kalodyamā*: She begins artful pastimes in a grove on the bank of Her lake** **88) *Divya malli kulollāsi śayyākalpita vigrahā*: Who decorates a bed made of blissful, beautiful Jasmine-flowers by lying down on it.**

Stavāmṛta Kaṇā Vyākhyā: In these two verses Śrīpāda Raghunātha reveals four names of Śrī Rādhā, from the 85th to the 88th. One of Śrīmatī's holy names is ***sva tanū saurabhonmattī kṛta mohana mādhavā***, She who maddens and enchants Mādhava with Her own bodily fragrance. One of the 25 qualities of Śrī Rādhā that are described by Śrī Rūpa Gosvāmī in Ujjvala Nīlamanī is *gandonmādita mādhavā*; She maddens Mādhava with Her fragrance. Śrī Rūpa Gosvāmī gives the following example of this attribute:

*vallīmaṇḍala pallavālibhir itaḥ saṅgopanāyātmano
mā vṛndāvana cakravartini kṛthā yatnaṁ mudhā mādhavi
bhrāmyadbhiḥ sva vīrodhibhiḥ parimalair unmādanaiḥ sūcitāṁ
Kṛṣṇas tāṁ bhramarādhipaḥ sakhi dhuvan dhūrto dhruvaṁ dhāsyati*

Tuṅavidyā-*sakhī* told Śrī Rādhikā: "O Mādhavi! You are the most important person in Vṛndāvana; You can never hide Yourself. You're simply wasting Your efforts trying to hide Yourself between the vines and sprouts! Your maddening fragrance spreads all around and cannot tolerate Your efforts to hide Yourself. It will surely reveal Your presence! The bold kingbee, Śrī Kṛṣṇa, does not consider time or circumstances; He is violently shivering and He will surely come to drink (enjoy) You!" With Her sweet bodily fragrance Śrīmatī enchants even enchanting Mohana (Kṛṣṇa), who maddens all the *gopīs* and all the other women of the world with His bodily fragrance. Accepting Rādhā's mood, Śrīman Mahāprabhu went mad over Kṛṣṇa's bodily fragrance and sang:

*kasturī lipta nīlotpala, 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 poiśe, sarva kāla tāhā boise,
Kṛṣṇa pāśe dhari loiyā yāy*

"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. O *sakhi*! Kṛṣṇa's fragrance maddens the world! It enters the womens nostrils and remains sitting there, holding them and taking them to Kṛṣṇa!"

*hare nārīra tanu mana, nāsā kore ghūrṇana,
khasāya nīvi bāurī, chuṭāya keśa bandha.
kori āge bāurī, nācāya jagat nārī,
heno ḍākāti Kṛṣṇa aṅga gandha.
sei gandhera vaśa nāsā, sadā kore gandhera āśā,
kabhu pāya kabhu nāhi pāy
pāile piyā peṭa bhore, pio pio tabhu kore,
nā pāile ṭṛṣṇāya mori jāya (C.C.)*

"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! This scent controls the nose, that always yearns for this odour. Sometimes it gets it, and sometimes not. When he gets it he drinks it to his fill, and when he does not get it he dies of thirst."

Although Mohana Mādhava's bodily fragrance is so intoxicating, Rādhārāṇī is able to enchant even Him with Her bodily fragrance. In his auspicious invocation of Śrī-Śrī Rādhā-Rasa Sudhānidhi, Śrī Prabodhānanda Sarasvatī has written that Śrī Kṛṣṇa considers Himself blessed when He catches even a whiff of fragrance from Śrī Rādhārāṇī's veil:

*yasyāḥ kadāpi vasanāncala khelanottha dhanyātidhanya pavanena kṛtārtha mānī
yogīndra durgama gatir madhusūdano'pi tasyā namo'stu vṛṣabhānu-bhuvo diśe'pi*

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

Śrī Rādhā's next name is ***dormūloccālana krīḍā vyākulī kṛta keśavā***, She agitates Keśava with the playful movements of Her armpits. Kṛṣṇa is named Keśava because He destroyed the powerful Keśī-demon, and because He is the creator of even Brahmā (*kā*) and Śiva (*īśa*). But although He is so great and powerful, the playful movements of these armpits can agitate Him. Śrī Rūpa Gosvāmī shows how one of the physical messages a girl can give is 'showing the armpits':

*aṅgulī sphoṭanam vyāja sambhramādy aṅga samvṛtiḥ
padā bhūlekhanam karṇa kaṇḍūtis tilaka kriyā*

*veśa kriyā bhruvor dhūtiḥ sakhyām āśleṣa tāḍane
daṁśo'dharasya hārādi gumpho maṇḍana śiṅgitam
dormūlādi prakāṭanam Kṛṣṇa nāmābhilekhanam
tarau latāyā yogādyāḥ Kṛṣṇasyāgre syur āṅgikāḥ*

"Stretching out the fingers, feigned respect, shyly 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 ways in which a girl shows Kṛṣṇa Her desires." Actually, only pure selfless love, devoid of all feelings of awe and reverence, can subdue Kṛṣṇa. This is why the sweet selfless love of the *gopīs*, who only think of Kṛṣṇa's happiness, fully captures Him. Śrī Kṛṣṇa is subdued according to the amount of love His devotee gives Him, and Śrī Rādhā has the greatest love for Him, hence She alone controls and agitates Him completely.

Śrīmatī's next name is ***nija kuṇḍataṭi kuñja kḷṛpta keli kalodyamā***, She who commences Her artistic sports in a grove on the bank of Her own lake. Śrīmatī considers Śrī Rādhākuṇḍa to be Her own. On the four banks of this *kuṇḍa* are the groves of Her eight chief girlfriends, that have been named after them. There is no better place in Vraja for Rādhā and Mādhava to play Their intimate pastimes than Śrī Rādhākuṇḍa, the most hidden lake at the base of Govardhana Hill. Here, at the place which is called Vraja's crownjewel, *premamayī* Śrī Rādhārāṇī blissfully and freely makes Her Lord relish the full nectar of erotic mellows every day at midday. She is most expert in revealing Her artful sports in the different groves that are situated on the bank of Her Śrī Rādhākuṇḍa, which is a place of free enjoyment like no other place. Being totally surrendered to Rādhākuṇḍa, Śrī Dāsa Gosvāmī can experience all these pastimes there vividly and thus he reveals this holy name.

Śrīmatī's next name is ***divya mallikulollāsi śayyākalpita vighrahā***, She Who lays Her tender body on a bed made of beautiful and blissful Jasmine-flowers. Just as Śrīpāda Raghunātha revealed the name "She who commences Her artistic sports in a grove on the bank of Her own lake", similarly, by the grace of the *kuṇḍa*, now a wonderfully sweet picture of Kuṇḍeśvarī's pastimes unfolds before the eyes of Kuṇḍāśrayī Śrīpāda. Śrīpāda Raghunātha now reveals a few names according to a playful sport he witnessed in a transcendental vision. In this vision Śrīpāda sees Śrīmatī decorating a bed of Jasmine-flowers in a sweet grove on the shore of his beloved Rādhākuṇḍa by laying Her tender body on it. This bed of flowers has been made by the *kuñja-dāsīs* (maidservants in the groves) of divine, or inconceivable (*divya*) Jasmine-flowers. Inconceivable, because even these soft flowers are described as bruising Śrī Rādhā's tender body:

*abhinava nava mālikāmayam sā śayana-varaṁ nisi rādhikādhiśiṣye
na kusuma paṭalam darāpi jaglau tad anubharāt tanur eva sabraṇāsīt*

Śrī Rūpa Mañjarī told Śrī Rati Mañjarī: "O *sakhi*! Last night Rādhikā lay on this nice bed of soft Jasmine-flowers, but just see how amazing! The flowers are not even slightly wilted, but I can see clear signs of bruises on Rādhikā's tender limbs! From now on you'd better not make any of such beds anymore, O *sakhi*!" The Jasmine flowers are *divya* or inconceivable because they please Śrīmatī's tender body, despite the fact that they didn't wilt. This is why the flowers

are called *ullasita*, or pleasant, in the verse. In a transcendental vision Śrīpāda reveals a name wherein he sees Śrīmatī lying on this bed.

VERSES 36-40:

**KṚṢṆA VĀMA BHUJA NYASTA CĀRU DAKṢIṆA GAṆḌAKĀ
SAVYA BĀHU LATĀBADDHA KṚṢṆA DAKṢIṆA SAD-BHUJĀ
KṚṢṆA DAKṢIṆA CĀRŪRU ŚLIṢṬA VĀMORU RAMBHIKĀ
GIRĪNDRADHARA DHṚG VAKṢO MARDI SUSTANA PARVATĀ
GOVINDĀDHARA PĪYŪṢA VĀSITĀDHARA PALLAVĀ
SUDHĀ SAÑCAYA CĀRŪKTI ŚĪTALĪKṚTA MĀDHAVĀ
GOVINDODGĪRṆA TĀMBŪLA RĀGA RAJYAT KAPOLIKĀ
KṚṢṆA SAMBHOGA SAPHALĪ KṚTA MANMATHA SAMBHAVĀ
GOVINDA MĀRJITODDĀMA RATI PRASVINNA SANMUKHĀ
VIŚĀKHĀ VĪJITA KRĪDĀ ŚRĀNTI NIDRĀLU VIGRAHĀ**

Kṛṣṇa - Kṛṣṇa; *vāma* - left; *bhuja* - arm; *nyasta* - placed; *cāru* - beautiful; *dakṣiṇa* - right; *gaṇḍakā* - cheek; *savya* - left; *bāhu* - arm; *latā* - vine; *baddha* - bound; *Kṛṣṇa* - Kṛṣṇa; *dakṣiṇa* - right; *sad* - good; *bhuja* - arm; *Kṛṣṇa* - Kṛṣṇa; *dakṣiṇa* - right; *cāru* - beautiful; *uru* - thigh; *śliṣṭa* - embraced; *vāma* - left; *uru* - thigh; *rambhikā* - banana; *girīndradhara* - Kṛṣṇa, the lifter of the king of mountains; *dhṛg* - held; *vakṣaḥ* - chest; *mardī* - crushed; *sustana* - good breasts; *parvatā* - mountain; *govinda* - Govinda; *adhara* - lips; *pīyūṣa* - nectar; *vāsita* - scented; *adhara* - lips; *pallava* - buds; *sudhā* - nectar; *sañcaya* - abundances; *cāru* - beautiful; *ukti* - words; *śitalī* - cooling; *kṛta* - doing; *mādhava* - Mādhava; *govinda* - Govinda; *udgīrṇa* - belching out; *tāmbūla* - betelnuts; *rāga* - colour; *rajyat* - shining; *kapolikā* - cheek; *Kṛṣṇa sambhoga* - Kṛṣṇa's enjoyment; *saphalī* - successful; *kṛta* - doing; *manmatha* - Cupid; *sambhavā* - birth; *govinda* - Govinda; *mārajita* - wiped; *uddāma* - great; *rati* - erotic play; *prasvinna* - sweating; *sat* - good; *mukha* - face; *viśākhā vījita* - fanned by Viśākhā; *krīdā* - play; *śrānti* - fatigue; *nidrālu* - sleeping; *vigrahā* - form.

89) *Kṛṣṇa vāma bhujānyasta cāru dakṣiṇa gaṇḍakā*: She places Kṛṣṇa's left arm on Her beautiful right cheek 90) *Savya bāhu latābaddha Kṛṣṇa dakṣiṇa sad bhujā*: She holds Kṛṣṇa's right arm with Her vine-like left arm. 91) *Kṛṣṇa dakṣiṇa cārūru śliṣṭa vāmoru rambhikā*: Her banana-like left thigh is embraced by Kṛṣṇa's enchanting right thigh. 92) *Girīndradhara dhṛg vakṣo mardī sustana parvatā*: Her mountain-like breasts are crushed by Giridhārī's hard chest 93) *Govindādhara pīyūṣa vāsitādhara pallavā*: Her sprout-like lips are scented with the nectar of Govinda's lips 94) *Sudhā sañcaya cārūkti śitalīkṛta mādhavā*: Her beautiful nectar-words cool Mādhava 95) *Govindodgīrṇa tāmbūla rāga rajyat kapolikā*: Her cheeks are colored by the spots of betelnuts chewed by Govinda 96) *Kṛṣṇa sambhoga saphalī kṛta manmatha sambhavā*: Her erotic pastimes with Kṛṣṇa have made Cupid's birth a success 97) *Govinda mārajitoddāma rati prasvinna sanmukhā*: Her perspiring pretty face is wiped by

Govinda after intense lovemaking 98) Viśākhā vijita krīḍā śrānti nidrālu vighrahā: Who is fanned by Viśākhā after She falls asleep, exhausted from making love.

Stavāmṛta Kaṇā Vyākhyā: In verses 36 to 40 Śrīpāda reveals ten names of Śrīmatī. Śrīmatī Rādhārāṇī is the embodiment of Śrī Kṛṣṇa's loving enjoyment. *Kṛṣṇake korāya śyāma-rasa madhupāna; nirantara pūrṇa kore kṛṣṇera sarva kāma* (C.C.) "She makes Kṛṣṇa drink the honey beverage called *śyāma rasa* (the erotic juice) and She always fulfills all of Kṛṣṇa's desires." *prema rasa ghana mūrti* Śrī Rādhā is the embodiment of the fulfillment of all the desires for *śṛṅgāra rasa* that awaken in the heart of Śrī Kṛṣṇa, the *śṛṅgāra rasa ghana mūrti*. Śrīpāda Raghunātha has revealed these ten names after getting an uninterrupted vision of the loving Yugala-pastimes on the bank of Śrī Rādhākuṇḍa. In the previous verse Śrīpāda Raghunātha described how Śrī Rādhārāṇī was lying on a bed of Jasmine flowers in a grove on the bank of Her own lake. Now he sees Kṛṣṇa smilingly entering that grove and lying down next to Śrīmatī. Śrīmatī places Her beautiful right cheek on His left arm, using it as a pillow. Her charming cheek is like a golden mirror that She places before Kṛṣṇa's arm, that shines like a sapphire staff, thus making the complexions mix with Each other. Śrīpāda Kavi Karnapūra has written:

*rādhābhāso marakatamayim kurvate Kṛṣṇa kāntim
Kṛṣṇasyābhā api ca haritam kurvate dhāma tasyāḥ
sthāne sthāne yadi nivasatas tau tadā gaura nīlāv
eka sthāne yadi bata tadā tulyābhāsau vibhātaḥ*

(Alaṅkāra Kaustubha)

"Śrī Rādhā's golden lustre makes Kṛṣṇa's bluish luster look like green emeralds, and golden Rādhā also looks like a green gem in front of blue Kṛṣṇa. When They are separated, then Kṛṣṇa is purely blue and Rādhā is golden, but when They are together, Their bodily luster merges and They shine with equal splendor". When Śrī Raghunātha sees the sweetness of Kṛṣṇa's left arm near Śrīmatī's right cheek, he gives Śrīmatī the name ***Kṛṣṇa vāma bhujānyasta cāru dakṣiṇa gaṇḍakā***.

Now Kṛṣṇa turns around on the bed, so that He faces Śrī Rādhā. Śrīmatī's left vine-like arm now holds Kṛṣṇa's right arm. Śrī Kṛṣṇa's arm is called *sad bhujā*, a beautiful arm, here, but in contact with the Vraja-sundarīs they are very hard. Śrīman Mahāprabhu, taking Śrī Rādhā's mood in His heart, experienced how beautiful and at the same time hard Kṛṣṇa's arms are.

*subalita dirghārgala,
dui śāila chidre poiśe,*

*Kṛṣṇa bhujā yugala,
nārīra hṛdaye damśe,*

*bhujā nahe - Kṛṣṇa sarpa kāy
more nārī se viśa jvālāy* (C.C.)

"Kṛṣṇa's arms are like long strong bolts. They are not arms - they are the bodies of black snakes! They enter the space between the two mountain-like breasts of the women and enter their hearts to bite them, causing them to die of the burning poison." But when Kṛṣṇa's bold arm is touched by *mahābhāvamayī* Śrī Rādhā's left vine-like arm, it loses its hardness and becomes a *sad bhujā*, a good arm. Śrī Raghunātha, in his *kiṅkarī svarūpa*, experiences that and calls Śrīmatī ***savya bāhulatābaddha Kṛṣṇa dakṣiṇa sad bhujā***.

Śrī Kṛṣṇa's right thigh embraces Śrīmatī's left thigh. In Govinda Lilāmṛta (16.25) it is described how beautiful Kṛṣṇa's thighs are.

*marakata-maṇi stambha rambhā stambha sambhedi dhātrā
bhuvana bhavana mūla stambhatām lambhitām yat
yuvati nicaya cetaḥ pīlu nīlāśma kīlām
praṇayatu hari jaṅghā yugmatham ho vighātam*

"Hari's thighs 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 of Hari destroy all sins!" Kṛṣṇa's right thigh beautifully embraces Rādhā's left thigh, that is as lovely as a bananatree:

*svasthityaiva stambhita svarṇa rambhāstambhārambhe divyatosyāḥ sujaṅghe
dhātrānaṅgoṣṇārta kṛṣṇebha śīta cchāyā-śālā stambhatām lambhite ye*

"Śrī Rādhikā's nice thighs shine like stunned golden bananas, or the foundation pillars of a shading house, placed by the Creator to give soothing shade to the Kṛṣṇa-elephant who is heated with lust." (Govinda Lilāmṛta 11,55) Experiencing the beauty of these thighs, Śrī Raghunātha calls his Īśvarī **Kṛṣṇa dakṣiṇa cārūru śliṣṭa vāmoru rambhikā**.

Śrīmatī's big, mountain-like breasts are rubbing Giridhārī's broad chest. Giridhārī was not at all tired when He held the huge Govardhana Hill on His left little finger for seven days, but when He simply glanced at Śrī Rādhā's mountain-like breasts, He began to perspire and His hands began to shiver. The simple-hearted cowherders, headed by Nanda, then tried to help Kṛṣṇa lifting the hill by holding up their canes and reeds. When Kṛṣṇa saw this, He smiled and became steady again. This is the wonderful power of Rādhā's mountain-like breasts! Mahāprabhu, accepting Rādhā's mood, experienced how bold and shameless Giridhārī's chest is:

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

"Kṛṣṇa's chest is raised and broad, and is decorated with the goddess of fortune and the mark of Śrīvatsa. This chest is just like a dacoit, that is expert in turning the minds and the breasts of hundreds of thousands of Vraja-goddesses (*gopīs*) into Hari's servants!" When Śrī Raghunātha sees this hard and broad chest rubbing Rādhā's mountain-like breasts, he justly names Śrīmatī: **girīndradhara dhṛg vakṣo mardī sustana parvatā**.

Enchanted by Śrī Rādhā's beauty, Kṛṣṇa now begins to drink the nectar of Her lips (kissing Her) again and again, thus scenting Her lips with the nectar of His own lips. The nectar of Govinda's lips is very precious, only the most fortunate souls can get it: "*sukṛti labhya phelā lavaḥ*".

*se phelāra eka lava, nā pāy devatā sab,
ei dambhe kevā pātiyāy
bahu janma puṇya kore, tabe sukṛti nāma dhare,*

se sukṛti tāra lava pāy (C.C.)

"Even one drop of this nectar cannot be obtained by any of the demigods. Who can be proud of that? When you are virtuous for many births, you are called *sukṛti*, and then you may get a drop." This nectar consists of the remnants of Śrī Kṛṣṇa's chewed food and betelnuts and the fortunate souls are blessed with their nectarean relish. But the *madhura rasavatī gopīs* are especially eager to taste this nectar in an amorous mood, and therefore they are always very jealous of Kṛṣṇa's flute, that always drinks plenty of this nectar (Śrīmad Bhāgavata 10.21.9):

*gopyaḥ kim ācarad ayaṁ kuśalaṁ sma veṇur dāmodarādhara sudhām api gopikānām
bhūṅkte svayaṁ yad avaśiṣṭa rasaṁ hradīnyo hṛṣyat tvaco'sru mumucus taravo yathāryāḥ*

"O *gopīs*! What virtuous acts has this flute performed, that it can always drink the nectar from Dāmodara's lips, that is coveted by the *gopīs*? The rivers (by whose water the bamboo was nourished) appear with their hair standing on end (in the form of blooming lotus flowers) while the trees are shedding tears of joy, as if they are elders of a divine child!" In the mood of Śrī Rādhā Śrīman Mahāprabhu relished the meaning of this verse in the following astonishing way:

*gopīgaṇa! koho sabhe koriyā vicāre
kon tīrthe kon tapa, kon siddha mantra japa
ei veṇu koilo janmāntare?*

"O *Gopīs*! Tell me after due consideration: "In which holy place has this flute performed penances? Which perfect *mantra* has he practised in his previous life?"

*heno kṛṣṇādhara sudhā, ye koilo amṛta mudhā,
yāra āśāya gopī dhare prāṇa.
e veṇu ayogyā ati, eke sthāvara puruṣa jāti
sei sudhā sadā kore pāna*

"The nectar from Kṛṣṇa's lips makes ordinary nectar seem useless. Hoping for this nectar, the *gopīs* manage to stay alive. This flute is very unqualified; it is just an inert male being, but still it always drinks this nectar."

*yāra dhana nā kohe tāre, pāna kore balātkāre,
pite tāre ḍākiyā jānāya
tāra tapasyāra phala, dekho ihāra bhāgya-bala,
ihāra ucchiṣṭa mahājane khāya*

"Although this nectar is the property of the *gopīs*, he drinks it by force and calls them loudly to drink it also. Look how fortunate he is on the strength of his austerities. Even the great devotees are eating his remnants!"

*mānasa gaṅgā kālindī, bhuvana pāvanī nadī,
Kṛṣṇa yadi tāte kore snāna.
veṇura jhūṭādhara rasa, hoiyā lobhe paravaśa,*

sei kāle harṣe kore pāna

"When Kṛṣṇa bathes in world-sanctifying waters like the Mānasa Gaṅgā and the Yamunā, these rivers are overcome by greed and blissfully drink the nectarean saliva that sticks on this flute."

*eto nārī rahu dūre, vṛkṣa saba tāra tīre,
tapa kore para upakārī
nadīra śeṣa rasa pāiyā, mūla dvāre ākarṣiyā,
kene piye bujhite nā pāri*

"What to speak of these women (the above-mentioned waters are female, Ed), even the trees on their shores are practising penance, for the benefit of others. They suck up this saliva in the river through their roots. Why do they drink like that? We can't understand!"

*nijānkure pulakita, puṣpe hāsya vikaṣita,
madhu-miṣe vahe aśru dhāra.
veṇura māni nija jāti, āryera yeno putra nāti,
vaiṣṇava hoile ānanda vikāra*

"The buds on these trees are goos pimples of ecstasy, their blooming flowers are their happy smiles and their trickling honeydrops are their tears. They consider the flute to belong to their own species, just as an honorable person is ecstatic when his son or grandson becomes a Vaiṣṇava-devotee." (Caitanya Caritāmṛta). Greed after the precious nectar of Govinda's lips extends the *gopīs'* feelings, making them more subtle than subtle. Realizing how nicely Śrīmatī's lips are scented by this nectar, he calls Her ***govindādharma pīyūṣa vāsītādharma pallavā***

Śrīmatī laughs and talks with Her Lord, and He reciprocates in so many ways. In this way they spend so much time prattling: *vacana amiyā rasa, anukhana piyaluṁ, śrutipute paraśa nā bheli* "I have drunk the nectar of His (Her) words constantly, but it is as if it has not even reached my earlobe yet!" Śyāma is like a Cakora-bird that can never be satiated by the nectarean elixir of Śrīmatī's words. *kohilo kāhinī, puchaye koto beri*: He wants to hear Her voice again and again, so He repeatedly asks Her to repeat whatever She said. The *gopīs* of Vraja consider their ears to be useless holes if they don't hear Kṛṣṇa's sweet nectarean words.

*kṛṣṇera madhura vāṇī, amṛtera taraṅginī,
tāra praveśa nāhi ye śravaṇe
kānākaḍi chidra sama, jānaho sei śravaṇa,
tāra janma hoilo akāraṇa (C.C.)*

"Kṛṣṇa's sweet words are like waves of nectar, and the ears of those who do not hear them are like holes in a coin. Such people have taken birth for nothing." The *gopīs'* eyes are like Cakora-birds that subsist on Kṛṣṇa's nectarean words. Without this nectar they would die of thirst.

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

ruddy eyes are big and wide and full of compassion". Śrī Kṛṣṇa dāsa Kavirāja writes in his Sāraṅga Raṅgadā-commentary on this verse: *taruṇe madana madodgāriṇi svato madhupānena cāruṇe ca vijanādīnā tac chramāpanodanārthanḥ hr̥dy udgatā yā karuṇā tad udgāriṇi ca svato vipule āyate ca nayane yasya*: "Young Kṛṣṇa's eyes are naturally reddish, because He is always very lusty and drunk from honey-wine, but compassion for Śrī Rādhikā, who is very tired of lovemaking, makes them even wider and bigger." Tenderly He wipes Śrīmatī's face. Seeing this transcendental pastime, Śrīpāda Raghunātha calls Śrīmatī **govinda mārjitoddāma rati prasvinna sanmukhā**. In his *mañjarī-svarūpa*, Śrī Raghunātha now enters the *kuñja* and engages herself in devotional service.

Meanwhile Viśākhā-*sakhī*, who is nondifferent from Śrī Rādhā at heart, enters the *kuñja* and, seeing how tired Rādhā and Mādhava are, she begins to fan Them, taking a fan in her own hand. Exhausted Rādhā and Mādhava close Their eyes and fall asleep on Their love-bed. Seeing this, Śrī Raghunātha calls Śrī Rādhā **viśākhā vijita krīḍā sānti nidrālu vighrahā**, She who falls asleep of loving fatigue, being fanned by Viśākhā. Śrī Raghunātha dāsa, in his *kiṅkarī-svarūpa*, assists Viśākhā in this fanning. Suddenly the transcendental vision disappeared. Remembering his vision of this pastime Śrīpāda then writes down this name.

VERSES 41-42:

**GOVINDA CARAṆA NYASTA KĀYA MĀNASA JĪVANĀ
SVA PRĀṆĀRBUDA NIRMAÑCHYA HARI PĀDA RAJAḤ KAṆĀ
AṆU-MĀTRĀCYUTĀDARŚA ŚAPYAMĀNĀTMA LOCANĀ
NITYA NŪTANA GOVINDA VAKTRA ŚUBHRĀMŚU DARŚANĀ**

govinda caraṇa - Govinda's lotus feet; *nyasta* - placed; *kāya* - body; *mānasa* - mind; *jīvana* - life; *sva* - own; *prāṇa* - life-airs; *arbuda* - billions; *nirmañchya* - worship; *hari pāda rajaḥ* - Hari's footdust; *kaṇā* - speck; *aṇu* - atom; *mātra* - only; *acyuta adarśa* - not seeing Kṛṣṇa; *śapyamāna* - cursing; *ātma* - own; *locanā* - eyes; *nitya* - ever; *nūtana* - new; *govinda vaktra* - Govinda's face; *śubhrāmśu* - moon; *darśanā* - seeing.

99) **Govinda caraṇa nyasta kāya mānasa jīvanā**: She has placed Her body, mind and life at Govinda's lotus feet 100) **Sva prāṇārbuda nirmañchya hari pāda rajaḥ kaṇā**: She worships a single speck of Hari's footdust with billions of Her own life-breaths 101) **Aṇu-mātrācyutādarśa śapyamānātma locanā**: She curses Her eyes for even split second that She does not see Acyuta 102) **Nitya nūtana Govinda vaktra śubhrāmśu darśanā**: She beholds the ever-fresh moonlike face of Govinda.

Stavāmṛta Kaṇā Vyākhyā: In these two verses Śrīpāda Raghunātha reveals four holy names of Śrī Rādhā. One of Śrīmatī's well-deserved holy names is **Govinda caraṇa nyasta kāya mānasa jīvanā**: "She who has placed Her body, mind and life at Govinda's lotus feet".

Kṛṣṇamayī - *Kṛṣṇa yāra antare bāhire* (C.C.) Śrīmatī sees everything full of Śyāma, hence She is known as *Kṛṣṇamayī*. Once, before Their love-affair began (*pūrva rāga*) She saw the whole world full of Śyāma simply by once hearing His name. A *dūtī* then went to Śyāmasundara to tell Him of Śrīmatī's condition, saying:

<i>locana śyāmara,</i>	<i>vacanahi śyāmara,</i>	<i>śyāmara cāru nicola</i>
<i>śyāmara hāra,</i>	<i>hṛdaya maṇi śyāmara,</i>	<i>śyāmara sakhī koru kora</i>
	<i>mādhava, ithe jani bolabi ān</i>	
<i>acapala kulavati,</i>	<i>mati umatāyali,</i>	<i>kiye tuhuñ mohinī jān</i>
<i>maramahi śyāmara,</i>	<i>parijana pāmara,</i>	<i>jhāmara mukha aravinda,</i>
<i>jhara jhara lorahi,</i>	<i>lolita kājara,</i>	<i>vigalita locana ninda</i>
<i>manamatha sāgara,</i>	<i>rajani ujāgara,</i>	<i>nāgara tuhuñ kiye bhora</i>
<i>govinda dāsa,</i>	<i>kotohu āśoyāsabo,</i>	<i>milabohi nanda kiśora</i>

"Her eyes are Śyāma (bluish), Her words are Śyāma, Her beautiful veil is Śyāma, Her necklace is Śyāma, Her heart's gem is Śyāma, and She embraces Her girlfriend named Śyāmā. Mādhava, what more can I tell You? This steady married girl has become mad, being enchanted by You! Her heart is Śyāma, but Her lotus-like face turned pale. Tears trickle from Her eyes, washing away Her eyeliner. O Hero! She has sleepless nights, swimming in an ocean of lusty desires, completely absorbed in thinking of You! Govinda dāsa will console You in so many ways, assuring You that You will meet Nanda Kiśora!" Therefore, when They meet, She offers everything to Śyāma's lotus feet:

	<i>bandhu! ki āra bolibo āmi</i>	
<i>jivane marane,</i>	<i>janame janame,</i>	<i>prāṇanātha hoio tumi</i>
<i>tomāra caraṇe,</i>	<i>āmāra parāṇe,</i>	<i>bāndhilo premera phāṅsi</i>
<i>sab samarpiyā,</i>	<i>ek mon hoiyā,</i>	<i>niścoy hoilām dāsī</i>
<i>bhāviyāchilām,</i>	<i>e tin bhuvane,</i>	<i>āra mora keho āche</i>
<i>rādhā boli keho,</i>	<i>śudhāite nāi,</i>	<i>ḍārābo kāhāra kāche</i>
<i>e kule o kule,</i>	<i>du kule gokule,</i>	<i>āpanā bolibo kāy</i>
<i>śītala boliyā,</i>	<i>sāraṇa loinu,</i>	<i>o duṭī kamala pāy</i>
<i>nā ṭhelaho chale,</i>	<i>abalā akhale,</i>	<i>ye hoy ucita tora</i>
<i>bhāviyā dekhinu,</i>	<i>prāṇanātha vine,</i>	<i>gati ye nāhiko mora</i>
<i>āṅkhira niṁṣe,</i>	<i>yadi nāhi dekhi,</i>	<i>tabe se parāṇa mori</i>
<i>caṅḍī dāsa kohe,</i>	<i>paraśa ratana,</i>	<i>golāya gāṅthiyā pori</i>

"O Friend! What more can I say? In life or in death, birth after birth, You are the Lord of My life! My heart is bound to Your lotus feet with the noose of love, and I have fixed My mind on giving everything to You as a maidservant! I thought: Is there anybody else for me in all the three worlds? Nobody's asking for Rādhā; with whom should I stay? Should I call Myself a girl from this family, that family, or both families (of my father and of my father in law) in Gokula? I took shelter of Your lotus feet, knowing them to be very cool! Don't kick this weak and innocent girl away! Do whatever is right. I think and I see that I have no other shelter but the Lord of My life. If I don't see You simply because of the blinking of My eyes, then I will die. Caṅḍī dāsa sings: I have bound a touchstone around my neck and I'm wearing it!"

The more a devotee loves Govinda, the more he is able to give his body, mind and heart to His lotus feet. Śrīmatī Rādhārāṇī has the greatest love for Govinda, so Her surrender to Govinda's lotus feet is also supreme. Therefore the name **govinda caraṇa nyasta kāya mānasa jīvanā** is fully justified.

Śrīmatī's next name is **sva prāṇārbuda nirmañchya hari pāda rajaḥ kaṇā**, She worships a single speck of Hari's footdust with billions of Her life-airs. The word *nirmañchana* means 'āratrika'. With lamps the deity's misfortune is burned, with water in a conchshell He is showered with nectar, and with a clean cloth all evils are wiped away for Him. Although the Lord's body is transcendental, and no mishap can happen with it, still, out of love for Him, these things are done. The lover is always concerned about the beloved, especially the devotees of Vraja, who are filled with sweet feelings of pure love and who have no feelings of awe and reverence for Kṛṣṇa. On the one hand Kṛṣṇa is dearer to them than millions of life-airs, and on the other hand they think His body is softer than butter, so the hearts of the Vraja-premikas are always powerfully rocked by worries about His well-being. There is always some demon causing disturbance in Vraja, who knows what danger our Kṛṣṇa may be in now! Mother Yaśodā, always afraid that Kṛṣṇa may be attacked by some demoniac monster, daily binds protecting strings around Kṛṣṇa's wrists, and Nanda bābā feeds the *brāhmaṇas* and donates cows to them, just to make sure that Kṛṣṇa will remain safe. Śrī Rādhārāṇī has the greatest love for Kṛṣṇa, therefore She worships not just His body, but even a single speck of His footdust with millions of life-airs. This is due to Her *mādana mahābhāva* for Him, and this is only possible in Her.

Śrīmatī's next name is: **aṇu mātrācyutādarśa śapyaṃānātma locanā** She curses Her eyes for blinking, if She cannot see Her beloved Acyuta for even a moment! This great ecstasy is called *kṣaṇa kalpatā*, or considering a single moment to last for millions of ages (when one is separated from the beloved) and is a symptom of the Vraja-sundarīs' *mahā-bhāva*. This means that if they don't see Śrī Kṛṣṇa, such an intolerable fire of separation will start to blaze that they consider a single moment to be as long as a *kalpa*. This is a symptom of *rūḍha mahā bhāva*. In Śrī Rādhārāṇī even *divyonmāda* (divine madness), the summit of *adhirūḍha mahābhāva*, is manifest in times when She is separated from Kṛṣṇa. Śrī Caitanya Mahāprabhu, accepting this *viraha bhāva* of Śrī Rādhā, similarly cursed His eyes that a thunderbolt could hit them:

vaiṣṇī-gānāmṛta dhāma, lāvaṇyāmṛta janmasthanā,
ye nā dekhe se cānda vadana
se nayane kibā kāj, poḍu tāra mātthe bāj,
se nayana rahe ki kāraṇa

"What is the use of the eyes of anyone who does not see this moonlike face, that is the abode of nectarean flute-songs and the birthplace of all nectarean elegance? Let a thunderbolt fall on that person's head!"

nitya nūtana govinda vaktra śubhrāṃśu darśanā is the next name of Śrīmatī, and it means: She beholds Govinda's ever-fresh moonlike face. This is the symptom of *anurāga*. Such *anurāgamayī bhakti* causes one to experience the forms, attributes and pastimes of Śrī Kṛṣṇa as ever-fresh and new. Śrī Rūpa Gosvāmī defines *anurāga* as follows in Ujjvala Nīlamanī:

sadānubhūtim api yaḥ kuryān nava navaṃ priyam
rāgo bhavan nava navaḥ so'nurāgaḥ itiryate

"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*." In the eyes of an *anurāgavatī* (girl with *anurāga*) Śrī Kṛṣṇa's sweet form is fresh at every moment and appears as if never experienced before. Just as flowing water is always fresh, so Śrīmatī's experience of Kṛṣṇa's sweetness is also ever-fresh. When She saw Kṛṣṇa standing on Govardhana Hill, near His self-erected toll station, Śrī Rādhārāṇī told Vṛndā:

*prapannaḥ panthānaṁ harir asakṛd asmann nayanayor
apūrvoyaṁ pūrvam kvacid api na dṛṣṭo madhurimā
pratīke'py ekasya sphurati muhur aṅgasya sakhi yā
śriyas tasyaḥ pātum lavam api samarthā na dṛg iyam*

"O *sakhi*! Surely I have seen Hari again and again, but I've never seen Him so wonderfully sweet as now! My eyes aren't able even to relish a single drop of the beauty of each of His limbs!" (Dāna Keli Kaumudī, quoted in Ujjvala Nīlamanī) Therefore Śrīmatī is called *nitya nūtana govinda vaktra śubhrāṁśu darśanā*. Śrī Govinda is ever-fresh, Śrī Rādhā is ever-fresh and each and every item of Their playground Śrī Vṛndāvana is ever-fresh, blessing the *premika* with ever-fresh relish. Śrīla Vidyāpati Ṭhākura, experiencing this freshness, wrote the following song:

<i>nava vṛndāvana,</i>	<i>nava nava tarugaṇa,</i>	<i>nava nava vikasita phula</i>
<i>navala vasanta,</i>	<i>navala malayānila,</i>	<i>mātala nava alikula</i>
	<i>viharai navala kiśora</i>	
<i>kāḷindī pulina,</i>	<i>kuñja nava śobhana,</i>	<i>nava nava prema vibhora</i>
<i>navala rasāla,</i>	<i>mukula madhu mātiyā,</i>	<i>nava kokila kula gāya</i>
<i>nava yuvatigaṇa,</i>	<i>cita umatāyai,</i>	<i>nava rase kānane dhāy</i>
<i>nava yuvarāja,</i>	<i>navala nava nāgarī,</i>	<i>mīlaye nava nava bhāti,</i>
<i>niti niti aichana,</i>	<i>nava nava khelana,</i>	<i>vidyāpati mati māti</i>

"Vṛndāvana is new, the trees are new, the blooming flowers on them are new, the spring is new, the Malayan breezes are new and the intoxicated bumblebees are new. The young adolescent Couple plays in the new groves on the bank of the Yamunā, absorbed in ever-fresh feelings of love. The young cuckoos sing, drunk with the honey oozing from the fresh mango-blossoms, and the young girls, their hearts in great jubilation, run to the forest with new feelings. The young prince and the ever-young heroine have a splendid new meeting and They nicely play new games, that madden the heart of Vidyāpati."

VERSES 43-45:

**NIHŚĪMA HARI MĀDHURYA SAUNDARYĀDY EKA BHOGINĪ
SĀPATNYA DHĀMA MURALĪ MĀTRA BHĀGYA KAṬĀKṢINĪ
GĀḌHA BUDDHI BALA KRĪḌĀ JITA VAMŚĪ VIKARṢINĪ
NARMOKTI CANDRIKOTPHULLA KṚṢṆA KĀMĀBDHI VARDHINĪ**

**VRAJA CANDRENDRIYA GRĀMA VIŚRĀMA VIDHU-ŚĀLIKĀ
KṚṢṆA SARVENDRIYONMĀDI RĀDHETY AKṢARA YUGMAKĀ**

niḥsīma - unlimited; *hari mādhuburya* - Hari's sweetness; *saundarya* - beauty; *ādi* - and so; *eka* - only; *bhoginī* - enjoyer; *sāpatnya* - of the co-wife; *dhāma* - abode; *muralī* - flute; *mātra* - only; *bhāgya* - fortune; *kaṭākṣiṇī* - girl who blinks; *gāḍha* - deep; *buddhi* - intelligence; *bala* - strength; *krīḍā* - play; *jita* - defeating; *vaṁśī* - flute; *vikarṣiṇī* - pulling away; *narma* - joking; *ukti* - words; *candrikā* - moonlight; *utphulla* - increasing; *Kṛṣṇa kāma* - Kṛṣṇa's desire; *abdhi* - ocean; *vardhinī* - increaser; *vraja candra* - the moon of Vraja; *indriya* - senses; *grāma* - multitude; *viśrāma* - rest; *vidhu-śālikā* - veranda; *Kṛṣṇa sarva indriya* - all of Kṛṣṇa's senses; *unmādi* - maddening; *rādhā iti* - Rādhā, thus; *akṣara* - syllables; *yugmakā* - couple.

103) *Niḥsīma Hari mādhuburya saundaryādy eka bhoginī*: She's the only enjoyer of Hari's unlimited beauty and sweetness. 104) *Sāpatnya dhāma muralī mātra bhāgya kaṭākṣiṇī*: She glances at the fortune of Her co-wife, Kṛṣṇa's Muralī-flute 105) *Gāḍha buddhi bala krīḍā jita vaṁśī vikarṣiṇī* : She defeats Kṛṣṇa in an intelligence-game and then snatches His flute away. 106) *Narmukti candrikotphulla Kṛṣṇa kāmābdhi vardhinī*: The moonshine of Her joking words increase the ocean of Kṛṣṇa's desires 107) *Vraja candrendriya grāma viśrāma vidhu-śālikā*: She is the resting-garret for all the senses of Vraja's moon (Kṛṣṇa) 108) *Kṛṣṇa sarvendriyonmādi rādhety akṣara yugmakā*: She maddens all of Kṛṣṇa's senses with the two syllables of Her name Rādhā.

Stavāmṛta Kaṇā Vyākhyā: In these three verses Śrīpāda Raghunātha reveals the last six names of Śrī Rādhārāṇī. The next name of Śrī Rādhā is ***niḥsīma hari mādhuburya saundaryādy eka bhoginī***, She's the only enjoyer of Hari's endless sweetness and beauty. Śrī Kṛṣṇa is called Hari here, because He steals the hearts of His devotees with the sweetness and beauty of His names, attributes and pastimes. But not all devotees are able to relish Śrī Kṛṣṇa's sweetness to an equal extent. According to the amount of love a devotee has for Kṛṣṇa, he relishes Kṛṣṇa's sweetness. No one can find the limit to Kṛṣṇa's sweetness. Only Śrī Rādhārāṇī can relish all of Śrī Kṛṣṇa's sweetness, through Her full *mādanākhyā mahā bhāva*.

*adbhuta ananta pūrṇa mora madhurimā; trijagate ihāra keho nāhi simā
ei prema dvāre nitya rādhikā ekali; āmāra mādhuburyāmṛta āsvāde sakali (C.C.)*

"My sweetness is wonderful, endless and complete, and no one in the three worlds knows its limits. Through Her absolute love for Me, Rādhikā is the only one who can relish My nectarean sweetness in full."

Although there are many powerful Munis and Ṛṣis in this world, only Agastya Ṛṣi could dry up the seven oceans with a spoon. Similarly, although there are many loving devotees in this world, only Śrī Rādhā, with Her *mādana prema*, has the power to relish Kṛṣṇa's endless sweetness in full.

One name of Rādhā is **sāpatnya dhāma muralī mātra bhāgya kaṭākṣiṇī**, "She's glancing at the fortune of Her co-wife, Muralī." (Muralī is a female name, so) Śrī Rādhārāṇī sees this flute, that tastes the precious and coveted nectar of Hari's lips the whole day through, as one of Her main female rivals, or co-wives. She is very jealous of this flute. Muralī is so fortunate that she can always remain on Śrī Kṛṣṇa's lips and have ample opportunity to relish the nectar of these lips, so Śrīmatī is casting a glance at this fortune.⁸ What austerities has the flute performed to be so fortunate? If She knew that She would also perform penances like Muralī. This is how She laments. This is a special symptom of the pinnacle of *mahā-bhāva*, known as *mādana*. *atrersyāyā ayogyēpi prabalersyā vidhāyitā* (U.N) "*mādana rasa* makes one even become jealous of worthless objects." Śrī Rādhārāṇī said:

*sakhi murali viśāla chidra jālena pūrṇā laghu rati kaṭhinā tvaṁ nirasā granthilāsi
tad api bhajasi śāśvac cumbanānanda sāndraṁ hari kara parirambhaṁ kena puṇyodayena*

"O Sakhi Murali (the flute)! You are full of big holes, You are light, very hard, dry and full of knots. Nevertheless You are always embraced by Hari's hands and You always enjoy the great pleasure of His kisses. What virtuous acts did you perform to attain this state?"

Another name of Śrīmatī's is **gāḍha buddhi bala krīḍā jita vaṁśī vikarṣiṇī**, "She who defeats Kṛṣṇa in a game of intelligence, and then snatches away His flute". For plays like Hindolikā, Madhupāna and Jala-keli strenght is required and Śrīmatī may not be able to defeat the powerful Nāgara there. Therefore, after consulting Her *sakhīs*, She commenced a game of dice with Him. On the strength of Her intelligence Īśvarī became Jaya-Śrī Herself in this game of dice. For the sake of playing dice Rādhā and Śyāma faced Each other in the *kuñja* of Sudevī-*sakhī* on the bank of Śrī Rādhākuṇḍa. The dice-stones were lying in between Them and the *sakhīs* sat all around Them. Nāndīmukhī and Vṛndā were witnesses and Kundalatā conducted the throws. Rādhā and Śyāma placed wagers in this competition. Śrī Kṛṣṇa placed His flute as a wager and Śrī Rādhā placed Her Viṇā in front of Her for a wager. What a wonderful power Śrīmatī displayed during the game, so that She gradually became victorious! Some of the *sakhīs* jokingly told Śyāma: "Śyāma! Now Your flute, which is Your only property, has been lost! Alas! Why did You place Your flute as a wager?" Meanwhile Rādhārāṇī won the game, and Śyāma immediately withdrew His flute. Rādhārāṇī said: "Give Me the flute!" Śyāma didn't want to hand in His flute, so Rādhārāṇī had to take it. Thus They began a tug-of-war over the flute. Who will then see the force the victorious Rādhārāṇī used? Falling on Śyāma's chest She snatched the flute away. Perceiving this sweet pastime on the bank of Rādhākuṇḍa, Śrīpāda Raghunātha revealed this holy name of Śrī Rādhārāṇī.

Another name of Śrīmatī is **narmokti candrikotphulla Kṛṣṇa kāmābdhi vardhinī**, "She increases the ocean of Kṛṣṇa's lusty desires with the moonshine of Her joking words". Kṛṣṇa is the transcendental, Self-satisfied Lord, and lust can never dwell in Him. Simply by glorifying Him, the heart becomes free from lust, so how can He Himself ever be lusty? It is said: *yāhā rāma tāhā nāhi kāma; yāhā kāma tāhā nāhi rāma* "Where there is Rāma, there is no lust, and where there is lust there is no Rāma". Lust and Kṛṣṇa are opposites, like darkness and light, and they can never be together. Therefore it is not just said *kāma* here, but *kāmābdhi*, an

⁸ To know more about the fortune of Murali, see the *pralapa* of Srīman Mahāprabhu in the commentary on the name *Govindadhara piyusa vāsītadhara pallava*.

ocean of lust. He is deep, boundless and inaccessible as an ocean, and His lust is similarly deep, boundless and inaccessible. The purport of this is that the Lord is an ocean of transcendence and He is self-fulfilled, but the devotees manage to awaken desires within Him, according to the amount of love they have for Him. That is the self-perfect nature of loving devotion. Therefore just as the amorous love in the hearts of the *gopīs* causes strong desires for rendering loving service in them, similarly Kṛṣṇa's desire to accept this amorous devotional service is called His *kāma*. In *Vraja-līlā* this desire only lives within the *gopīs*, therefore their love awakens transcendental 'lust' within Śrī Kṛṣṇa's heart.

Above them all is Śrī Rādhārāṇī, the crownjewel of *gopikās*. When She, in an amorous mood, speaks different joking words to Śrī Kṛṣṇa, then the glances and different emotional gestures that emanate from Her moonlike face at that time, create a moonshine of sweetness and beauty that cause the ocean of Śrī Kṛṣṇa's desire to swell.

Although rivers from different provinces stream into the ocean, the ocean never floods its banks, but when the full moon rises in the sky the ocean can not control its enormous transformations anymore. Śrīmad Bhāgavata (10.61.4) that Kṛṣṇa's Queens in Dvārakā could not make Kṛṣṇa lusty, even though they tried all their coquettish gestures and glances for this purpose. But when Śrī Rādhikā's moonlike face arises and extends its beams of joking words She makes high waves on the ocean of Kṛṣṇa's lusty desires, hence She is correctly named *narmokti candrikotphulla Kṛṣṇa kāmābdhi vardhinī*.

Another name of Śrī Rādhārāṇī is ***vraja candrendriya grāma viśrāma vidhu sālīkā***, She is the veranda where all the senses of the moon of Vraja (Kṛṣṇa) are resting. Kṛṣṇa is the moon of Vṛndāvana, Who pleases everyone with His soothing rays. He gives paramount ecstasy to all the Vrajavāsīs, because they love Him more than millions of life-airs, but Śrī Rādhārāṇī pleases even Him! Kṛṣṇa expresses His experiences thus:

*āmā hoite ānandita hoy tribhuvana; āmāke ānande dibe aiche kon jan?
āmā hoite yāra hoy śata śata guṇa; sei jana āhlādite pāre mora mana
āmā hoite guṇī boḍo jagata asambhav; ekāli rādhāte tāhā kori anubhav* (C.C.)

"All the three worlds are delighted by Me, but is there anyone who can delight Me? Only a person who is a hundred times better than Me can please My mind! No one in the world can possibly be more qualified than Me. I only experience that in Śrī Rādhā!"

Just as the veranda is a restingplace, Śrī Rādhārāṇī is the restingplace for all of Vrajacandra's senses. Nobody can please His senses and give rest to them as She can!

*kṛṣṇendriyāhlāda guṇair udāra śrī rādhikā rājati rādhikeva
sarvopamānāvali mardī śilāny aṅgāni vāṅgāni ca bhānty amuṣyaḥ*

(Govinda Līlāmṛta 11,118)

"Śrī Rādhikā is ornamented with all the qualities of sweetness and beauty that can please Kṛṣṇa's senses. In this she can only be compared with Rādhikā Herself! She defeats all standards of comparison with Her every limb!"

Śrī Rādhikā's final name of the 108 is ***Kṛṣṇa sarvendriyonmādi rādhetyakṣara yugmakā***: The two syllables of Her blessed name 'Rā-dhā', madden all of Kṛṣṇa's senses. Śrīla

Raghunātha dāsa opened this Śata-nāma stotra with the name Rādhā, and also closes it with the name Rādhā. The holy name is nondifferent from the named. Just as Śrī Rādhā is a hidden secret in the Vedas, so is Her holy name. Śrīla Raghunātha dāsa keeps these names safely locked between the two gates of the foremost name 'Rādhā' (The front door is name 1 and the backdoor name 108).

The two syllables Rā-dhā madden all of Kṛṣṇa's senses. All the powers of the deity are infused in the holy name, and thus the pinnacle of ecstatic love (*mādanākhya mahā-bhāva*, or *mādayatīti mādanaḥ*) that is Śrī Rādhā is invested in Her holy name also, and maddens all of Kṛṣṇa's senses. There seems to be no reason for Kṛṣṇa's senses to go mad, since He is the ocean of all nectarean transcendental mellows Himself. In this world people go mad for three reasons: 1) Due to being obsessed about something 2) Due to getting more happiness or misery than one can tolerate. 3) Due to ignorance, which covers over all knowledge. All these things can never happen to Śrī Kṛṣṇa's senses. His senses can not possibly go elsewhere, since He is the aggregate of all transcendental mellows. He also cannot break down under an abundance of bliss and sorrow, for He is full transcendental bliss personified, totally free from distress, nor can His senses ever be covered over by ignorance, because they are self-manifest and transcendental, as opposed to dull matter. Still, the two syllables Rā-dhā madden His senses - that is the inconceivable power of these syllables! Therefore a *dūtī* tells Śrī Rādhā during *pūrva rāga* (first love) how Her holy name inebriates Śrī Kṛṣṇa's senses:

<i>vṛṣabhānu nandinī,</i>	<i>japaye rāti dīni,</i>	<i>bharame nā bolaye ān</i>
<i>lākho lākho dhani,</i>	<i>bolaye madhura vāñī,</i>	<i>svapane nā pātaye kān</i>
<i>rā kohi dhā pahum,</i>	<i>kohoi nā pārai,</i>	<i>dhārā dhari bohe lora</i>
<i>soi purukh maṇi,</i>	<i>lotāya dharaṇī puna,</i>	<i>ko koho ārati or</i>
<i>govinda dāsa tuyā,</i>	<i>caraṇe nivedilo,</i>	<i>kānuka etohum samvāda</i>
<i>nīcaye jānaho,</i>	<i>tachu duḥka khaṇḍaka,</i>	<i>kevala tuyā parasāda</i>

"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." (Pada Kalpataru)

VERSES 46-47:

**IDAṂ ŚRĪ RĀDHĪKĀ NĀMNĀM AṢṬOTTARA ŚATOJJVALAM
ŚRĪ RĀDHĀLAMBHAKAṂ NĀMA STŌTRAM CĀRU RASĀYANAM
YO'DHITE PARAMA PRĪTYĀ DĪNAḤ KĀTARA MĀNASAH
SA NĀTHĀM ACIRENAIVA SANĀTHĀM ĪKṢATE DHRUVAM**

idaṁ - this; *śrī rādhikā nāmnām* - of Śrī Rādhikā's names; *aṣṭottara śata* - 108; *ujjvalam* - brilliant; *śrī rādhālabhakaṁ* - the attainment of Rādhā; *nāma stotraṁ* - praise with names; *cāru* - beautiful; *rasāyanam* - elixir; *yaḥ* - anyone; *adhite* - recites; *parama prītyā* - with the greatest love; *dīnaḥ* - poor; *kātara* - anxious; *mānasaḥ* - with the mind; *sa* - he; *nāthām* - mistress; *acirena* - swiftly; *eva* - only; *sanāthām* - with Her Lord; *ikṣate* - seeing; *dhruvam* - certainly.

Anyone who recites these beautiful nectarean prayers splendid with 108 names of Śrī Rādhikā, that are the means of attaining Her, with a humble and eager mind, will swiftly see his mistress together with Her Lord.

Stavāmṛta Kaṇā Vyākhyā: In these two verses Śrīpāda Raghunātha pronounces the *phala-śruti*, or auspicious benediction on the reciter of this *stava*. The 108 names of Śrī Rādhikā in this *stotra* are *ujjala*, or most splendid with Her pure love, and this *stotra* is also beautiful, and an elixir for the ears. The subject of this *stotra* are the power of Śrī Rādhā's love and the subduing effect that has on the Lord. What could be a greater and more beautiful elixir for the hearts of the devotees than this? Anyone who gives up false pride and engages in hearing and reciting this *Stava* with eagerness and humility will fill the mind with remembrances of Śrī Rādhikā's forms, qualities and pastimes, and thus be able to attain Śrī Rādhikā and Mādhava personally. Of this there is not even the slightest doubt.

Śrīpāda Raghunātha is Śrī Rādhārāṇī's eternal maidservant, who descended along with Śrīman Mahāprabhu to the material world to tell the people here about the confidential *Vrajanikuñjas* and to take them along there. The great words that have thus been revealed to the world are like a very powerful *mantra* and they will attract Śrī Rādhā and manifest Her, just as any powerful *mantra* attracts the desired deity it embodies. Therefore there is no greater practice in the world for attaining the desired deity than hearing, chanting or studying these great words. These perfect words can never be fruitless!

*Kṛṣṇa sei satya kore yei māge bhṛtya,
bhṛtya vāñcha pūrti vinu nāhi anya kṛtya* (C.C.)

"Whatever the devotee asks, Kṛṣṇa makes it come true. He doesn't have any other occupation than fulfilling His devotees' desires."

**Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Śrī Rādhikāṣṭottara śata nāma stotram",
A praise containing the 108 holy names of Śrī Rādhikā.**

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Śrī Śrī Rādhikāṣṭakam

VERSE 1:

**RASAVALITA MRĠĀKṢĪ MAULI MĀṆIKYA LAKṢMĪ
PRAMUDITA MURAVAIRI PREMA VṠPĪ MARĀLĪ
VRAJAVARA VṠSABHĀNOḢ PUṆYA GĪRBĀṆA VALLI
SNAPAYATI NIJA DĀSYE RĀDHIKĀ MĀM KADĀ NU**

rasavalita - girls full of flavour; *mṛgākṣī* - doe-eyed girls; *mauli* - crown; *māṇikyā* - jewel; *lakṣmī* - the wealth of beauty; *pramudita* - joyful; *muravairi* - the enemy of Mura; *prema* - love; *vṠpī* -lake; *marālī* - swan; *vraja vara* - the best man of Vraja; *vṠsabhānoḥ* - of VṠsabhānu; *puṇya* - virtue; *gīrbāṇa* - demi-gods; *valli* - vine; *snapayati* - showering; *nija* - own; *dāsyē* - in service; *rādhikā* - Rādhikā; *mām* - me; *kadā nu* - when.

When will Śrī Rādhikā, Who is the crownjewel of all *rasika*, fawn-eyed goddesses of fortune, who is the swan in the lake of blissful Muravairi's (Kṛṣṇa's) love, and who is the wishyielding vine of virtue of King VṠsabhānu, the best man of Vraja, bathe me in Her service?

Stavāmṛta Kaṇā Vyākhyā: Greatly eager to attain Śrī Rādhārāṇī's direct service Śrīpāda Raghunātha anxiously falls on the bank of Śrī Rādhākuṇḍa. He cannot remain alive if he does not get devotional service. *bhakti* means *sevā* or *dāsyā*. The transcendental forms of Śrī Rādhā's maidservants are composed of *sevā-rasa!* Devotional service is their very life and nobody can understand how miserable they feel if they are deprived of devotional service.

In this heartbreaking mood Śrīla Raghunātha dāsa Gosvāmī desires Śrī Rādhā's service, revealing Śrīmatī's forms, attributes and pastimes in this Śrī Rādhikāṣṭaka. He ends each of the following eight anxious prayers with the line ***snapayati nija dāsyē radhikā mām kadā nu***, **When will Śrī Rādhikā bathe me in Her service?** *mañjarī bhāva sādhas* desire only Śrī Rādhā's service, and this service automatically includes the service of Śrī Kṛṣṇa. Actually, there are no greater servants of Kṛṣṇa than the *mañjarīs*, for they serve Him with the ingredient of *mādanākhya mahābhāva!* Their greatest service paraphernalia in Govinda's service is their Śrī Rādhārāṇī, who is dearer to them than millions of life airs. Therefore, although they have no separate desire to serve Govinda, Govinda personally blesses them with devotional service. This is suggested by the use of the words *nija dāsyā*, own service.

Śrīpāda Raghunātha nourishes a strong desire to be showered by Śrī Rādhārāṇī's devotional service. From this it is understood that Śrī Rādhārāṇī's service is such a wonderfully tasty and nectarean thing that it fills Śrīpāda's heart with eagerness. Śrī Rādhā's nectarean delicious service is the highest step that the *sādhas* can ascend to on the staircase of relish in the kingdom of *bhāva sādhas*. Śrīpāda Prabodhānanda Sarasvatī has written: *rādhā nāgara keli sāgara nimagnālī-dṛṣāṁ yat sukham. no tal leśa lavāyate bhagavataḥ sarvo'pi saukhyotsavaḥ* (VṠ.M.) "The festival of bliss of all devotional service that is rendered in the kingdom of God is

just a drop compared to the transcendental bliss the fish-like eyes of Śrī Rādhā's maidservants experience when they dive into the ocean of Śrī Rādhā-Mādhava's pastimes."

As Śrīpāda Raghunātha submits his prayers to be showered by the nectarean service of Śrī Rādhārāṇī, he also glorifies some of Her attributes. First of all he says: *rasa valita mṛgākṣī mauli māṇikyā lakṣmīḥ* "She is the costly crownjewel of beauty of all the *rasika* fawn-eyed *gopīs*." Here the word *rasa* means transcendental flavours of love of God. Hence the words *rasa valita mṛgākṣī* mean the eternal consorts of the Lord, and Śrī Rādhā is the costly crownjewel of beauty of all these eternal consorts of the Lord. There are two ways of getting to know the Supreme Lord and His intrinsic potencies - one is *rasa* and the other is *tattva*. From the *tattva*-point of view Śrī Rādhā is the *aṁśinī* (origin) and the crown jewel of all the eternal consorts of Kṛṣṇa, Svayaṁ Bhagavatī (the Original Goddess);

*Kṛṣṇa kāntā-gaṇa dekhi trividha prakāra - eka lakṣmī gaṇa pure mahiṣī-gaṇa āra
vrajāṅganā-rūpa āra kāntāgaṇa sāra; śrī rādhikā hoite kāntā-gaṇera vistāra
avatārī yaiche Kṛṣṇa kore avatāra; aṁśinī rādhā hoite tina gaṇera vistāra
lakṣmī gaṇa tāra vaibhava vilāsāṁśa-rūpa; mahiṣī-gaṇa vaibhava prakāśa svarūpa
ākāra svabhāva bhede vraja devī gaṇa; kāya vyūha rūpa tāra rasera kāraṇa (C.C.)*

"I see three kinds of consorts for Kṛṣṇa - the goddesses of fortune, the Queens of Dvārakā and the Vraja-*gopīs*, who are His greatest consorts. All these consorts expand from Śrī Rādhikā. Just as Kṛṣṇa descends, although He is the origin of all descents, similarly these three classes emanate from their origin Rādhā. The goddesses of fortune are Kṛṣṇa's *vaibhava vilāsāṁśas* (particles that display His prowess), and the Queens His *vaibhava prakāśas*. The Vraja-*devīs*, that appear in so many forms and with so many dispositions, are the phalanx of Śrī Rādhā, and the cause of *rasa*."

Also from the *rasa*-point of view *premamayī* Śrī Rādhārāṇī makes Kṛṣṇa relish the sweet flavours of pastimes like the Rāsa-dance, with Her elevated *ujjala rasa* (erotic mellow) of Vraja, in an extramarital relationship which is completely devoid of awe and reverence:

*tāra madhye vraje nānā bhāva rasa bhede; Kṛṣṇake korāy rāsādika līlāsvāde
govinda nandinī rādhā govinda mohinī; govinda sarvasva - sarva kāntā śiromaṇi (C.C.)*

"Amongst them, the consorts in Vraja have different moods and flavours with which they make Kṛṣṇa relish the flavours of pastimes like the Rāsa-dance. Rādhā delights Govinda, She enchants Govinda, She is everything to Govinda and She is the crownjewel of all of His consorts."

Śrī Rādhikā is then called *pramudita muravairī premavāpī marālī*, the swan swimming in the love-like of blissful Śrī Kṛṣṇa. Just as swans always blissfully play in the lakes and subsist on their favorite food, the lotusstems, there, similarly *premamayī* Rādhārāṇī blissfully swims in the lake of love for Kṛṣṇa and subsists on the lotusstems of Her loving pastimes with Him there.

Secondly, only a swan is able to separate milk from water with its tongue, nobody else's tongue can do that. Śrī Rādhikā is a golden swan that constantly swims and plays in the lake of causeless, selfless love for Kṛṣṇa, extracting the milk of the exclusive desire to please Kṛṣṇa's senses from the water of desire for personal sense-gratification. Accepting Śrī Rādhā's mood, Śrī Caitanya Mahāprabhu sang: *nā gaṇi āpana duḥka, sabe vāñchi tāra sukha, tāra sukhe āmāra*

tātparya; more yadi dile duḥka, tāra hoilo mahā sukha, sei duḥka mora sukha varya (C.C.) "I don't count My own happiness, I only desire His happiness. His happiness is My purpose. If He becomes happy by giving Me distress, then that distress is My greatest happiness."

Then Śrīmatī is called *vraja vara vṛṣabhānoḥ puṇya gīrbāṇa-vallī*, the wishyielding vine of virtue of king Vṛṣabhānu, the best man of Vraja. Why is Vṛṣabhānu the best man of Vraja, and not Kṛṣṇa's father Nanda? Nanda Mahārāja is certainly fortunate since the Supreme Lord Kṛṣṇa descended in his house, but king Vṛṣabhānu is definitely more fortunate, because the greatest love, the greatest devotee, Śrīmatī Rādhārāṇī, has descended in his home! The great devotees always praise the home where love of God descends even more than the home where the Lord Himself descends, because it is only through love that the Lord is controlled. Considering this, there is no home greater than that of Mahārāja Vṛṣabhānu in Vraja, for in his home Prema Lakṣmī Herself descended.

Śrī Rādhikā is the wishyielding vine of Mahārāja Vṛṣabhānu's virtue. Because of Śrī Vṛṣabhānu's endless virtue Śrī Rādhikā, the vine of love, the presiding goddess of love, descended in his home. An ordinary desire-tree gives the applicant whatever he asks, not considering whether it is for his benefit or not. But this *prema kalpa latā*, Śrī Rādhikā, gives only the highest benefit, the greatest welfare, *prema*, nothing else. Śrī Raghunātha has absolutely no ulterior motive. He simply prays to this *prema kalpa latā: snapayati nija dāsye rādhikā mām kadā nu*. "May Rādhikā bathe me in Her service!"

VERSE 2:

**SPHURAD ARUṆA DUKŪLA DYOTITODYAN NITAMBA
STHALAM ABHIVARA KĀŅCĪ LĀSYAM ULLĀSAYANTĪ
KUCA KALASA VILĀSA SPHĪTA MUKTĀSARA ŚRĪḤ
SNAPAYATI NIJA DĀSYE RĀDHIKĀ MĀM KADĀ NU**

sphurad - splendid; *aruṇa* - red; *dukūla* - garment; *dyotita* - splendid; *udyat* - rising; *nitamba* - buttocks; *sthalam* - place; *abhivara* - best; *kāñcī* - sash of bells; *lāsyam* - dancing; *ullāsayanti* - shining; *kuca* - breasts; *kalasa* - jugs; *vilāsa* - playing; *sphīta* - splendid; *muktāsara* - pearls; *śrīḥ* - beauty; *snapayati* - showering; *nija* - own; *dāsye* - in service; *rādhikā* - Rādhikā; *mām* - me; *kadā nu* - when.

When will Śrī Rādhikā, whose buttocks are adorned with a brightly shining crimson garment and an excellent sash of blissfully dancing bells, and whose pitcher-like breasts are beautified by a string of big, splendid pearls, bathe me in Her service?

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha is deeply absorbed in his *siddha svarūpa*, forgetting all about his current body and considering himself Śrī Rādhā's maidservant. That is why he does not covet anything else but Śrīmatī's personal service. He is totally absorbed in this desire for Śrīmatī's service, and without attaining this his life-airs reach his throat.

Suddenly he attains a transcendental vision in which the picture of a pastime appears before his eyes.

It is a moonlit night and the Rāsa-dance is taking place, the eternal Rāsa, in which Śrī Rādhikā dances with Śyāmasundara amidst thousands of Her girlfriends. Rāsa means: the aggregate of all transcendental flavours. In other words, the relish that is separately invested in the different pastimes of the Lord are all present in the Rāsa-*līlā* to the fullest extent. Because there are many *rasika* and intimate pastimes united in one receptacle here it has been named *parama rasa-kadamabamaya*, or the aggregate of all the greatest transcendental flavours. No one but Vraja Vihārī Śyāmasundara, the transcendental king of dancers, who is endowed with three extraordinary qualities, namely being *svayam bhagavān* (the Original Personality of Godhead) *rasika śekhara* (the king of relishers) and *parama karuṇa* (the most merciful One), along with Śrī Rādhā, who is endowed with *mādanākhya mahābhāva* and the Gopa-sundarīs (*gopīs*), who are endowed with *mahā bhāva*, can perform such greatly relishable pastimes. Only the Original Personality of Godhead Vrajendranandana, Śrī Rādhā, who is non-different from Him and who is the embodiment of *mahā-bhāva* Herself, and the *gopīs*, who are Her phalanx, who forget their endless prowess and majesty and their inconceivable status and who are only eager to taste the relish of pure love and to preserve the etiquette of love, are able to taste such highly relishable pastimes.

Śrī Raghunātha, in his *kiṅkarī svarūpa*, sees how his Īśvarī Śrīmatī Rādhārāṇī shows unlimited sweetness with Her artful dancing, Her red silken *sārī* representing Her passionate *mahā-bhāva* love for Śyāma (red is the color of passion). How beautiful She looks, dressed from tip to toe in this red garment! How beautiful are Her lovely hips and buttocks while She artfully dances! The natural beauty and charm of Her buttocks alone can enchant Śyāmasundara; indeed, the *ācāryas* say that Kṛṣṇa's desires always dance the Rāsa-dance on Rādhikā's buttocks!

*rādhā śroṇir iyaṁ samā na pulinaīḥ satya kaver gir iyaṁ
yad veṇī yamunā tad eva pulinaṁ kāñcī marāli tatiḥ
no cet tatra harer mano naṭavaraḥ śrī rāsa lāsyam katham
svābhir vṛtti sakhī naṭibhir anīsam kurvann na viśrāmyati*

(Govinda Līlāmṛta 11,60)

"Arent the words of a poet who says that Rādhā's buttocks are like the bank of the Yamunā, true? Her braid, that reaches down to Her knees, is like the Yamunā and Her sash of bells sings like the swans in the Yamunā. If not, then why would Kṛṣṇa's mind, the best dancer, or His mind's girlfriends, the dancing girls of His desires, always dance the Rāsa there, without ever resting?"

How wonderfully sweet are the waistbells that jingle on Śrīmatī's beautiful buttocks with the rhythm of the dancing! Śyāma stops His own dancing to relish the sweetness of Śrīmatī's dancing. While Śrīmatī dances, Śyāma plays His flute. The sweet jingling of Śrīmatī's waistbells stifle even the endlessly sweet tune of the flute. This jingling enchants even Śyāma! Again, while Śrīmatī dances the pearl necklace that hangs from Her neck dangles along with the rhythm on Her jug-like breasts. The pearls are very big and Śrīmatī can see the reflection of Śyāma's sweet form dancing the Rāsa. This is why these big pearls are very dear to Her. As soon as these

ornaments find a place on the body of the empress of *mahā bhāva*, they also become made of *mahā bhāva*. They have no separate existence from *bhāva*.

During the Rāsa Śyāmasundara dances with Śrī Rādhārāṇī and Her *sakhīs* and the maidservants serve the Divine Couple betelnuts and fresh water and massage Their feet when They become tired. During the Rāsa-dancing the maidservants render these services like serving betelleaves and fanning while dancing along, because the singing, dancing and adherence to the rhythms are so dominant that one automatically dances along. Śrīpāda Raghunātha, in his *kiṅkarī svarūpa*, dances along while fanning the dancing Śrīmatī. As he takes the fan in his hand he suddenly does not see anything anymore. Then he understands it was just a *sphuraṇa*. Anxiously he then submits a prayer to Śrīmatī's lotus feet to be showered by the *rasa* of Her service.

VERSE 3:

**SARASIJA VARA GARBHA KHARVA KĀNTIḤ SAMUDYAT
TARUṆIMA GHANASĀRĀŚLIṢṬA KAIŚORA SĪDHUḤ
DARA VIKASITA HĀSYA SYANDI BIMBĀDHARĀGRĀ
SNAPAYATI NIJA DĀSYE RĀDHIKĀ MĀM KADĀ NU**

sarasija - lotus; *vara* - best; *garbha* - whorl; *kharva* - defeating; *kāntiḥ* - luster; *samudyut* - rising; *taruṇima* - youthfulness; *ghana* - deep; *sāra* - essence; *śliṣṭa* - embraced; *kaiśora* - adolescence; *sīdhuḥ* - nectar; *dara* - slightly; *vikasita* - blooming; *hāsyā* - smile; *syandi* - streaming; *bimbādhara* - Bimbafruit-like lips; *agrā* - tip; *snapayati* - showering; *nija* - own; *dāsyē* - in service; *rādhikā* - Rādhikā; *mām* - me; *kadā nu* - when.

When will Śrī Rādhikā, whose bright luster belittles that of the whorl of the best of lotus flowers, whose nectarean adolescence is scented with the camphor of youthfulness, and whose Bimbafruit-like lips show a slight smile, bathe me in Her service?

Stavāmṛta Kaṇā Vyākhyā: In a *sphūrti* (transcendental vision) Śrīpāda Raghunātha has been so fortunate to relish the sweetness of his beloved deity. When this *sphūrti* vanishes the sweetness of the forms and pastimes of his *sphūrtir devatā* (deity of his vision) are floating before his eyes and simultaneously high waves of the turbulent and ever-fresh desire for Śrī Rādhārāṇī's devotional service surge up in his ocean-like heart. This deep desire is the yardstick of relish. This strong yearning makes the desired object endlessly sweet and in this way it played before Śrīpāda's eyes. In this verse Śrīpāda Raghunātha describes this sweet form in *sādhakāveśa* and simultaneously prays for Śrīmatī's service.

In the previous verse it was perceived that Śyāmasundara stopped His own dancing in the Rāsa dance to relish the wonderfully sweet flavours of Śrīmatī's dancing. He horripilated and

shed tears of ecstasy, and sometimes He stopped dancing just to praise Her. Śrīmatī is happy that She was able to please Śyāma, so a golden luster gushes from Her sweet limbs. Śrī Raghunātha sees this with his spiritualised eyes and says: *sarasija vara garbhakharva kāntih*, "Her luster belittles that of the whorl of the greatest golden lotus flowers". The best lotus flowers are those that have been made at the right time and in the best way. For instance, the *gopīs* glorify the beauty of Kṛṣṇa's eyes as follows in the Gopī Gīta (Bhāgavata 10.31.2): *śarad udāsaye sādhu jāta sat sarasijodare śrī muṣā dṛśā*: "Your eyes are stealing the luster of the whorl of blooming lotus flowers that were nicely grown in a clear pond in autumn." In the same way, Śrī Rādhikā's luster is like that of the whorl of the finest golden lotus flowers. Śrīmatī's bodily luster cannot be compared to anything in this world. Śrīpāda Prabodhānanda Sarasvatī has said: *gātre koṭi taḍicchabi* - Śrīmatī's bodily luster resembles a garland of millions of lightning strikes! The luminaries like the lightning give pain to the eyes, but Śrī Rādhā's bodily luster pleases the eyes, although it shines like millions of lightning-garlands. These inconceivable matters cannot be understood by anyone except an experienced soul. Hence Śrīpāda Raghunātha simply tries to give an example of this matchless bodily lustre by saying: "It is as bright as the whorl of the greatest lotus flower."

Then again he says - *taruṇima ghana sārāśliṣṭa kaiśora sīdhuh* "Her nectarean, splendid adolescence is scented with the camphor of youthfulness." Nectar is naturally sweet and delicious, and in the same way Śrī Rādhā's adolescence is naturally sweet and delicious. Just as there is nothing sweeter in the world than nectar, there is nothing sweeter than the limbs of Kīśorī Rādhā. The Mahājanas have said:

*hari hari ko iha aparūpa bālā
kundana kanayā kānti kavala kara nirupama rūpaka śālā
cikaṇa cāmari cāmara caya ruci pada avalambita keśā
kānti kalāyuta kāmīnī madahara tribhuvana vijayī veśā
indīvara vara garava garāsita khañjana gañjana nayanā
komala vimala kamalaka kauśala jita smita vikasita vayanā
thala kamalāruṇa rātula padatala jita cānda nakhacānda śobhā
heraite lāvaṇi amiyā sāra jini rādhā mohana manalobhā (Pada Kalpataru)*

There is a wonderful magic in these songs of the *mahājanas* (great Gauḍīya Vaiṣṇava poets). Their beautiful words are full of feelings, and they act like a celestial Gaṅgā-stream on a desert-like heart, reviving even dead persons! The high waves of these attractive descriptions of Rādhārāṇī's form inundate the heart of the singer or reciter - certainly all these ecstatic songs are incomparable. The Mahājanas say: "Hari! Hari! Who is this girl with the matchless, effulgent golden form? Her soft, whisk-like hair reaches down to Her ankles. Her dress is victorious over all the three worlds and destroys the pride of all the lustrous, artful women! Her eyes, that are more restless than wagtail-birds, destroy the pride of blue lotus flowers, Her face defeats the beauty of a soft, unwilted lotus flower that blossoms with a smile, Her wonderful reddish footsoles defeat the red landlotuses, Her beautiful toenails defeat the beauty of hundreds of moons, and Her elegance and beauty belittle the essence of nectar. Thus She is desired by Rādhā Mohana (the name of the Mahājana-poet and of Śrī Kṛṣṇa also)!!"

When camphor is added to nectar, it becomes even more delicious, and in the same way the nectar of Rādhikā's adolescence becomes even more sweet because the camphor of fresh

youth is added to it. The Kiśora-age lasts from 10 to 15, and it becomes even more beautiful when splendid youthfulness is added to it. We also get a wonderful relish of this in the songs of the Mahājanas:

*nanuñā vadanī dhanī vacana kahasi hasi, amiyā varikhe yeno śarada pūñima śaśī
aparūpa rūpa ramañi mañi, yāite pekhaluñ gajarāja gamani dhani
siñha jini mājha khini tanu ati komalinī; kuca chiri phala bhare bhāñgiyā poḍoye jāni
kājera rañjita boni dhayala nayana vara; bhramara bhulalo janu vimala kamala para
kavi rañjana bhāṇe aśeṣa anumāni; rātra nasrat śaḥ bhulalo kamalā vāñi*

"When this fairfaced girl speaks or laughs, She showers nectar like the full autumnal moon. What a wonderful form this jewel of a girl possesses! I see that She walks like the king of elephants. Her waist defeats the slenderness of a lioness, Her body is very tender and Her breasts move like beautiful Bael-fruits. Her eyes, that are anointed with eyeliner, make the bumblebees forget spotless lotus flowers". (Pada Kalpataru - Kavi Rañjana)

Śrīpāda Raghunātha says: "Śrī Rādhā's nectarean adolescence is mixed with the camphor of youth, and a slight smile blossoms on the edge of the red, Bimbafruit-like lips on Her lotuslike face, trickling like honey from these ripe fruits when She sees that She enchanted Her hero with Her wonderful, sweet, artful dancing. The honey of that smile is very much coveted by the Kṛṣṇa-bee."

yahā lahu hāsa sañcāra, tahi tahi amiyā vithāra (Vidyāpati)

"Wherever She smiles, She distributes nectar." Enchanted by Śrīmatī's forms, qualities, and pastimes, Śrī Raghunātha prays full of yearning: *snapayati nija dāsye rādhikā mām kadā nu?* "When will Rādhikā bathe me in Her service?"

VERSE 4:

**ATI CAṬULATARAMĀ TĀM KĀNANĀNTAR MILANTAM
VRAJA NR̥PATI KUMĀRAM VIKṢYA ŚAÑKĀKULĀKṢĪ
MADHURA MR̥DU VACOBHIḤ SAMSTUTĀ NETRA BHAN̄GYĀ
SNAPAYATI NIJA DĀSYE RĀDHIKĀ MĀM KADĀ NU**

ati - very; *caṭulataram* - flattering; *tām* - Him; *kānana* - forest; *antaḥ* - inside; *milantam* - meeting; *vraja nr̥pati* - the king of Vraja; *kumāra* - son; *vikṣya* - seeing; *śaṅka* - afraid; *ākula* - upset; *akṣī* - eyes; *madhura* - sweet; *mṛdu* - soft; *vacobhiḥ* - with words; *samstutā* - praising; *netra* - eyes; *bhan̄gyā* - with gestures; *snapayati* - showering; *nija* - own; *dāsye* - in service; *rādhikā* - Rādhikā; *mām* - me; *kadā nu* - when.

When will Śrī Rādhikā, who looks at the whimsical prince of Vraja (Kṛṣṇa) with anxious, fearful eyes when She meets Him in the forest, and who praises Him with soft, sweet words and the movements of Her eyes, bathe Me in Her service?

Stavāmṛta Kaṇā Vyākhyā: Desiring Śrī Rādhārāṇī's personal service, Śrīpāda Raghunātha's heart is very anxious. How much Premamayī desires to see in what ways and in how many ways Her devotees' eagerness is reflected in the mirror of their *prema!* She shows Herself once in a transcendental vision and then vanishes again. Having a deep desire for Rādhā's service in the heart, Śrīpāda weeps. Then again a transcendental vision comes.

In the afternoon Śrī Raghunātha, in his *kiṅkarī rūpa*, serves Śrī Rādhārāṇī in Her in-laws' abode, Yāvata. Śrīmatī is very eager to see Śyāmasundara, so She goes to the Yamunā on the pretext of fetching water. In his *kiṅkarī rūpa* Śrīpāda follows Her like Her shadow. When She comes in the forest, Śrīmatī suddenly catches Śyāma's bodily fragrance and She anxiously rushes to that direction. Śyāma is called *vraja nṛpati kumāra*, the prince of Vraja Śrī Nandanandana. Because of the great parental love of Nanda Mahārāja, which is filled with pure sweetness and is devoid of awe and reverence, He simply considers Himself the son of the king of Vraja. Although He is the Original Personality of Godhead, endowed with endless prowess, this awareness has drowned in the bottomless ocean of Nanda Mahārāja's parental love. He is not the king of Vraja, but just his son, so He is the carefree *dhīra lalita* hero, who is constantly immersed in thinking of *premamayī* Rādhārāṇī. Again, since He is the son of the cowherd king, the *gopīs'* love for Him is natural. *gopa jāti Kṛṣṇa - gopī preyasī tāhāra; devī vā anya strī Kṛṣṇa nā kore aṅgikāra* (C.C.) "Kṛṣṇa is of the cowherds caste and the cowherdgirls are His sweethearts. He does not accept goddesses or other women." Śrī Rādhārāṇī, the crownjewel of *gopikās*, is the greatest of them. The transcendental youthful Cupid finds complete fulfillment of His adolescence by relishing Her *mādana rasa*. That is why He runs like mad towards the direction where He smells Śrīmatī's bodily fragrance.

Śrī Rādhārāṇī sees that Nāgara is very restless - *ati caṭulataram*. He has such a restless nature because the thirst for love always awakens within His heart. Although He always enjoys His own intrinsic bliss (*svarūpānanda*) He is not satiated; He covets the bliss of His devotees' love (*prema rasānanda*). Above all of them is Śrī Rādhārāṇī, the embodiment of the full *mahābhāva*; as soon as He simply sees Her, turbulent desires awaken within His heart. What to speak of seeing Her, if He simply remembers Her or smells Her fragrance He goes mad. Although He is deeper than millions of oceans, the waves of *līlā rasa* make Him very restless. That is the inconceivable and wonderful power of Rādhā's love. Hence the Mahājanas sing:

<i>vṛṣabhānu nandini,</i>	<i>japaye rāti dini,</i>	<i>bharama nā bolaye ān.</i>
<i>lākho lākho dhani,</i>	<i>bolaye madhura vāṇī,</i>	<i>svapane na pātaye kān.</i>
'rā' kōhi 'dhā' pahūm,	kōhoi na pāroi,	dhara dhari bohe lora
<i>soi purukh maṇi,</i>	<i>loṭāya dharaṇī puna,</i>	<i>ko kōho ārati ora</i>

"Day and night He murmurs: 'Vṛṣabhānu Nandini!' without saying anything else. Although hundreds of thousands of fortunate girls speak sweet words to Him He does not listen to them even in dreams! He can only pronounce the first syllable of Your name, 'Rā', but out of

ecstasy He can not pronounce the other one, 'Dhā'. His eyes carry streams of tears. That jewel of men rolls on the ground. Who can describe His distress?" (Pada Kalpataru)

In Viśākhānandadā stotram, Śrīla Raghunātha dāsa says: *govindānaṅga rājive bhānu-śrīr vārṣabhānavī*: "Vṛṣabhānu's daughter is like the beautiful sun that casts its rays on the lotus flower of Govinda's erotic desires and causes it to bloom." This means that just as the sun-rays cause the lotus flowers to blossom, similarly the mere *darśana* of Vṛṣabhānu-kumārī causes the eros-lotus of Śrī Kṛṣṇa to blossom. We have said that although the Lord is Self-satisfied and Self-delighted, the love of His devotees make waves of desires in His heart, according to the quantity and quality of this love. This is the nature of love. Therefore when Kṛṣṇa is named Anaṅga it is understood to mean that He is eager to accept the service of Śrī Rādhā's *mādana prema*. This is why Nāgarendra (Kṛṣṇa, the king of amorous heroes) is so restless.

Seeing restless Kṛṣṇa in the forest, Śrīmatī becomes anxious and afraid. This fear is visible in Her eyes. Fear is a *vyābhicārī bhāva* (auxiliary expression of emotion) of *prema* that acts like a wave in the ocean that increases the ocean of *prema* and then merges in it. *śaṅkā tu pravara strīṇām bhīrutvād bhayakṛd bhavet* (Ujjvala Nīlamaṇi). "Because the best of women are timid alarm causes their fear". Sometimes She angrily rebukes Her hero with harsh words, and She will not give up that pique even if he humbly falls at Her feet. At that moment the hero fears the heroine, but at other times Śrī Rādhā, the heroine, fears Śrī Kṛṣṇa, the hero. By being simultaneously afraid and fearless Śrī Rādhā shows that the beauty of Her love is unequalled

With sweet and soft words and with the movements of Her eyes timid Śrīmatī praises the jewel of heroes: "O Lotus-eyed One! Get out of the way - I've come from afar to the Yamunā to collect water! I've got many things to do at home, and it is late, I don't have any time to delay!" But with the movements of Her face and Her eyes She reveals Her actual desires. It is as if She uses these sweet and soft words and the gestures of Her eyes to praise Her beloved and to show Her consent. The hero is enchanted by Śrīmatī's nectarean words and by Her beauty at that time, and the maidservant, with Svāminī's consent, encourages Him with the gestures of her eyes. Suddenly this vision disappears and with an anxious voice Śrī Raghunātha, now in *sādhakāveśa*, prays for a shower of the devotional service of that Śrī Rādhā, who acts in such a way and who has such sweet moods.

VERSE 5:

**VRAJA KULA MAHILĀNĀM PRĀṆA BHŪTĀKHILĀNĀM
PAŚUPAPATI GRHIṆYĀḤ KṚṢṆAVAT PREMA-PĀTRAM
SULALITA LALITĀNTAḤ SNEHA PHULLĀNTARĀTMĀ
SNAPAYATI NIJA DĀSYE RĀDHIKĀ MĀM KADĀ NU**

vraja kula mahilānām - of Vraja's housewives; *prāṇabhūta* - the very life; *akhilānām* - of all; *paśupapati* - the king of cowherders; *grhiṇyāḥ* - of the wife; *Kṛṣṇa-vat* - like Kṛṣṇa; *prema-pātram* - object of love; *sulalita* - very lovely; *lalitāntaḥ* - Lalitā's heart; *sneha* - affection; *phulla* - blooming; *antarātmā* - deepest heart; *snapayati* - showering; *nija* - own; *dāsyē* - in service; *rādhikā* - Rādhikā; *mām* - me; *kadā nu* - when.

When will Śrī Rādhikā, who is the very life of all the Vraja-gopīs, who is loved by the cowherd queen (Yaśodā) as much as Kṛṣṇa is, and whose heart blossoms of the very charming Lalitā's heart's affection for Her, bathe me in Her service?

Stavāmṛta Kaṇā Vyākhyā: When the vision of the last verse disappears from him, Raghunātha becomes very upset with feelings of love in separation. The pastime he perceives in his transcendental vision brings endless sweetness with it, which blossoms in front of his eyes. He has become very impatient out of a strong desire to attain Śrīmatī's service. It is as if Śrī Rādhārāṇī sees it and says: "Raghunātha! Why are you so anxiously crying for My devotional service? If you so strongly desire to serve some cowherdgirl, there are so many of them here in Vraja! Aren't your desires fulfilled by attaining the service of any one of them?" Śrī Raghunātha gives his answer in this verse. With an anxious voice he says; *vrajakula mahilānām prāṇabhūtākhillānām*, "O Śrīmatī Rādhike! You are the very life-force of all the beautiful *gopīs*! All the Vraja-sundarīs are serving You, visibly or invisibly, just as the senses and the body are all serving the life-force!"

*rādhā saha krīḍā-rasa vṛddhira kāraṇa; āra sab gopīgaṇa rasopakaraṇa
kṛṣṇera vallabhā rādhā Kṛṣṇa prāṇa-dhana; tāhā vinu sukha-hetu nahe gopī-gaṇa (C.C.)*

"Rādhā is the direct cause of the increase of Kṛṣṇa's playful mellows, and all the other *gopīs* are the secondary causes. Rādhā is Kṛṣṇa's lover and the treasure of His heart. Without Her, the *gopīs* cannot please Kṛṣṇa." Just as different spices are increasing the taste of a meal, so the *gopīs* nourish, support, and increase the taste of Kṛṣṇa's ever-so-sweet transcendental pastimes with Śrī Rādhā, who is the most relishable lover, such as the Rāsa-dance. Without the presence of neutral *gopīs*, friendly *gopīs*, own *gopīs* and rival *gopīs* there can be no variety in Kṛṣṇa's amorous pastimes, but without Rādhā Herself none of these *gopī-groups* can delight or satisfy Kṛṣṇa. They are serving their *prāṇa svarūpinī* Śrī Rādhā (who is their very life), directly or indirectly, just as the senses in the body are serving the life-airs. Therefore Śrī Raghunātha says - Śrī Rādhā is the *prāṇa svarūpiṇī* of all the Vraja-sundarīs. "O Īśvari Śrī Rādhike! If all the *gopīs* are engaged in Your service, then tell me, where else should I go than to Your lotus feet?"

Then Śrī Raghunātha, who has learned through mother Yaśomatī's experience that Śrīmatī Rādhārāṇī is as qualified as Śrī Kṛṣṇa, prays: *paśupa-pati grhiṇyāḥ Kṛṣṇavat premapātram* "O Rādhē! You are as dear to the cowherd-queen Yaśodā is her own son Kṛṣṇa is!" The recognition of the transcendental principles is like a whetstone to test the love of a devotee. In whatever way or form the transcendental principle may come before the eyes, the loving devotee will detect and experience it. Hence mother Yaśomatī can experience that Śrī Rādhārāṇī is non-different from Śrī Kṛṣṇa, being His greatest potency (*śakti*) and the crownjewel of His consorts. Seeing Śrī Rādhārāṇī being bashful in her home, Yaśomatī says:

*na sutāsi kīrtidāyāḥ kintu mamaiveti tathyamākhyāmi
prāṇimi vikṣya mukhaṁ te Kṛṣṇasyeveti kiṁ trapase (U.N.)*

"O girl! Why are You so shy? You are not Kīrtidā's daughter, You are actually my daughter! I stay alive simply by seeing Your face. To me it's just like seeing Kṛṣṇa's face!" Thus Śrī Yaśodā loves Śrī Rādhā as much as she loves Śrī Kṛṣṇa.

Then Śrī Raghunātha says: *sulalita lalitāntaḥ sneha phullāntarātmā* "Rādhikā's heart is blooming with the charming heart's affection of Her friend Lalitā." One of Rādhikā's names is *sakhī prañayitāvaśā*, She is controlled by the love of Her girlfriends, and Śrīla Rūpa Gosvāmī gives the following example:

*upadiśa sakhi vṛnde ballabendrasya sūnuṁ kim ayam iha sakhinām mām adhīnām dunoti
apasaratu saśaṅkaṁ mañirān māninīnām kalayati lalitāyāḥ kim na sauṭīrya dhāṭīm* (U.N.)

Śrī Rādhā said: "Sakhi Vṛnde! Tell the prince of the cowherders that I am under the control of My girlfriends! Why is He vainly hurting Me? We are proud girls, He shouldn't stay in our abodes! Tell Him to flee fearfully; doesn't He know Lalitā's power?" This is how She is controlled by affectionate-hearted Lalitā-sakhī. The *sakhīs'* love is called *tad bhāvecchātmikā*, which means that they just want to witness the sweet moods between Rādhā and Kṛṣṇa, instead of enjoying with Kṛṣṇa themselves. The heroine is millions of times dearer to them than their own lives. Whose hearts can be more charming and affectionate than theirs? They only want to make the heroine happy:

*mīthaḥ prema guṇotkīrtis tayor āsakti kārītā;
abhisāra dvayor eva sakhyāḥ kṛṣṇe samarpaṇam
narmāśvāsanaṁ nepathyam hṛdayodghāṭa pāṭavam;
chidra samvṛtir etasyāḥ patyādeḥ parivañcanā
śikṣā saṅgamaṇam kāle sevanaṁ vyajanādibhiḥ;
tayor dvayor upāmbhaḥ sandeśa preṣaṇam tathā
nāyikā prāṇa saṁrakṣā prayatnyādyāḥ sakhi kriyāḥ* (U. N.)

"They sing the glories of the hero's love to the heroine and of the heroine's love to the hero, make the hero and the heroine attached to Each other, joke, arrange the rendez-vous, console the hero and heroine, dress Them, and reveal Their thoughts, they hide the faults of the heroine, cheat Her husband, teach Her, arrange for the meeting of the divine Couple at the right time, fan Them with whisks, rebuke Them, convey messages, and save the life of the heroine. These are the activities of the *sakhīs*." Lalitā is the leader of all of Śrī Rādhā's *sakhīs*, therefore Śrī Rādhā's heart is always blossoming due to her lovely and affectionate friendly activities. Śrīpāda says: "When will this Śrī Rādhikā shower me with Her service?"

VERSE 6:

**NIRAVADHI SAVIŚĀKHĀ ŚĀKHI YŪTHA PRASŪNAIḤ
SRAJAM IHA RACAYANTĪ VAIJAYANTĪM VANĀNTE
AGHAVIJAYI VARORAḤ PREYASĪ ŚREYASĪ SĀ
SNAPAYATI NIJA DĀSYE RĀDHIKĀ MĀM KADĀ NU**

niravadhi - always; *saviśākhā* - with Viśākhā; *sākhī* - tree; *yūtha* - group; *prasūnaiḥ* - with flowers; *srajam* - garland; *iha* - here; *racayanti* - making; *vaijayantiṁ* - flowergarland; *vana* -forest; *ante* - in; *aghavijayi* - the victor of Aghāsura; *vara* -best; *uraḥ* - chest; *preyasi* - dear one; *śreyasī* - auspicious one; *sā* - She; *snapayati* - showering; *nija* - own; *dāsyē* - in service; *rādhikā* - Rādhikā; *mām* - me; *kadā nu* - when.

When will Śrī Rādhikā, who is the beloved at Kṛṣṇa's excellent chest, who is the source of all auspiciousness for Kṛṣṇa, and Who picks flowers from the trees of the forest with Viśākhā, making them into Vaijayanti-flowergarlands for Him, bathe me in Her service?

Stavāmṛta Kaṇā Vyākhyā: On an *āsana* in Śrīpāda Raghunātha's heart sits the constant desire to serve Śrī Rādhā. He thinks that if Śrī Rādhārāṇī is so kind to give him Her service, then it is possible that his desire will be fulfilled. The *sādhakas'* endeavour in *sādhana* culminates in the mercy of the beloved deity. Although the sugarcane is naturally full of juice the juice cannot be obtained without squeezing the cane. Similarly, although Śrī Rādhārāṇī's heart is naturally soft and kind, the *sādhaka* must endeavour in his *sādhana* to bring this mercy out. Śrīpāda Raghunātha is an eternal associate of the Lord, not an ordinary *sādhaka*; he is the embodiment of devotional eagerness. Śrī Rādhārāṇī plays inside and outside of him, but still She does not allow him to catch Her, so that She can relish the flavours of his loving enthusiasm.

In the previous verse Śrīla Raghunātha dāsa relished the sweetness of Śrīmatī's glories in his *sādhaka*-state, but now he enters into a transcendental vision again: In his *kiṅkarī-svarūpa* he sees Śrī Rādhārāṇī picking flowers in Vṛndāvana with Viśākhā, for making a forestflower-garland for Kṛṣṇa. A Vaijayanti-flowergarland is made from flowers of five different colours, so they have to pick flowers from five different kinds of trees. The Brahma Sainhitā says *kalpataravo drumāḥ*, all the trees in Vṛndāvana are wishyielding trees, that can yield different colors of flowers. What to speak of flowers, these trees can fulfill all economical, moral, sensual and spiritual desires, but the people of Vraja don't want any of these things - they just want the flowers of these trees to decorating Kṛṣṇa, and they pick their fruits to feed Kṛṣṇa. The sweet mood of Vraja would be disturbed if the trees could give anything else but fruits and flowers, so each tree simply gives one kind of flower. Besides, if the trees would readily grant all wishes, there would be no possibility left for any devotional endeavour on the part of the devotees. The Queen of Vṛndāvana Herself, Śrīmatī Rādhārāṇī, personally goes through great labour with Her leading *sakhī* Viśākhā to pick flowers of different colours from different trees.

In his *kiṅkarī rūpa* Śrīpāda sees in a transcendental vision - After picking flowers, Svāminī and Viśākhā sit on the terrace of a *kuñja-mandira* to string a Vaijayanti-garland. Although this is a *līlā-sphūrṭi* (semblance of a direct meeting), it blossoms up before Śrīpāda's eyes like a direct perception (*pratyakṣa*). It would make him miserable to consider it a mere *sphūrṭi*, so it appears to him as a *sākṣātkāra* (direct perception). Īśvarī constantly looks down the road to see if He for whom She is stringing the garland is coming or not. The garland is strung, but Śyāma still didn't show up yet. Śrīmatī becomes upset with feelings of separation and sits

down in a *kuñja* to cry, so Viśākhā gives a hint to the *kiñkarī* to go out and find Śyāma, while she stays back to console *virahiṇī* Rāi.

Śrīpāda, in his *kiñkarī rūpa*, wandered around looking for Śyāma, saying: "O Rādhānātha! Where are You, show Yourself to me! Priyājī is anxiously crying out of separation from You!" Going a little further, she finds Śyāma wandering around in a bewildered state, having lost the way to the trysting-*kuñja* out of loving delusion, seeing Śrī Rādhā in each feature of the forest. Although Kṛṣṇa is called Aghavijayī here, which means that He was powerful enough to kill a big demon like Aghāsura, now He is totally bewildered out of separation from Rādhārāṇī. As soon as He sees the *kiñkarī*, Śyāma heart blooms up and He anxiously asks her for Svāminī's whereabouts. When He hears how Svāminī is crying out of separation from Him and how the *kiñkarī* has been searching for Him in every forest, Śyāma comes along with the *kiñkarī* to Priyājī's *kuñja*. Another meaning of the name Aghavijayī is that Kṛṣṇa destroys all miseries (*agha*). When Īsvārī sees Śyāma Her great misery of separation is destroyed. Śrīmatī asks the *kiñkarī*: "Where did you find Śyāma?" When the *kiñkarī* tells Her that Śyāma had lost the way to Her *kuñja* out of loving delusion, remembering Rādhā while beholding the beauty of Vṛndāvana and beginning to search for Her everywhere, Svāminī lovingly hangs the Vaijayantī-garland around Śyāma's neck, and then She Herself lies on His broad chest also, like a golden stripe on a sapphire slab. Śyāma also considers Himself blessed to get His desired *preyasī śiromaṇi* (crownjewel of darlings) on His chest. How auspicious (*śreyasī*) She is! Out of separation from Her, *maṅgalamaya* (all-auspicious) Śyāma has also become very upset, so when He does attain Her on His chest He considers Śrīmatī *śreyasī preyasī*, His all-auspicious beloved!

Suddenly the vision of this pastime vanished from the eyes and Raghunātha feels as if he fell from the heavenly gardens of *līlā rasa* back into a desert. With a voice drenched in weeping he submits to *maṅgalamayī* Svāminī's lotus feet his strong desire to be sprinkled by the nectar of Her devotional service.

VERSE 7:

**PRAKAṬITA NIJA VĀSAM SNIGDHA VEṆU PRAṆĀDAIR
DRUTAGATI HARIM ĀRĀT PRĀPYA KUÑJE SMITĀKṢĪ
ŚRAVAṆA KUHARA KAṆḌŪM TANVATĪ NAMRA VAKTRĀ
SNAPAYATI NIJA DĀSYE RĀDHIKĀ MĀM KADĀ NU**

prakaṭita - revealing; *nija* - own; *vāsam* - abode; *snigdha* - pleasant; *veṇu* - flute; *praṇāдай* - with sounds; *druta gati* - quick steps; *harim* - Hari; *ārāt* - close by; *prāpya* - attaining; *kuñje* - in the grove; *smita* - smile; *akṣī* - eyes; *śravaṇa* - ear; *kuhara* - hole; *kaṇḍūm* - scratching; *tanvatī* - doing; *namra* - lowered; *vaktrā* - face; *snapayati* - showering; *nija* - own; *dāsyē* - in service; *rādhikā* - Rādhikā; *mām* - me; *kadā nu* - when.

When will Śrī Rādhikā, who quickly runs to the place where Śrī Hari indicates His whereabouts by playing His enchanting flute, whose eyes smile when She finds

Him in a grove, but who then shyly bows Her head down and scratches Her earhole, bathe me in Her service?

Stavāmṛta Kaṇā Vyākhyā: That which the greatly realised *anurāgī* souls, who have climbed the top of the mountain of *bhāva*, have given to the world, that is the merciful gift of the *rasa svarūpa*. The self-manifest object of *rasa* that has appeared within their hearts causes them to choose the words they use. The experiences of the loving devotees cannot be generated by studying some book - the words emanate straight from their hearts. They are free from all worldly rules, for they have ascended to the highest state of realisation. They have gained independence from time and space, since they are immersed in self-manifest *rasa* - decorated with the light of the planet of ecstatic love and with sweetness. Their contribution is certainly an object of pride for all the people of the world. There is no comparison to this transcendental *rasika* poetry of Śrīpāda Raghunātha, named Stavāvalī, as far as sweet flavours are concerned.

In the previous verse Śrī Raghunātha, in his transcendental vision, had attained the incomparable fortune of serving Śrīmatī, and then, when the vision vanished, he restlessly wept, desiring Her direct service. By Īśvarī's grace then another vision is coming to him. In his *kiṅkarī svarūpa* Śrīpāda Raghunātha is staying with Śrī Rādhārāṇī in Yāvaṭa as Syāma suddenly plays His enchanting flute in a distant forest. When She hears this flute sound Śrīmatī Rādhārāṇī is stunned. This flute sound is called *snigdha* or *ārdra* (pleasant) and is full of love and flavour. This flute sound naturally makes everyone's heart melt. It is not just called *nāda*, or sound, but ***praṇāda***, the best sound. This makes everything sweet. This nectarean sound maddens all mobile and immobile beings. Śrīmad Bhāgavata says *aspandanam gatimatam pulakas taruṇam*, Kṛṣṇa's flute-song makes inert beings move and makes mobile beings stunned. Streams of nectar emanate from each hole of this flute, along with a tune. One hole breaks Lord Brahmā's meditation, one hole causes the Yamunā to flow upstream, one hole causes stones to melt, and one hole revives the dead trees. The cowherds and *gopīs* of Vraja all experience this Muralī-song in their own way: *yaśomatī śune bāṁśī nanī de mā nandarāṇī; pitā nanda śune vāṁśī ei ye bādhā āni. sakhāgaṇa śune bāṁśī colo goṣṭhe yāi;kamalinī śune bāṁśī bāhira hao rāi* "When Mother Yaśomati, Nanda's Queen, hears the flute she thinks it says: "Mā, bring Me butter!", when father Nanda hears the flute he thinks it says: "Daddy, I'll bring your shoes!", when the cowherdboys hear the flute they think it says: "Come, let's go to the meadows!", and when the female lotus (Rādhā) hears the flute She think it says: "Rāi (Rādhikā), come out!"

In these ways the flutesong is *praṇāda*, or the best sound for everyone, but especially for Rādhārāṇī. When She hears it, She cannot stay in Her house anymore.

When Śrīmatī simply hears the flute She runs out to the groves, having no idea where She's going. The *kiṅkarī* follows Śrīmatī like Her shadow. After calling Śrīmatī with the flute sound Nāgara sits down and waits for Her in a *kuṅja*. Both the flute-song and Śyāma's bodily fragrance automatically bring Rādhikā to the right place. Now She sees Her Hari, Who steals Her heart and Her mind, sitting before the gate of the *kuṅja*, waiting for Her! When She glances at Śrī Hari, Śrīmatī becomes shy and She lowers Her head. The word *smitākṣī* means that Her eyes show a slight smile. With Her left index finger She scratches Her left ear hole. In this way Śrī Rādhikā, the form of emotions, shows Her feelings. Here Śrīmatī shows the emotional ornament named *vilāsa*:

*gati sthānāsanādīnām mukha netrādi karmaṇām
tāt kālikam tu vaiśiṣṭyam vilāsaḥ priya saṅgajam (U.N.)*

When the gait, place, seat, face and eyes all become special due to uniting with the lover it is called *vilāsa*." Śrī Rūpa Gosvāmī gives the following example in 'Ujjvala Nīlamanī':

*runatsi purataḥ sphuratyaghahare katham nāsikā śikhā grathita mauktikonnamana kaitavena smitam
nirāsthad aciram sudhā kiraṇa kaumudī mādhurīm manāg api tavodgatā madhura-danti danta-dyutiḥ*

A *dūtī* named Vīrā told Śrī Rādhā: "O Madhura-danti (sweet-teethed girl)! Why are You trying to hide the slight smile that appears on Your face when You see Aghahara (Kṛṣṇa) before You, by trying to lift Your nose-pearl, and why are You defeating the sweetness of the moonlight with the nectarean rays of Your lustrous teeth? Just don't try to hide Your real feelings anymore!"

The *kin̄karī* thus accomplishes Śrī-Śrī Rādhā-Mādhava's meeting and with it she attains the great fortune of Their loving devotional service. When that transcendental vision disappears, Raghunātha dāsa anxiously prays to Īśvarī's lotus feet to be showered by the nectar of Her devotional service.

VERSE 8:

**AMALA KAMALA RĀJI SPARŚI BĀTA PRAŚĪTE
NIJA SARASI NIDĀGHE SĀYAM ULLĀSINĪYAM
PARIJANA GAṆA YUKTA KRĪDAYANTĪ BAKĀRĪM
SNAPAYATI NIJA DĀSYE RĀDHIKĀ MĀM KADĀ NU**

amala - spotless; *kamala* - lotus flower; *rāji* - rows; *sparśi* - touching; *bāta* - wind; *praśīte* - cool; *nija* - own; *sarasi* - lake; *nidāghe* - in the summer; *sāyam* - in the evening; *ullāsinī* - blissfully; *iyam* - She; *parijana-gaṇa* - friends; *yukta* - with; *krīdayantī* - playing; *bakārīm* - Kṛṣṇa; *snapayati* - showering; *nija* - own; *dāsyē* - in service; *rādhikā* - Rādhikā; *mām* - me; *kadā nu* - when.

When will Śrī Rādhikā, who on summer evenings blissfully plays in Her own lake, which is filled with rows of spotless lotus flowers that cool the breezes, with Her own girlfriends and Bakāri (Kṛṣṇa), bathe me in Her service?

Stavāmṛta Kaṇā Vyākhyā: Through his experiences of Śrī Rādhārāṇī's pastimes in *svarūpāveśa*, *Kuṇḍāśrayī* Śrīpāda Raghunātha prays in each verse of this Rādhikāṣṭaka for Śrīmatī's service. Of each pastime he experiences in his transcendental visions he prays for the

particular devotional service that is suitable for it. In this final verse a vision appears before his eyes of a charming pastime in Śrī Rādhākuṇḍa.

One summer-evening Śrī Raghunātha dāsa sits on the bank of Śrī Rādhākuṇḍa, anxiously weeping and desiring Śrīmatī's devotional service. Then he suddenly sees Śrī Rādhikā with Her *sakhīs* on the bank of the *kuṇḍa* with the Lord of their life, Śrī Kṛṣṇa. How charming Śrī Rādhākuṇḍa's beauty is! All around there are many blooming lotus flowers in the water, in four different colours: white, red, yellow (or golden) and blue. These lotus flowers are wonderful, because they cool even the wind, that has become heated by the scorching hands of the midday sun, and they scent the wind also, allowing it to carry their fragrance all over. Śrī Rādhārāṇī want to play in the water with the Lord of Her life and Her girlfriends, so She holds Kṛṣṇa's hands and says: "Dearest one! Come, let's play in My *kuṇḍa* for a while!" All the *gopīs* then change their silken *sāris* for bathing dresses and enter the water with Kṛṣṇa, looking like the king of elephants playing in the water with his she-elephants. When the *gopīs* surround Kṛṣṇa, holding hands, they look like a golden net that has caught Him, or like moonbeams covering a mass of clouds. When Kṛṣṇa sees that He's surrounded He casts sly glances at the *gopīs* and begins to break their circle by forcibly splashing them with water. The *gopīs* then approach Kṛṣṇa and splash back at Him, but He protects His eyes with His hands, so He can tolerate it. All the limbs of the beautiful girls are stirred, only their faces shine like beautiful moons of bliss. While Śrīmatī splashes Her Prāṇanātha, Her jewelled bangles jingle like the water-missiles of Cupid, and that is intolerable for Kṛṣṇa.

After that the *sakhīs* begin a great waterfight with Kṛṣṇa. First Kṛṣṇa mildly splashes His darlings, just to encourage them a little, and then the *sakhīs* begin a massive counter-attack by pelting Kṛṣṇa with huge showers of delicious *kuṇḍa*-water. Then, when Kṛṣṇa responds with unrelenting streams of water, the *gopīs* fearfully lower their heads and cover their eyes, noses and ears with their fingers. While Śrī Kṛṣṇa plays with the *sakhīs* in the water Śrī Rādhā hides in a cluster of golden lotus flowers, and Hari, not being able to find Her, starts kissing each and every lotus flower, thinking they are Her lotuslike face. When Rādhikā sees this She cannot keep from laughing anymore. Then the *sakhīs* also begin to laugh, so Kṛṣṇa regains His wits and catches His Priyatamā. After this Śrī Rādhā with all of Her girlfriends begins to splash Nāgaramaṇī vigorously with water, making Śrī Kṛṣṇa lower His moonlike face and say: "No more! No more! I accept defeat!" Kṛṣṇa is Bakāri, the enemy of Bakāsura. Although He was easily able to tear up that huge bird-monster just like a blade of grass when He was just a child by holding both ends of its beak, He must now accept defeat in a water-game with Śrī Rādhārāṇī and Her *sakhīs*! Her victory is truly perfect by defeating Him! When Śrī Rādhā hears Śyāmasundara's ambrosial words She stops splashing Him and begins to laugh in an amazing and enchanting way. Then the *sakhīs* tell Her: "Ayi Rādhike! Fully enjoy Yourself in the water of Your *kuṇḍa*, what's the use of splashing Kṛṣṇa, who is defeated and fleeing, anymore? Look, His crown hangs on the back of His head, His Kaustubha-gem has taken shelter of Your cheeks in the form of its reflection, His earrings are restlessly swinging on His ears, His *tilaka* was washed from His forehead, and His flower garland hangs torn-up on His neck! Therefore, O *sakhi*, Kṛṣṇa is sorely distressed, don't hurt Him anymore!" After thus playing their very wonderful watersports, Śrī-Śrī Rādhā-Mādhava come back on the shore with Their girlfriends, where the *mañjarīs* serve Them in different ways by dressing and ornamenting Them.

Now the vision disappears from Śrī Raghunātha dāsa, and he anxiously prays to Kuṇḍeśvarī's lotus feet that She may shower him with the sweet nectar of Her service.

*snigdha veṇu-nāda śuni navīna kiśorī; āsilā kuñjete śighra yathā vaiṣṇī-dhārī
svalpa prakāśita kori duṭī netra dvaya; nata-mukhī hoiyā rādhā dāḍāyā raya
duṭī karṇa kuharera koilo kaṇḍūyana; hari citta camatkārī apūrva darśana
sei śrī rādhikā more karuṇā koriyā; abhiṣikta koribe ki dāsya pada diyā?*

"When Navīna Kiśorī (adolescent Rādhikā) hears the pleasant sound of His flute She quickly goes to the grove where She finds Vaiṣṇī-dhārī Kṛṣṇa. Slightly manifesting Her feelings through Her eyes Rādhā stands there with lowered head, shyly scratching Her ears. This wonderful sight astonishes Śrī Hari's mind. Will that Śrī Rādhikā be so kind to shower me with Her service?"

PHALAŚRUTIḤ:

**PAṬHATI VIMALA CETĀ MRṢṬA RĀDHĀṢṬAKAM YAḤ
PARIHRṬA NIKHILĀŚĀ SANTATIḤ KĀTARAḤ SAN
PAŚUPAPATI KUMĀRAḤ KĀMAM ĀMODITAŚ TAṀ
NIJA JANA GAṆA MADHYE RĀDHİKĀYĀŚ TANOTI**

paṭhati - reciting; *vimala* - spotless; *cetā* - heart; *mṛṣṭa* - pure; *rādhāṣṭakam* - eight praises of Rādhā; *yaḥ* - whoever; *parihṛta* - giving up; *nikhila* - all; *āśā* - hopes; *santatiḥ* - multitude; *kātaraḥ* - anxious; *san* - being; *paśupa* - cowherders; *pati kumāra* - prince; *kāmam* - desires; *āmoditaḥ* - happy; *taṁ* - Him; *nija* - own; *jana* - people; *gaṇa* - group; *madhye* - amongst; *rādhikāyāḥ* - of Rādhikā; *tanoti* - does.

Anyone who eagerly reads this pure Rādhikāṣṭakam with a spotless heart, having given up all material desires, will delight Śrī Kṛṣṇa, the prince of cowherders, who will give that person a place among Śrī Rādhikā's own (girlfriends or maidservants).

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha offers his benediction to the reciters of his Rādhikāṣṭakam. First of all he says how this Rādhāṣṭakam must be recited - this Rādhikāṣṭaka must be eagerly recited with a pure heart, giving up the whole chain-reaction of material desires. Here *nikhilāśā* means all desires for sense gratification. Wordly people have been cherishing this chain reaction of material desires within the heart from beginningless time. Each material desire is again the father of so many other desires, and thus the entire succession of material desires covers over their hearts. No matter how much good advice a human being receives from the saints, the scriptures and the Guru, still there is no mitigation of these sensual desires. Rather, his material desires increase by the day, awakening attachment to passion and repulsion that spreads a deep darkness everywhere. In the intoxication of this trivial sense

enjoyment, which is full of terrible miseries like birth, death, old age, disease, sorrow and the threefold material afflictions, human beings have given a place in the heart to this chain reaction of desire from beginningless time.

The all-benevolent Upaniṣads have shown light to the human race so that they can become free from this deep darkness: *yo vai bhūmā tat sukham nālpe sukham asti*, "In this trivial thing (sense enjoyment) there is no happiness, and maintaining these desires is the cause of misery. The real joy lies in *bhūmā*, or the centre of all transcendental bliss, God". Falling away from this centre the human beings have begun to desire this most insignificant sensual happiness and are now wandering around on the high waves of birth, old age and death in the greatly terrifying ocean of material existence. By developing a desire to worship the Lord through the shelter of saints and the Guru, the darkness of this chain reaction of material desires can be dispelled. As the daylight dispels the night, the heart, which is polluted by *māyā*, can become purified and the eagerness to attain the Lord can be awakened.

Amongst all the desires for *bhajana* the desire for *bhajana* which is revealed in this Śrī Rādhikāṣṭaka is the summit of all aspirations for *bhajana* - the desire to worship the Yugala Kīśora, which is the unprecedented merciful gift of Śrī Caitanya Mahāprabhu, which is rarely attained even by Lord Brahmā, Lord Śiva and Lord Śeṣa. Therefore this Rādhikāṣṭaka is most pure. Vrajendranandana Śrī Kṛṣṇa will be most satisfied with those who recite this Rādhikāṣṭaka (this includes hearing and remembering) and will make him a maidservant of Śrī Rādhikā, blessing him forever by giving him *rādhā-dāsyā*, the crownjewel of all human pursuits. This *siddha vāṇī* (perfect word) is the merciful blessing of Śrīpāda Raghunātha, the Rādhākuṇḍa-Rṣi who is the dearmost devotee of Śrī-Śrī Rādhākuṇḍāśrayī Śrī-Śrī Rādhā-Mādhava, to the people of the world. Therefore each devotee should make this Śrī Rādhikāṣṭaka, composed by Śrīla Gosvāmīpāda, a *kaṇṭha-hāra* (necklace, meaning: it should be memorized) and always recite it.

*yei jana sarva āsā kori parityāge; śuddha citte nirantara kātara svabhāve
pariśuddha rādhāṣṭaka nitya kore pāṭha; śrī govinda hṛṣṭa hoiyā dekhāya prema nāṭa
ananta bhuvana mājhe sei bhāgyavān; rādhikāra gaṇe tāra likhe deya nāma
'rādhāṣṭaka' anuvāda bhajana sampad; gāna kore āsru-jale nitya 'haripada'*

"Śrī Govinda will joyfully show the market of *prema* to anyone who gives up all material desires and always anxiously recites this Rādhāṣṭaka with a pure heart. In all the innumerable universes he whose name has been written down in Rādhikā's group is fortunate. With tear-filled eyes Haripada Śīla always sings and translates this treasure of worship named 'Rādhāṣṭaka'."

Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Rādhikāṣṭakam".

Translated 1988 - 1996 by Advaita dāsa.

Premāmbhoja Marandākhyā

Stava-rāja

The honey-like praises that ooze from the lotus flower of love.

By Śrīla Raghunātha dāsa Gosvāmī.

VERSE 1:

**MAHĀBHĀVOJJVALA CINTĀ RATNODBHĀVITĀ VIGRAHĀM
SAKHĪ PRAṆAYA SAD GANDHA VARODVARTANA SUPRABHĀM**

mahā bhāva - the pinnacle of ecstatic love; *ujjala* - bright; *cintā* - thought; *ratna* - jewel; *udbhāvita* - created; *vigrahām* - form; *sakhī* - girlfriend; *praṇaya* - love; *sad* - good; *gandha* - fragrance; *vara* - excellent; *udvartana* - ointment; *suprabhām* - effulgent.

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.

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha has named this *stava* **premambhoja marandākhya stavarāja**, or the king of praises, that oozes like honey from the lotus flower of divine love. This is the king of all *stavas* in the Stavāvalī-compilation, for it defines the constitution of Śrī Rādhikā, who is the very form of *mahā bhāva*, which is the essence of *prema*. Only someone who has *prema* can understand the truth about Rādhārāṇī. *premera svarūpa deha prema vibhāvita* (C.C.) "She is the embodiment of *prema*, and Her body consists of nothing but *prema*." Śrī Rādhārāṇī is the fountainhead of all of Śrī Kṛṣṇa's divine potencies. She is the aggregate of all the goddesses of fortune, and the presiding goddess of all great opulences, but this majestic truth is hidden within a deep ocean of transcendental sweetness, so that the prowess of Rādhā-*tattva* is not externally manifest. She is the full manifestation of total and pure love. Although all the *gopīs* have an abundance of *prema*, Śrī Rādhā is the personification of the essential portion or *sārāṁśa*, of this *prema*. In other words, only in Her presides the pinnacle of ecstatic love of God, named *mādana mahā bhāva*. Śrīpāda Raghunātha's devotion for Śrī Rādhā's lotus feet is extraordinary; he has given his life-air to Her. In this *stava* he has recorded the spontaneous experiences of Śrī Rādhā-*tattva* of his love-filled heart. The secrets of this *stava* are very difficult to know, because in it is an analysis of the constitution of love of God. *Prema* is *svānubhava vedyā*, or only knowable through personal experience, and incomparable; it cannot be expressed through words. It cannot be understood by hearing about it from others if there is

no real love in the heart. These things depend on personal perception. We take shelter of the lotus feet of Śrīla Raghunātha dāsa Gosvāmī, in whose mine-like heart this Cintāmaṇi-jewellike *stava* has appeared, so that we may somehow try to understand its meaning.

First of all, Śrī Raghunātha dāsa says: "Śrī Rādhā is *mahā bhāvōjjvala cintāratnodbhāvita vigrahām* "Her form is composed of the blazing thought-jewel of *mahā bhāva*." Let us first try to understand what is *mahā bhāva*. Where are the insignificant conditional souls, and where is *mahā bhāva*, the supreme essence of *prema*?⁹ Still, in this very age of Kali, Śrī Caitanya Mahāprabhu, who is the combined form of Rasarāja Śrī Kṛṣṇa and Mahābhāva Śrī Rādhā, has descended to earth with *mahābhāva-vatī* Śrī Rādhā's girlfriends and maidservants, the Gosvāmīs, to make the truth and the glories of *mahā bhāva*, that they have experienced, known to the people of the world. Their experience-filled great words can be our only support. Śrīla Kavirāja Gosvāmīpāda has written:

*prema krame bādhe hoy - sneha māna praṇaya;
rāga, anurāga bhāva mahābhāva hoy.
bija iksu rasa guḍa tabe khaṇḍa sāra;
śarkarā sitā miśrī śuddha miśrī āra
ihā yaiche krame nirmala, krame bādhe svāda;
rati premādike taiche bādhaye āsvāda
premera parama sāra mahābhāva jāni (C.C.)*

"From the seed of a sugarcane grows the sugarcane, from the cane juice is extracted, the juice is made into *guḍa* (brown sugar), from *guḍa* sugar is made, from sugar rock candy, and from rock candy the most crystal-clear candy. In this way the substance has become most pure, sweet and tasty. In the same way *prema* gradually increases in flavour and grows into *sneha*, *māna*, *praṇaya*, *rāga* and *anurāga*, until it culminates into ***mahā bhāva***. **This is the essence of *prema***." Śrīla Rūpa Gosvāmī has defined *mahā bhāva* as follows in his 'Ujjvala Nīlamanī':

*anurāgaḥ sva saṁvedya daśam prāpya prakāśitaḥ
yāvad āśraya vṛttis ced bhāva ity abhidhīyate*

"When *anurāga* reaches the stage of *sva saṁvedya* and thus becomes manifest, attaining the nature of *yāvad āśraya*, it is called (*mahā*) *bhāva*." The *sva saṁvedyā*-condition is the pinnacle of *anurāga*, and it can only be seen in the beautiful girls of Vraja. What to speak of others, this *mahā bhāva* is not seen at all even in Kṛṣṇa's Queens like Rukmiṇī and Satyabhāmā. This is Śrī Jīva Gosvāmī's explanation of the word *sva saṁvedya* in his Locana Rocanī-commentary on this verse.

Śrī Viśvanātha Cakravartīpāda, in his Ānanda Candrikā-commentary on this verse, endeavours to make this *mahābhāva-vastu*, which is so difficult to comprehend, understandable, by revealing a philosophical explanation of the *sva saṁvedya*-condition. He calls it the stage in which *anurāga* becomes suitable to be experienced through itself. According to him, there are three forms of the stage of *anurāga*: *karaṇa*, *karma* and *bhāva*. *Karaṇa* means the agency through which a work is done. *anurāga* is a fraction of the *saṁvit-śakti* which makes Śrī Kṛṣṇa's sweetness relishable, and *anurāga* is therefore the agency (*karaṇa*) through which Kṛṣṇa's sweetness can be relished. When this *anurāga* reaches its climax, then the relish of Śrī Kṛṣṇa's

sweetness also reaches its climax. *prauḍha nirmala bhāva prema sarvottama; Kṛṣṇa mādhubhya āsvādanera kāraṇa* (C.C.) "Greatly developed, spotless *bhāva* is the very best *prema*, and this causes the perfect savour of Kṛṣṇa's sweetness." After that comes the *karma*-form of *anurāga*. That which is being done is called *karma*. Relishing Kṛṣṇa's sweetness is the relish' *karma*. The limit of *anurāga* can be experienced through the relish of Śrī Kṛṣṇa's sweetness. *gopikā darśane kṛṣṇera ye ānanda hoy; tāhā hoite koṭi guṇa gopī āsvādaya* (C.C.) "The *gopīs* relish a million times more the happiness that Kṛṣṇa feels when He sees the *gopīs*." The happiness the *gopīs* feel as a result of relishing Kṛṣṇa's sweetness is felt on the strength of their own *anurāga*. This experience of the climax of *anurāga* is the *karma*-form of *anurāga*. Then again in the *bhāva svarūpa* is the exclusive experience of the pinnacle of *anurāga*, which is a plenary portion of Kṛṣṇa's *ānanda*. In it, the relisher is so absorbed that he loses awareness of who is the relisher and what is the relished, and all that remains is a full experience of relish. This is the *bhāva svarūpa* of the climax of *anurāga*. The state in which the *kaṛaṇa*, *karma* and *bhāva* of *anurāga* are completely manifest is the *sva samvedya*-condition of *anurāga*.

yāvad āśraya vṛtti means that the shelter (*āśraya*) of *anurāga* is *rāga*, and the more this *rāga* can arise, the more it is called the *yāvad āśraya vṛtti* of *anurāga*. The definition of *rāga* is:

*duḥkam apy adhikam citte sukhatvenaiva vyajyate
yatras tu prañayotkarṣāt sa rāga iti kīrtiyate* (U.N.)

"When *prañaya* becomes very great, one feels very happy even if one must go through the greatest misery for Kṛṣṇa's sake. This stage is called *rāga*." It gives a chaste, married girl with a good reputation great pain if she gives up her bashfulness and her dedication to her husband. She would rather give up her body by entering into a fire or drinking poison, but the *gopīs* have reached the limit of *rāga*, because they have most jubilantly given up their shame and their dedication to their husbands, out of eager thirst to please Kṛṣṇa. This is the ***yāvad āśraya vṛtti*** of *anurāga*. When *anurāga* has thus reached the stage of *sva samvedya* and *yāvad āśraya vṛtti* to become *mahābhāva*, then all the *uddipta* (burning) and *sudipta* (brilliantly blazing) *sāttvika bhāvas* become manifest in it.

Śrīpāda Raghunātha calls *mahā bhāva* the Cintāmaṇi-jewel of brilliant, erotic *rasa*. Just as the Cintāmaṇi-jewel gives everything that one desires or thinks (Cintā) of, similarly this *mahābhāva* fulfills all the sweet erotic desires of Śrī Kṛṣṇa, who is erotic *rasa* Himself. *ei mahābhāva hoy cintāmaṇi sāra; Kṛṣṇa vāñcha pūrṇa kore ei kārya yāra* (C.C.) "This *mahā bhāva* is the essence of the Cintāmaṇi-jewel, whose duty it is to fulfill all of Kṛṣṇa's desires." Even the most subtle desires for relishing sweet mellows can be fulfilled by Śrī Rādhā, who is the personification of *mādana mahā bhāva*, which is the culmination of *mahābhāva*. Each of Her limbs consists of the transcendental ingredient of *mahābhāva*. Just as a solid golden statue is gold inside and outside, similarly Śrī Rādhikā is made of *mahā bhāva* inside out. Hence it is said: *mahābhāvōjvala cintā ratnodbhāvita vighrahām* "Her form consists of the brilliant Cintāmaṇi-gem of *mahābhāva*." Śrīla Kavirāja Gosvāmī has revealed the meaning of this part of the *śloka* as follows: *mahābhāva cintāmaṇi rādhāra svarūpa* (C.C.)

After that, Śrī Raghunātha says: *sakhī prañaya sad gandha varodvartana suprabhām*: "Her body is brightened by the excellent and fragrant ointment of Her girlfriends' love for Her." Sweet and beautiful girls anoint their bodies with fragrant oils before they bathe, then they wipe the oil from their limbs and anoint them with lotuspollen and other fragrant powders, to make

their bodies shining. The best ointment for Rādhārāṇī's limbs, that embody *mahābhāva*, though, is the fragrant ointment of the love of Her girlfriends, headed by Lalitā and Viśākhā, that are inseparably united with Her. This ointment of Her girlfriends' love brightens up Her transcendental *mahā bhāva vigrahā*. This matter has been described in a somewhat separate way in Śrī Caitanya Caritāmṛta: *rādhā prati Kṛṣṇa sneha sugandha udvartana, tāte ati sugandhi deha ujjvala varaṇa* "Kṛṣṇa's love for Rādhā is like a fragrant ointment of affection, that makes Her very fragrant body shine brightly."

*premera pratimā vraje rādhā ṭhākurāṇī; mahojjala mahā-bhāva cintā-ratna khani
sakhīra praṇaya sad gandha udvartana; tāhāte sugandhi deha ujjvala varaṇa*

In Vraja Rādhā Ṭhākurāṇī is the embodiment of *prema*; She is a mine full of thought-jewels of greatly brilliant *mahā-bhāva*. She is anointed with the great perfumes of Her girlfriends' love for Her and this gives Her fragrant body a brilliant lustre."

VERSES 2-3:

**KĀRUṆYĀMṚTA VĪCĪBHIS TĀRUṆYĀMṚTA DHĀRAYĀ
LĀVAṆYĀMṚTA VANYĀBHIḤ SNAPITĀM GLAPITENDIRĀM
HRĪ PAṬṬA-VAŚTRA GUPTĀṄGĪM SAUNDARYA GHUṢṚṆĀÑCITAM
ŚYĀMALOJJVALA KASTURĪ VICITRITĀ KALEVARĀM**

kāruṇya - compassion; *amṛta* - nectar; *vīcībhiḥ* - by waves; *tāruṇya* - youthfulness; *amṛta* - nectar; *dhārayā* - by a stream; *lāvaṇya* - elegance; *amṛta* - nectar; *vanyābhiḥ* - by floods; *snapitām* - bathed; *glapita* - wilt; *indirām* - the goddess of fortune; *hrī* - bashfulness; *paṭṭa vastra* - silken cloth; *gupta* - concealed; *aṅgīm* - body; *saundarya* - beauty; *ghuṣṛṇa* - fine; *añcitam* - beautified; *śyāmala* - black; *ujjvala* - bright; *kastūrī* - musk; *vicitrita* - pictured; *kalevarām* - body.

(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 of brilliantly blackish musk.

Stavāmṛta Kaṇā Vyākhyā: Now Śrī Raghunātha dāsa begins to describe the bathing, dressing and ornamentation of *mahā bhāva vigrahā* Śrī Rādhārāṇī. We are not able, as worldly people, to conceive of anything beyond this world, so while we do our *bhajana* we think of Rādhārāṇī as a beautiful, sweet young girl. By introducing Her as the embodiment of ecstatic love Śrīpāda Raghunātha warns us not to think of Rādhārāṇī's bathing, dressing, and

ornamentation as we think of the bathing and dressing of an ordinary girl of flesh and blood. We should understand *maābhāvamayī* Rādhā by being absorbed in *bhāva*. Without having *bhāva* one can not worship the embodiment of *mahābhāva*. The practising devotees should always remember that just as Śrī Kṛṣṇa is the human form of *brahma*, which means that although He has a human form, this form consists of *sat cit* and *ānanda*, pure spirit, and not of the five material elements that make up our human forms, similarly Śrī Rādhā's form consists of nothing but *mahābhāva*, inside out, although She appears in the form of a girl. Therefore we must always remember while we meditate on Rādhārāṇī's bathing, dressing, eating and ornamentation as an ordinary girl, that these are all activities of *bhāva*.

In the second verse Śrī Raghunātha dāsa introduces us to Śrī Rādhārāṇī's bath. Beautiful girls bathe thrice a day: in the morning, at noontime, and in the evening, just to keep their bodies smooth and tender. The morning-bath must be taken in a river. Śrī Rādhā takes Her morningbath in a nectarwave of compassion. *para duḥkāsaho yas tu karuṇaḥ sa nigadyate* (B.R.S) "Compassion means not being able to tolerate another person's suffering". These merciful feelings are *kāruṇya*. *Kāruṇya* means that the heart melts when one sees the miserable condition of others. A person's heart can melt of compassion, but Rādhārāṇī is an ocean of boundless compassion, so that it causes even Her body to melt⁹! The morningtime also symbolises the puberty, which is the morning time of life. Just as a girl's body becomes smooth by taking a morningbath in a river, similarly Śrīmatī's body becomes smooth when Her child-like naughtiness stops and Her compassion arises during puberty.

Śrīmatī takes Her noontime bath in a nectarstream of youth. At noontime tender young girls are too busy with their household duties to take a bath in the river, so they bathe at home in water brought in by their maidservants. At noontime Śrīmatī bathes in a nectarstream of youthfulness. When She looks in a mirror after dressing and ornamenting Herself, eager to meet Kṛṣṇa and to unite with Him, She sees Her own sweetness and wonders if Her beauty, which manifests *tāruṇyāmṛta*, the nectar of youth, is worthy to be enjoyed by Kṛṣṇa or not. The *sakhīs* then show Her Kṛṣṇa and describe His qualities to Her, making moods of fresh youthfulness appear in Śrīmatī's mind. In this way Śrīmatī's noontime bath is accomplished with a stream of nectarean youthfulness. In other words, just as the noon-bath makes the body smooth and attractive, similarly when the feelings of nectarean youthfulness manifest themselves the smoothness and attractiveness of Śrī Rādhā's body is accomplished.

In the evening Śrīmatī is bathed with a nectarflood of elegance. Anyone who wants to find relief from the summerheat should bathe in a waterfall in the evening. Hence the flood-bath is mentioned here. Śrīmatī's eveningbath is accomplished with a nectarstream of *lāvanya*. What is *lāvanya*?

*muktāphalesu chāyāyās taralatvam iwāntarā
pratibhāti yad angesu lāvanyam tad ihocyate*

(Ujjvala Nīlamanī)

"Just as luster emanates from pearls in waves of loveliness, similarly when waves of luster emanate from someone's every limb it is called *lāvanya*." In this stream of *lāvanya* Śrīmatī takes

⁹ See: Sri Radhika's 108 names, 67th name.

Her evening bath. Just as all the limbs are inundated when one bathes in a waterfall, similarly, when youth appears, all of Śrīmatī's limbs are inundated by waves of *lāvaṇya*. From this description of Her *tri-sandhyā snāna* (bath thrice a day), we can understand that Śrīmatī's body, that is composed of *mahābhāva*, is the incessant root shelter of compassion, youthfulness and elegance (*kāruṇya*, *tāruṇya*, and *lāvaṇya*). Therefore with Her *kāruṇya*, *tāruṇya*, and *lāvaṇya* Śrīmatī makes even the goddess of Vaikuṅṭha, Indirā (Lakṣmī) wilt. Śrī Rādhārāṇī is the aggregate of all goddesses of fortune. *sarva saundarya kānti boisoye yāhāte; sarva lakṣmī-gaṇera śobhā hoy yāhā hoite* (C.C.) "All beauty and luster rests in Her, and the beauty of all the goddesses of fortune comes from Her." *kāruṇyāmṛta dhārāya snāna prathama; tāruṇyāmṛta dhārāya snāna madhyama; lāvaṇyāmṛta dhārāya tad upari snāna* (C.C.) "She takes Her first bath in the stream of nectarean compassion, Her middle bath in the stream of nectarean youthfulness and Her final bath in the nectarstream of elegance."

In the third verse Śrī Raghunātha dāsa says: *hrī paṭṭa vastra guptāṅgīm* "Her body is covered by a silken garment of shyness." *Bhāvamayī's* beautiful limbs are dressed in *bhāva*-clothes. Shyness is a *sañcārī bhāva*. That which transits the course of a mood is called a *sañcārī-bhāva*.

*navīna sangamākārya stavāvajñādinā kṛtā adhr̥ṣṭatā bhaved vṛiḍā tatra maunam vicintanam
avagunṭhana bhū-lekhau tathādo mukhatādayaḥ*

(Bhakti Rasāmṛta Sindhu)

"The mood which is contrary to boldness, and which is caused by a new meeting, a misdeed, praise or an offense is called shyness. A shy person is silent, thoughtful, covers the face, writes in the earth (with the toes) and lowers the head." Śrī Rādhā is the most shy girl. Although She has all the countless qualities that Kṛṣṇa has, She becomes very hesitant out of shyness when She hears Herself being praised for them:

*sañkuca na tathya vacasā jaganti tava kirti kaumudī mārṣṭi
urasi harer asi rādhe yad akṣayā kaumudī carcā* (U.N.)

Once Paurṇamāsī praised Śrī Rādhā's glories to Gārgī, when Śrī Rādhārāṇī suddenly came by and became shy upon hearing Her own glorification. Seeing this, Vṛndā said: "O Rādhe! Why are You hesitant when You hear the truth? The moonlight of Your fame pervades the whole universe! The ointment of the moonrays of Your glories is smeared all over Hari's chest!"¹⁰ Shyness is caused by an abandonment of boldness and when this meets with humility it makes all the activities of the body, mind and words very sweet, beautiful and nectarean. Śrīmatī is covered from tip to toe with the silken garment of this shyness and humility. *nija lajjā śyāma paṭṭa-śāṭi paridhāna* (C.C.)

After that it is said: *saundarya ghusṛṇāñcitām*, "Śrī Rādhā's body is anointed with the vermilion of beauty." Beautiful and tender girls anoint their bodies with fine vermilion after their bath, but on *Premamayī* (loving Rādhā)'s loving body the vermilion-decoration represents Her beauty;

aṅga praty aṅgakāṇām yaḥ sanniveśo yathocitam

¹⁰ We have here quoted shyness as a result of praise. Examples of the other kinds of shyness, caused by things like a first meeting, can be found in the scripture named Ujjvala Nilamani.

suśliṣṭa sannibaddhaḥ syāt tat saundaryam itīryate (U.N.)

"The proper arrayment of all the different limbs and conjunctions is called *saundarya*, or beauty." Śrīla Rūpa Gosvāmī gives the following example in 'Ujjvala Nilamaṇi':

*akhaṇḍendos tulyaṁ mukham uru kuca dyotitam uro
bhujau srajāv aṁse kara parimitaṁ madhyam abhitaḥ
pariskārā śreṇī krama laghima bhāg ūru yugalaṁ
tavāpūrvaṁ rādhe kim api kamaṇīyaṁ vapur abhūt*

Śrī Kṛṣṇa said: "O Rādhe! What more can I say about Your beauty? Your face is like the globe of the moon, Your raised breasts are very good-looking, Your arms and Your shoulders are lowered, Your waist is so slender that it can be caught with a fist, Your buttocks are very big, and Your tapering thighs are wonderful! O Priyatame! Your body displays a wonderful attractiveness!" *yāra saundaryādi guṇa vāñche lakṣmī pārvatī (C.C.)* "Even Lakṣmī and Pārvatī covet Her attributes like sweetness and beauty!" In the Patāla Khaṇḍa of Padma Purāṇa (40th chapter), Nārada Muni praises Śrī Rādhā as follows:

*bhrāntaṁ sarveṣu lokeṣu mayā svacchanda-cāriṇā
asyā rūpeṇa sadṛśī dṛṣṭā naiva ca kutracit
brahmaloke rudraloka indraloke ca me gatīḥ
na ko'pi śobha-koṭyaṁśaḥ kutrāpyasyāvilokitaḥ
mahā-māyā bhagavati dṛṣṭā sailendra-nandini
yasyā rūpeṇa sakalaṁ muhyate sa-carācaram
sāpyasyāḥ sukumārāṅgī lakṣmīm nāpnoti karhicit
lakṣmīḥ sarasvatī kāntir vidyādyās ca vara-striyaḥ
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 free access to either Brahmaloaka, Śiva loka or Indraloka, but nowhere have I seen a girl who is even one ten millionth part as beautiful as this girl. I have seen Mahāmāyā, the daughter of the mountain (Pārvatī), whose form enchants all moving and non-moving creatures, but even she can not attain the beauty of this tender-limbed girl! The greatest women like Lakṣmī, Sarasvatī, Kānti and Vidyā can never even touch the shadow of Her sweet form!" Śrī Rādhā's beauty emanates directly from Her *mahābhāva*, Devarṣi Nārada had personally realized that truth, because simply by seeing Śrīmatī he experienced an upsurge of Govinda *prema*. *asyāḥ sandarśanād eva govinda caraṇāmbuje; ya premābdir abhūt sā me bhūta-pūrva na karhicit*: "I have never seen that form, that has given me an ocean of love for Govinda's lotus feet on mere sight, before." Such *kuṅkuma* of beauty adorns Śrī Rādhā's divine body.

Then it is said: *śyāmalojjvala kastūrī vicitrita kalevarām*. "Her body is pictured by the musk of blackish erotic *rasa*." The colour of the erotic mellow is *śyāma* (black). Just as golden-complexioned girls apply blackish musk-*tilaka* to their limbs after they have bathed, Śrī Rādhikā's limbs are marked with the black musk of erotic mellows. In Caitanya Caritāmṛta it is described -

*saundarya-kuṅkuma, sakhī praṇaya candana; smita kānti karpūra - tine aṅga vilepana;
kṛṣṇera ujjvala rasa mṛgamada bhara, sei mṛgamade vicitrita kalevara.*

"Her body is anointed with three unguents - the *kuṅkuma* of beauty, the sandalwoodpulp of Her girlfriends' love and the camphor of Her lustrous smile. Her body is beautified with the musk of Kṛṣṇa's erotic flavours."

*apāra kārūṇyāṁṛta taraṅga hillole; pūrvāhne prathama snāna kore kutūhole
tāruṇya aṁṛta dhāre kiśorī varāṅga; madhyāhne dvitīya snāna yauvana taraṅga
sāyāhne lāvanyāṁṛta vanyāya snāna kori; dyotamānā śrī rādhikā paramā sundarī
nava gorocanā gaurī Kṛṣṇa manoharā; glāni yukta hon yāra saundarye indirā (2)
lajjā-rūpa paṭṭa vastra aṅga ācchādita; saundarya kuṅkume dhani ati suśobhita
śyāmala ujjala rasa sugandhi kasturī; tāte vicitrita dehā rādhikā sundarī (3)*

"The most beautiful and effulgent Śrī Rādhikā eagerly takes Her first bath in the morning in the billowing waves of the boundless nectar of compassion, at noontime She gives Her adolescent super-excellent body a second bath in the nectar-waves of youthfulness, and She takes Her evening bath in a deluge of the nectar of elegance. This Gaurī, who enchants Kṛṣṇa, shines like fresh Gorocanā, thus dimming the beauty of even Indirā (Lakṣmī). This fortunate girl covers Her limbs with a silken garment of bashfulness and becomes very beautiful through the vermilion of beauty. Rādhikā Sundarī's body is then further beautified by the fragrant musk of bluish erotic flavours, drawn in pictures."

VERSES 4-5:

**KAMPĀŚRU PULAKA STAMBHA SVEDA GADGADA RAKTATĀ
UNMĀDO JĀḌYAM ITY ETAI RATNAIR NAVABHIR UTTAMAIḤ
KḶṚPTĀLANKṚTI SAMŚLIṢṬĀM GUṆĀLĪ PUṢPA MĀLINĪM
DHĪRĀDHĪRĀTVA SAD VĀSA PAṬAVĀSAIḤ PARISKṚTĀM**

kampa - shivering; *aśru* - shedding tears; *pulaka* - goosepimples; *stambha* - stupor; *sveda* - perspiration; *gadgada* - faltering voice; *raktatā* - redness; *unmādo* - madness; *jāḍyam* - inertia; *iti* - thus; *etaiḥ* - with them; *ratnaiḥ* - with jewels; *navabhiḥ* - with nine; *uttamaiḥ* - with the greatest; *kḷṛpta* - made; *alanḱṛti* - adorned; *samśliṣṭām* - 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; *pariskṛtām* - anointed.

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

Stavāmṛta Kaṇā Vyākhyā: Nobody but a great object of Premamayī's mercy is able to define Śrī Rādhārāṇī's constitution in the way that Śrīla Raghunātha dāsa Gosvāmī does in this 'Premāmbhoja maranda'-praise. No one can express how wonderful and priceless is the contribution of this *stava* of Śrīla Dāsa Gosvāmīpāda to the spiritual kingdom, above all for those who practise *rādhā-snehādhikā mañjarī bhāva*. In the fourth and fifth verse he first mentions seven *sāttvika bhāvas* plus two *sañcārī bhāvas*, inertia and madness, to define the nine jewels that decorate Śrīmatī. After beautiful girls have bathed, dressed and anointed themselves, they decorate themselves with *tilaka*, jewels and pearls. Śrī Rādhikā's *mahā bhāva*-body is beautified by nine jewels. Generally we know the nine jewels to be Mukṭā (pearl), Māṇikyā (jewels), Vaidūrya (cats' eyes), Gomeda (topaz), Vajra (diamond), Vidruma (coral), Padmarāga (ruby), Marakata (emerald) and Nīlmaṇi (sapphire), and on Śrī Rādhā's ecstatic body there are also nine jewels of loving ecstasy: shivering, shedding tears, goosepimples, stupor, perspiration, changing voice and changing complexion plus two *vyābhicārī bhāvas*, namely inertia and madness. Śrīmatī's *mahābhāva* body is decorated with all these ornaments of ecstatic love. There are five stages in which the *sāttvika bhāvas* are manifest, namely *dhūmāyita* (smoldering), *jvalita* (ignited), *dīpta* (burning), *uddīpta* (blazing) and *sudīpta* (brightly blazing).

*advitīyā amī bhāvā athavā sadvitīyakāḥ; iṣad vyaktā apahnotuṃ śakyā dhūmāyitā matāḥ
te dvau trayo vā yugapad vāntaḥ suprakāṣṭhāṃ daśāṃ;
śakyāḥ kṛcchreṇa nihnotuṃ jvalitā iti kīrtitāḥ
prauḍhāṃ tri caturā vyaktiṃ pañca vā yugapad gatāḥ;
samvaritum aśakyās te dīptā dhīrair udāhṛtāḥ
ekadā vyaktiṃ āpannāḥ pañcadhāḥ sarva eva vā; ārūḍhā paramotkarṣam uddīptā iti kīrtitāḥ
uddīptā eva sūddīptā mahābhāve bhavanty amī; sarva eva parāṃ koṭiṃ sāttvikā yatra vibhrati*

(Bhakti Rasāmṛta Sindhu)

"When one or two *sāttvika bhāvas* are slightly visible and they can be concealed, it is called **dhūmāyita** (smoldering). When two or three *sāttvika bhāvas* arise simultaneously and are hidden only with effort, it is called **jvalita**. When three, four or five *sāttvika bhāvas* arise simultaneously and they cannot be hidden, it is called **dīpta sāttvika bhāva**. When five or six *bhāvas* arise simultaneously and reach a climax it is called **uddīpta**, and when all these ecstasies culminate in *mahā bhāva*, they are called **sūddīpta**. Śrī Rādhā has the pinnacle of *mahā bhāva*, named *mādana mahābhāva*, therefore all *sāttvika bhāvas* reach their climax in Her alone.

About the cause of the arising and the symptoms of the eight *sāttvika* moods, Śrīla Rūpa Gosvāmī has written in Bhakti Rasāmṛta Sindhu: *stambha harṣa bhayāścarya viṣādāmarṣa sambhavaḥ; tatra vāg ādi rāhityaṃ naiścalyaṃ śūnyatādayaḥ*: "Jubilation, fear, astonishment, sorrow and remorse cause the *sāttvika* ecstasy of **stambha** (becoming stunned) to arise. Thus one becomes speechless, motionless and empty." *svedo harṣa bhaya krodhādijaḥ kleda karastanoḥ*: "Bodily heat is caused by sweat, joy, fear and anger". *romāñco'yaṃ kilāścarya harñotsāha bhayādijaḥ; romnṛṇām abhyudgamatas tatra gātra saṃsparśanādayaḥ*: "The sight of something astonishing, jubilation, enthusiasm and fear cause **goosepimples**. Then the pores of the skin open and the body is touched." *viṣāda vismayāmarṣa harṣa bhītyādi sambhavam; vaisvaryaṃ svāra-bhedaḥ syād eṣa gadgadikādi kṛt*. "**Changing of the voice** is caused by sorrow,

amazement, anger, jubilation and fear. This causes one stuttering." *vitrasāmarṣa harṣādyair vepathur gātra laulya kṛt* "Fear, remorse and jubilation cause **trembling**, which means a restlessness of the body." *viśāda roṣa bhītyāder vaivarṇyam varṇa vikriyā; bhāva-jñair atra mālinya kārśyādyāḥ parikīrtitāḥ*: "According to the knowers of emotions, sorrow, anger and fear cause one to become **pale** and skinny." *harṣa roṣa viśādādyair āsru netre jalodgamah; harṣaje'sruni śitatvam auṣṇyam roṣādi sambhave; sarvatra nayana kṣobha rāga sammārjanādayah*: "Tears is water shed from the eyes out of joy, anger or sorrow. Tears of joy are cool and tears of anger are warm, but all kinds of tears agitate the eyes, make them red and cause them to be rubbed." *pralayaḥ sukha duḥkābhyāṁ ceṣṭājñāna nirākṛtiḥ. atrānubhāvāḥ kathitā mahī nipatanādayah*: "Pralaya, or devastation, is experienced when all activities and consciousness cease. Devastation is a *sāttvika bhāva* this is caused by joy or by sorrow, and results in falling on the ground in a swoon." These are the eight *sāttvika* ecstasies. Except for the last one, *pralaya*, Śrī Raghunātha dāsa has described them all as ornaments of ecstasy in this verse. The loving maidservant did not include the swoon, although all eight *sāttvika* ecstasies are present in Śrī Rādhā's most highly inflamed state (*suddipta*).

The nine jewels have been compared here to seven *sāttvika* ecstasies plus inertia and madness, two *sañcārī bhāvas*. *unmādo hṛd bhramah prauḍhānandāpad virahādījah; atrāṭṭa-hāso naṭanam saṅgītam vyartha ceṣṭitam; pralāpa dhāvana krośa viparīta kriyādayah* (Bhakti Rasāmṛta Sindhu): "The delusion of the heart called **unmāda**, or madness, is caused by great ecstasy, great calamity or separation. Such a mad person loudly laughs, dances, sings, acts and speaks nonsensically, runs around, screams and does everything wrong." *jādyam apratipattiḥ syād iṣṭāniṣṭa śrutikṣaṇaiḥ. virahādaiś ca tan mohāt pūrvāvasthāparāpi ca; atrānimīṣatā tuṣṇīm bhāva vismaraṇādayah*. "Inertia comes to pass after seeing or hearing something pleasant or unpleasant, or when losing one's sense because of being separated from somebody. This condition is like the one preceding or following *moha*, or illusion. One stares without blinking, and becomes silent and forgetful." These are the nine divine jewels that ornament Śrī Rādhikā. *suddipta sāttvika bhāva harṣādi sañcārī; ei saba bhāva bhūṣaṇa saba aṅge bhari* (C.C.) "Her whole body is filled with inflamed *sāttvika* ecstasies and *sañcārī bhāvas* like joy. Her whole body is thus adorned with ornaments of ecstasy."

Then it is said: *guṇālī puṣpa mālinīm*: "Śrīmatī is beautified by a garland of flowers, that are all Her different attributes." Just as a flowergarland increases the beauty of the body, so Rādhikā's divine form becomes more beautiful because of Her qualities. Śrī Rādhā is a boundless ocean of qualities. Just like Kṛṣṇa, She has innumerable attributes, with which She delights Kṛṣṇa in the *madhura rasa* and gives joy and enchantment to Her girlfriends and relatives. Śrīla Rūpa Gosvāmī has mentioned 25 of them in his 'Ujjvala Nīlamanī'. These attributes, like sweetness, youthfulness, restlessness of the eyes, having a bright smile, being endowed with auspicious and enchanting lines of good fortune, being expert in singing, speaking charming words, expertise in joking, humility, compassion, cleverness, dexterity, shyness, adherence to the etiquette, gravity, patience and playfulness, having the greatest thirst for *mahābhāva*, residing in the love of Gokula, being the most famous girl in the world, being affectionate to Her superiors, being controlled by the love of Her girlfriends, being Kṛṣṇa's chief sweetheart and being the One who always subdues Keśava with Her words, are beautifying Her body like a long garland of flowers. *guṇa śreṇī puṣpamālā sarvāṅge pūrita* (C.C.)

Then it is said: *dhīrādhīratva sad vāsa paṭavāsaiḥ pariṣkṛtām*: "Her divine body is anointed with the fragrant powder of a calm, yet not-calm mood." This means that a heroine, when She is angry with Her gallant, can assume three different kinds of moods: *dhīra* (calm), *adhīra* (not calm) or *dhīrādhīra* (calm, yet not-calm). The *dhīra nāyikā* speaks sarcastic, joking words to her guilty lover, the *adhīra nāyikā* angrily speaks cruel words to the guilty lover, and the *dhīrādhīra nāyikā* sheds tears and speaks crooked words to the hero. The following example of this (*dhīrādhīrā tu vakroktiyā savāṣpaḥ vadati priyam*) is given in Ujjvala Nīlmaṇi:

*gopendranandana na rodaya yāhi yāhi sā te vidhāsyati ruṣaṁ hṛdayādhi devī
tvan mauli mālya hrta yāvaka paṅkam asyāḥ pāda dvayaṁ punar anena vibhūṣayādya*

Śrī Rādhā said: "O Gopendranandana! Don't cry anymore! Go! Go! The goddess of your heart (this other girl) will become angry if You stay here any longer! The garland that decorates Your head has taken the red lac from her footsoles. Go and decorate these footsoles again with that again today!" This astonishing savour of *dhīrādhīrā* is caused when the *dhīrā* and the *adhīrā* moods are mixed, and it is smeared on Śrīmatī's divine *mahā-bhāva*-body like fragrant powder called *paṭavāsa*. *dhīrādhīrātmaḥ guṇa aṅge paṭavāsa* (C.C.)

*kampāśru pulaka stambha sveda gadgada;
raktatā unmāda jāḍya parama sampad
sarvottama nava ratna aṅge alaṅkāra;
paridhāna kore rāi kibā camatkāra (4)
saundarya mādhyurya ādi rādhā rūpa guṇa
sei saba puṣpamālā ati suśobhana
dhīrā o adhīra bhāva divya gandhamaya
ei paṭavāsa rādhāra aṅgete śobhaya (5)*

"How amazing! Rāi wears the nine greatest jewel ornaments on Her body, that are the greatest treasure - shivering, shedding of tears, horripilation, stupor, perspiration, stuttering, redness, madness and inertia! Śrī Rādhā is greatly beautified by a garland of flowerlike forms and attributes such as beauty and sweetness, and Her body is further beautified by the divine fragrant powder of a calm, yet not-calm mood."

VERSE 6-7:

**PRACCHANNA MĀNA DHAMMILLĀM SAUBHĀGYA TILAKOJJVALĀM
KṚṢṆA NĀMA YAŚAḤ ŚRĀVA VATAM̐SOLLĀSI KARṆIKĀM
RĀGA TĀMBŪLA RAKTAUṢṬHĪM PREMA KAUTĪLYA KAJJALĀM
NARMA BHĀṢITA NIḤSYANDA SMITA KARPŪRA VĀSITĀM**

prachanna - hidden; *māna* - anger; *dhammillāṇī* - braid; *saubhāgya* - good fortune; *tilaka* -tilaka; *ujjvalām* - bright; *Kṛṣṇa nāma* - Kṛṣṇa's name; *yaśaḥ* - fame; *śrāva* - hearing; *vatamsa* -decorations; *ullāsi* - beautiful; *karṇikām* - on the ears. *rāga* - passion; *tāmbūla* - betelnuts; *rakta* - red; *oṣṭhīm* - lips; *prema* - love; *kauṭilya* - crookedness; *kajjalām* - eyeliner; *narma* -joking; *bhāṣita* - words; *niḥsyanda* - oozing; *smīta* - smile; *karpūra* - camphor; *vāsītām* - scented.

Her braid is made of hidden anger, the *tilaka* of Her fortune is bright, 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.

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha describes the ecstatic dresses and ornaments of Śrī Rādhārāṇī, the embodiment of *mahābhāva*. Each of Śrī Rādhikā's limbs is decorated with various ornaments of ecstatic love for Kṛṣṇa, and each of these dresses and ornaments are perfect and powerful herbs to control Kṛṣṇa with. Śrī Rādhā's braided hair is Her hidden anger. The word *dhammillā* means that Rādhikā's braid is decorated with flowers, a flowergarland, jewels and pearls. Just as Her hair is very curly (crooked), yet very beautiful, similarly Rādhikā's *māna* is very crooked, yet very beautiful. She tries to hide Her unfavorable mood (*vāma*) within Herself and externally behaves in a favorable (*dakṣiṇa*) way. These crooked dealings enchant Kṛṣṇa and attract His heart. *pracchanna māna vāmya dhammilla vinyāsa* (C.C.)

Then Raghunātha dāsa says: *saubhāgya tilakojjvalām*: "Her bright *tilaka* shows Her good fortune." The more you love Kṛṣṇa, the more fortunate you are. Who can then be as fortunate as *mādanākhya mahābhāvavati śrī Kṛṣṇa priyā-śiromaṇi Śrīmatī* is? *yāhāra saubhāgya guṇa vāñche satyabhāmā* (C.C.) "Satyabhāmā covets Her qualities of good fortune." What to speak of Satyabhāmā, even all the three billion *mahābhāvavatis* (*gopīs*) of Vraja praised Her fortune when Kṛṣṇa left them all during the Mahā-Rāsa to sport with Rādhā alone. The Dundubhī-drum of great fortune has proclaimed this throughout the world. Hence the Mahājanas have said:

*rāsālīlā jayaty eṣā yayā saṁyujyate'nisam
harer vidagdhatā bheryā rādhā saubhāgya dundubhiḥ*

"All glories to the Rāsa-*līlā*, where the Bherī-drum of Hari's cleverness and the Dundubhī-drum of Rādhā's good fortune resound day and night!" This matchless good fortune beautifully shines on Rādhikā's forehead in the form of Her bright *tilaka*. *saubhāgya tilaka cāru lalāṭe ujjvala* (C.C.)

Śrī Raghunātha dāsa then says: *Kṛṣṇa nāma yaśaḥ śrāvāvataṁsollāsi karṇikām*, Rādhikā's ears are decorated with the blissful and beautiful ornaments of hearing about Kṛṣṇa's name and fame. Beautiful young girls have many different kinds of lovely earrings, but *Kṛṣṇa-premamayī* Rādhikā's enchanting earrings consist of stories about Kṛṣṇa's wonderful names, qualities and pastimes. These are the proper ornaments for the embodiment of ecstatic love. Just as ordinary

young girls always wear some kind of earrings, Śrī Rādhārāṇī's ears always hear about Kṛṣṇa's names and glories. She surely does that when She is united with Kṛṣṇa, but also when She is separated from Him the *sakhīs* save Premamayī's life by making Her hear Kṛṣṇa-*kathā*. When everyone was incessantly weeping during Māthura Viraha (when Kṛṣṇa has left Vraja to live in Mathurā), then Premamayī was speaking Śrī Kṛṣṇa-*kathā* Herself and also listened to it Herself. Therefore She told the bumblebee (in the Song to the Bumblebee, Śrīmad Bhāgavata, 10.47.12-21): "I can live without Kṛṣṇa as long as I can relish Kṛṣṇa-*kathā*, but if I stop hearing and chanting about Him, then I will surely die!" *dustyajas tat kathārthaḥ* (Bhāg.). *Kṛṣṇa nāma guṇa yaśa avataṁsa kāṇe; Kṛṣṇa nāma guṇa yaśa pravāha vacane* (C.C.) "Kṛṣṇa's names, attributes and fame are adorning Her ears, and Kṛṣṇa's names, attributes and fame are flowing from Her words."

After that, Dāsa Gosvāmī says: *rāga tāmbūla raktauṣṭhīm*: Her lips are colored by the red *pān*-spots of Her passionate love for Kṛṣṇa. On the lips of Premamayī Śrī Rādhā the betel-colour of *rāga* (passion) is manifest. *duḥkam apy adhikam citte sukhavenaiva vyajyate; yatas tu praṇayotkarṣāt sa rāga iti kīrtiyate*: "*Rāga* is a culmination of *praṇaya*, in which one feels even the greatest suffering undergone for Kṛṣṇa's sake to be the greatest bliss." Śrīla Rūpa Gosvāmī gives an example of Rādhikā's *mañjiṣṭha rāga* in his Ujjvala Nīlamaṇi:

*mayā te nirbandhān murajayini rāgaḥ parihṛto
mayi snigdhe kintu prathaya param āśis tatim imām
mukhāmododgāra grahīla matir adyaiva hi yataḥ
pradoṣārambhe syāṁ vimala vanamālā madhukarī*

In the stage of *pūrva rāga* (beginnings of love) Paurṇamāsī-devī wanted to test Rādhā's love for Kṛṣṇa and told Śrīmatī: "O Rādhē! You are an ordinary cowherdgirl, and Kṛṣṇa's feet are coveted even by the goddess of fortune! You look like a dwarf trying to catch the moon in Your desire for Kṛṣṇa's loving attention! Therefore, give up Your attachment to Kṛṣṇa!" Hearing Paurṇamāsī's words, Śrī Rādhikā said: "Allright, O lovely lady, if you insist, then I will give up My attachment to Murajayi (Kṛṣṇa), but at least bless Me in this way, that I can die right now, so that I can still become a bumblebee this evening, that can hang around the forestflowergarland that is scented by Śrī Hari's nectarean outgoing breath, when He returns home with His cows!" Śrī Rādhikā is willing even to take an animal-birth in order to attain Kṛṣṇa. This is the pinnacle of *rāga*, or loving attachment to Kṛṣṇa, and that *rāga* (*rāga* also means 'colour' or 'red') appears on Her lips in the form of the red spots of Her chewed betelnuts. *rāga tāmbūla-rāge adhara ujjvala* (C.C.)

Thereafter it is said: *prema kauṭilya kajjalām*, The crookedness of Rādhikā's love is represented by Her eyeliner. The course of love is naturally crooked.

*aher iva gatiḥ premṇā svabhāva kuṭilāḥ bhavet
ato hetor ahetoś ca yūnor māna udañcati*

"The course of love is naturally crooked, like the course of a snake. And so loving couples are angry with Each other, with or without a reason." This happens quite often in the extramarital relationships that the *gopīs* have with Kṛṣṇa. Kṛṣṇa is known as a *bahu vallabha*, or a womanizer, and so Śrī Rādhārāṇī manifests various kinds of loving crookedness towards Him. This crookedness of love shines around Śrī Rādhikā's eyes like Her eyeliner. Since this loving

crookedness is almost always manifest from the eyes, it is called the *kajjala* that adorns Her eyes. *prema kauṭilya netra yugale kajjala* (C.C.) Then it is said: *narma bhāṣita niḥsyanda smita karpūra vāsītām* "The flow of Her joking words is scented with the camphor of Her soft smile." Extramarital heroes and heroines use many very funny and luscious words. When Śyāmasundara tells the *sakhīs* about His intimate pastimes with Rādhikā of the previous night, then the gestures of Śrīmatī's face and eyes and Her sweet soft smile make one think that there is honey flowing from the flowers of Her joking words. Śrīmatī's whole body is scented with the camphor of Her jokes and laughter.

*prachanna māna yāra kabārī bandhana;
saubhāgya tilaka bhāle ati suśobhana
śrī kṛṣṇera nāma yaśaḥ karṇa rasāyana;
tāhāi dhanīra sadā karṇera bhūṣaṇa (6)
rāga tāmbūle sadā adhara rañjita;
prema kauṭilya kajjala nayane śobhita
Kṛṣṇa āra sakhī saṅge vinarma bhāṣita
īṣat madhura smita karpūre vāsita (7)*

"Her braid is bound with a concealed pique, Her forehead is greatly beautified by *tilaka* of good fortune, Śrī Kṛṣṇa's names and glories are like elixir to Her ears, and they also always decorate the ears of this fortunate girl. Her lips are colored by the betelnuts of passionate attachment, Her eyes are decorated with the collyrium of crooked love and the joking words She speaks with Kṛṣṇa and Her girlfriends are scented with the camphor of Her sweet and slight smile."

VERSES 8-10:

**SAURABHĀNTAḤ PURE GARVA PARYAṆKOPARI LĪLAYĀ
NIVIṢṬĀM PREMA VAICITTYA VICALAT TARALĀÑCITĀM
PRAṆAYA KRODHA SAC COLĪ BANDHA GUPTĪ-KṚTA STANĀM
SAPATNĪ VAKTRA HṚC CHOṢI YAŚAḤ ŚRĪ KACCHAPĪ RAVĀM
MADHYATĀTMA SAKHĪ SKANDHA LĪLĀ NYASTA KARĀMBUJĀM
ŚYĀMĀM ŚYĀMA SMARĀMODA MADHŪLĪ PARIVEŚĪKĀM**

saurabha - fragrance; *antaḥ pure* - in the inner chamber; *garva* - pride; *paryañka* - sofa; *upari* - on top; *līlayā* - playfully; *niviṣṭām* - sitting; *prema vaicittya* - loving delusion; *vicalat* - restless; *tarala* - locket; *añcitām* - decorated. *praṇaya* - love; *krodha* - anger; *sat* - good; *colī* - blouse; *bandha* - bound; *guptī* - hiding; *kṛta* - doing; *stanām* - breasts; *sapatnī* - rivals; *vaktra* - faces; *hṛt* - heart; *soṣī* - drying; *yaśaḥ* - fame; *śrī* - beauty; *kacchapī* - *vīṇā*; *ravām* - sound. *madhyatā* - adolescent beauty; *ātma* - own; *sakhī* - girlfriend; *skandha* - shoulder; *līlā* - play; *nyasta* - placed; *kara* - hand; *ambujām* - lotus; *śyāmām* - excellent girl; *śyāma smara* - erotic mellows; *āmōda* - bliss; *madhūlī* - honey-sweet; *pariveśikām* - serving.

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 excellent 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: The *bhāva mādhyura* (sweetness of feelings), *rasa gāmbhīrya* (depth of flavour), *bhāṣā paripāṭya* (expertise of word-choice) and *ānanda prācurya* (abundance of transcendental bliss) of this Premāmbhoja Marandākhya Stavārāja is Śrīpāda Raghunātha's priceless gift to the *bhāvuka bhaktas* (sensitive devotees). Indeed, it cannot even be described what a wonderful treasure of ecstatic love he has given especially to the Gauḍīya Vaiṣṇavas, that have taken shelter of Śrī Caitanya Mahāprabhu's lotus feet and that are endowed with a greater love for Śrī Rādhā. Śrī Raghunātha is the complete object of Śrīman Mahāprabhu's mercy, and thus it was possible for him to reveal such a confidential treasure of ecstatic love. Here he describes Bhāvamayī's inner chambers and Her bedstead of *bhāva. saurabhāntaḥ pure garva paryāṅkopari līlayā niviṣṭām*. "She sits on the bedstead of pride in the inner chambers of Her bodily fragrance." Her own bodily fragrance forms Her inner chamber. You can know who lives in a certain inner chamber when you enter it and similarly when you enter Vṛndāvana you smell the extraordinary fragrance of Śrī Rādhikā, the most excellent wishyielding vine (*vṛndāraṇya vareṇya kalpa-latikā*), there. Śrī Raghunātha dāsa Gosvāmī has written in Utkaṇṭhā daśakam:

*yasyāḥ kānta tanūllasat parimalenākṛṣṭa uccaiḥ sphurad
gopī-vṛnda mukhāravinda madhu tat prītyā dhayann apy adaḥ
muñcan vartmani vambhramīti madato govinda bhṛṅgaḥ satām
vṛndāraṇya vareṇya kalpa-latikāṁ rādhāṁ kadāhaṁ bhaje*

"When can I serve Rādhā, the most excellent wishyielding vine of Vṛndāraṇya, whose superb bodily fragrance promptly attracts the Govinda-bee, and makes Him leave all the other *gopīs*, although He likes to drink the honey from their lotuslike faces also, to madly run after Her alone?" Śrīmatī Rādhārāṇī sits in the extraordinary inner chamber of Her own fragrance, on a sofa of pride. *saubhāgya rūpa tāruṇya guṇa sarvottamāśrayaiḥ iṣṭa-lābhādinā cānya helanaṁ garva irṣyate*. (Bhakti Rasāmṛta Sindhu 2.4.41) "When someone disregards others because of personal superiority in fortune, beauty, youthfulness, qualification, or attainment of one's goal, he is called proud." This pride is Śrī Rādhā's bedstead. *nijāṅga saurabhālaye garva paryāṅka; tāte bosiyāche sadā cinte Kṛṣṇa saṅga* (C.C.) "She sits on a bedstead of pride in the abode of Her own bodily fragrance, constantly thinking of Kṛṣṇa's company."

Then Śrī Raghunātha dāsa says: *prema vaicittya vicalat taralāñcitām*: "Her *prema vaicittya* is like a restless locket that hangs around Her neck."

priyasya sannikarṣe'pi premotkarṣa svabhāvataḥ

yā viśleṣadhīyārtis tat prema vaicittiyam ucyate (Ujjvala Nīlamanī)

"It is the nature of the topmost love that it makes one feel heartache out of separation from the beloved, even though he is quite near. This is called *prema vaicittya*." When *prema vaicittya* arises, the consciousness becomes so subtle, that it becomes like the hole in a cloth through which you cannot push a needle with a thread a second or a third time, only once. In that state the lover cannot even see Śyāma next to her anymore, and burns up in the fire of separation from Him, even in His very presence!

*śyāmaka kore yatane dhanī śutala madana alase duhuṅ bhora
bhujē bhujē bandhana niviḍa āliṅgana yeno kāncana maṇi joḍa
korahi śyāma camaki dhanī boloto kobo mohe milabo kān
hṛdayaka tāpa tabahu majhu miṭabo amiyā korobo sināna
so mukha mādhuri baṅka nehārai sowari sowari mana jhura
so tanu sarasa paraśa yaba pāobo tabahi manoratha pūra
eto kohi sundarī dīgha niśāsai mūrachita harala geyāna
ākula rāi śyāma parabodhai govinda dāsa paramāṇa* (Pada Kalpataru)

"This fortunate girl lies down on Śyāma's chest when she's tired of lovemaking. They embrace Each other tightly, so that they resemble a jewel inset with gold. This fortunate girl is so astonished, that while she lies on Śyāma's chest she says: "When will I meet Kāna? My heartache will only be soothed when I can be showered with the nectar of meeting Him! When I remember His sweet face and His crooked glances, my mind is pleased, and when I get the luscious touch of His body my desires are fulfilled." While saying this, the beautiful girl sighed deeply and then fainted, losing all consciousness. Govinda dāsa experiences how Rāi thus anxiously calls Śyāma."

This *prema vaicittya*- ecstasy oscillates like a locket in a necklace around Śrī Rādhā's neck. *prema vaicittya ratna hṛdaye tarala* (C.C.)

Then Śrī Raghunātha dāsa describes Rādhikā's bodice by saying: *praṇaya krodha sac colī bandha guptī kṛta stanām* "She hides Her breasts in a nice bodice of loving anger." Just as a bodice can cover the breasts, but cannot conceal their existence, rather increases the beauty of the breasts, in the same way Rādhikā tries to cover Her love for Kṛṣṇa, but cannot altogether hide it by becoming angry with Him. Her anger is only external, and actually makes Her love for Him only more beautiful and sweet. This mood is called *kuṭṭamita* by Śrīla Rūpa Gosvāmī:

*stanādhārādi grahaṇe hṛt prītāv api sambhramāt
bahīḥ krodha vyathitavat proktaṁ kuṭṭamitaṁ budhaiḥ* (U.N.)

"The wise men call the mood in which a woman shows external anger or pain when a man catches Her lips or breasts, while she actually loves it, *kuṭṭamita*."

*na bhrū-latām kuṭīlaya kṣīpa naiva hastām vaktraṁ ca kaṅṭakita gaṇḍam idam na rundhi
priṇātu sundari tavādhara bandhujīve pītvā madhūni madhure madhusūdano'sau*

Śrī Kṛṣṇa told Śrī Rādhā: "Priye! Why are You frowning Your eyebrows, and why are You pushing My hands away? Don't conceal the goosepimples on Your cheeks anymore! O beautiful girl! Let Madhusūdāna (the *rasika* bumblebee Kṛṣṇa) blissfully drink the sweet honey of Your lips, that resemble Bandhujīva-flowers!" In Caitanya Caritāmṛta it is written: *praṇaya māna kañculikāya vakṣaḥ ācchādāna*. So the word *krodha* can also be seen as *māna*. In Śrī Ujjvala Nīlamanī causeless *māna* is called *praṇaya māna*. On the order of *svādhīna bhārṭṛkā* Rādhikā Kṛṣṇa has gone out to pick flowers, but when Kṛṣṇa returns to Her He sees that She has become angry. Śrī Kṛṣṇa then tells Her: "O *akāraṇa kopane* (You who are angry for no reason)! On Your order I have gone out to pick flowers, and now You are silent to Me for no reason? Hey Rādhē! O Priyasakhi! I understand why You're angry, don't deceive Me anymore! Order Me, with which flowers shall I decorate You?"

Śrī Raghunātha dāsa describes Śrīmatī's *Vīṇā*-playing as follows: *sapatnī vaktra hr̥cchosi yaśaḥ śrī kacchapī ravām* "The excellent *Vīṇā*-sound of Her beautiful glories dry up the hearts and faces of Her rivals." These rivals (*sapatnī* means co-wife) are hostile *gopīs* like Candrāvalī, Padmā, Śaibyā and so. Actually, all the innumerable *gopīs* are Rādhikā's expansions, but just to nourish the sweetness of Kṛṣṇa's meeting with Śrī Rādhā, Śrī Kṛṣṇa sometimes meets and enjoys with them also. Therefore there is no comparison to the glories of Śrī Kṛṣṇakānta Śīromaṇi Śrī Rādhā's love. Still, for increasing the sweetness of Śrī Rādhārāṇī's love, the erotic *rasa* of Vraja gives Candrāvalī and others the self-esteem that they are equal to Śrī Rādhā. Because of this self-esteem of equality the hearts and faces of the other *gopīs* shrivel when they hear the excellent *Vīṇā*-sound of Śrī Rādhikā's matchless beautiful glories. This wealth of fame is the sound of Śrīmatī's Kacchapī *Vīṇā*.

Now Śrī Raghunātha dāsa says *madhyatātma sakhī skandha līlā nyasta karāmbujam*: "She places Her lotushand on the shoulder of Her girlfriend named *madhyatā*, which means the age between childhood and youth." Śrī Rādhārāṇī is eternally in that divine age of puberty. Just as young heroines always place their hands on the shoulders of their girlfriends, so Śrīmatī Rādhārāṇī places Her lotushand on the shoulder of Her girlfriend named puberty. The purport of this is that Śrī Kṛṣṇa and His pleasure potency are eternally *kiśora-kiśorī*, adolescent boys and girls. It is only in the manifest pastimes (*prakṛta līlā*) that they all grow up from birth to adolescence. The *kaiśora*, or adolescent age, is the original, eternal foundation-age, and the babyhood and childhood-phases are expansions of the *kiśora*-age. Just as the expansion cannot exist without the origin, similarly the babyhood and childhood have no independent existence from the adolescence. The expansions babyhood and childhood are infiltrated in the origin, adolescence. This eternal adolescence is named *madhyatā* because it is manifest in between babyhood or childhood, and youthfulness. *madhya-vaya-sthiti sakhī skandha kara nyāsa* (C.C.)

Then Śrī Raghunātha dāsa says: *śyāmāṁ śyāma-smarāmoda madhūlī pariveśikām* "She is the Śyāmā-heroine who serves the blissful erotic *śyāma-rasa* honey to Śyāma (Kṛṣṇa)." The definition of a Śyāmā-heroine is:

*padmagandhi vapur yasyāḥ stanau yasyāḥ sadonnatau;
griṣma kāle śīśiratā śīta kāle bhaved uṣṇā
akāle vañjulo yasyāḥ pādāghātena puṣpati
mukhāsavaḥ ca bakulaḥ sā śyāmā parikīrtitā*

"Her body smells of lotus flowers, Her breasts are always raised, she is cool in the summer and warm in the winter. The Aśoka-flowers bloom untimely when they are hit by her feet and the Bakula-flowers bloom when her saliva (the honey from her mouth) drips on them."

This Śyāmā-nāyikā-maṇi Śrīmatī Rādhārāṇī makes Śyāmasundara drunk by making Him drink the Śyāma- or erotic -*rasa*. Erotic *rasa* is called *śyāma rasa*, because the colour black represents eros. *śyāma varṇo'yam viṣṇu daivataḥ* (Sāhitya darpaṇa). Śyāmasundara is also *śṛṅgāra rasa* personified: *śṛṅgāra sakhi mūrtimān iva madhau mugdho hariḥ kṛḍati* (Gīta Govinda) "O *sakhi!* Hari is erotic *rasa* personified and He is enchanted by playing in the spring!" It is the Mādana-love of Śrī Rādhikā Herself Who intoxicates the transcendental youthful Cupid with the Śyāma-wine of eros. *madayatīti mādanaḥ*. That is the extraordinary power of Śrī Rādhā's *mādanākhyā prema*.

*Kṛṣṇa kohe - āmi hoi raseṛa nidāna;
pūrṇānandamay āmi cinmoy pūrṇa tattva; rādhikāra preme āmā korāy unmatta
nā jāni rādhāra preme āche koto bol; ye bole āmāre kore sarvadā vihvol (C.C.)*

"Śrī Kṛṣṇa says: I am the root cause of *rasa*. I am the completely blissful transcendental truth, but still, the love of Rādhikā makes Me drunk. I don't know how much power Rādhā's love has, that it can always overwhelm Me in this way!" Even Śrī Kṛṣṇa cannot know what inconceivable power Śrī Rādhā's *prema* has through which even *rasa svarūpa ānanda svarūpa*, the ocean of transcendence Śrī Govinda, goes mad and is overwhelmed. Since *mādana prema* is Śrī Rādhārāṇī's private treasure even Śrī Govinda is unable to understand its ability. Hence, when Śrī Rādhārāṇī makes Him drink the honey drink of *śṛṅgāra rasa*, Śrī Kṛṣṇa becomes intoxicated and overwhelmed. *Kṛṣṇake korāya śyāma rasa madhupāna; nirantara pūrṇa kore kṛṣṇera sarva kāma (C.C.)*

*kīrti rūpa antaḥ pure satata viśrāma; garva rūpa paryāṅkete ānande śayāna
prema vaicittya ratna hāra madhya maṇi; milane viraha bhāve bhorā vinodinī (8)
sapraṇaya krodha māna rakta kañculikā; tāhe kuca ācchādana kore gāndharvikā
sapatnī -gaṇera mukha hṛdaya śoṣiṇī; yāhāra nirmala yaśaḥ kacchapīra dhvani (9)
yauvana sakhīra skandhe ānandita mone; līlā rūpa kara padma korilā arpaṇe
varaja maṇḍale 'śyāmā' ei nāma dhare; śyāma smara madhu sadā pariveśana kore (10)*

"She is constantly resting in Her inner chamber of fame, blissfully reclining on a bedstead of pride. Her *prema vaicittya*-ecstasy is the central gem within Her jewel necklace. Thus Vinodinī is absorbed in the mood of separation during meeting. Loving proud anger is the red blouse with which Gāndharvikā covers Her breasts. The Vīṇā-sound of Her spotless fame dries up the hearts of Her rivals. Blissfully She places Her lotuslike hand, replete with playlotus, on the shoulder of Her girlfriend named youthfulness. She is named Śyāmā in Vraja Maṇḍala and She always serves the honey of Śyāma-smara (erotic flavours) to Kṛṣṇa."

VERSES 11-13:

**TVĀM NATVĀ YĀCATE DHṚTVĀ TRṆAM DANTAIR AYAM JANAH
SVA DĀSYĀMṚTA SEKENA JĪVAYĀMUM SUDUḤKITAM
NA MUÑCEC CHARAṆĀYĀTAM API DUṢṬAM DAYĀMAYAḤ
TATO GĀNDHARVIKE HĀ HĀ MUÑCAINAM NAIVA TĀDRŚAM
PREMĀMBHOJA MARANDĀKHYAM STAVA-RĀJAM IMAM JANAH
ŚRĪ RĀDHIKĀ KRṢĀ HETUM PAṬHAMŚ TAD DĀSYAM ĀPNUYĀT**

tvām - You; *natvā* - having bowed down; *yācate* - praying; *dhṛtvā* - having caught; *trṇam* -grass; *dantair* - by the teeth; *ayam* - this; *janah* - person; *sva* - own; *dāsyā* - service; *mṛta* -nectar; *sekena* - by sprinkling; *jīvaya* - revive; *amum* - this; *suduḥkitam* - miserable person; *na* - not; *muñcet* - to be abandoned; *śaraṇāyātam* - surrendered; *api* - even; *duṣṭam* - wicked; *dayāmayah* - merciful person; *tataḥ* - thus; *gāndharvike* - O Rādhē!; *hā hā* - O!; *muñca* -abandon; *enam* - this; *na* - not; *eva* - only; *tādrśam* - this way; *prema* - love; *ambhoja* - lotus; *maranda* - honey; *ākhyam* - known as; *stava* - praise; *rājam* - king; *imam* - this; *janah* - person; *śrī rādhikā kṛpā* - Śrī Rādhā's mercy; *hetum* - for the sake; *paṭham* - recite; *tad* - Her; *dāsyam* - service; *āpnuyāt* - attaining.

This person bows down to You, holding a straw between his teeth and prays to You: "Please revive this miserable wretch by showering him with the nectar of Your loving service!" It is said: "A merciful person never abandons a miserable wretch who has taken shelter of him." Therefore, O Gāndharvike, You should also not abandon me!

A person who recites this praise called 'Premāmbhoja maranda' (the honey from the love-lotus), which is meant to arouse Śrī Rādhikā's mercy, will attain Her devotional service.

Stavāmṛta Kaṇā Vyākhyā: In this Premāmbhoja Marandākhyā Stavarāja Śrīpāda Raghunātha describes the ecstatic *bhāva*-bathing, dressing and ornamentation of *mahābhāvavatī* Śrī Rādhārāṇī. In great humility he considers himself just an *ajāta rati sādḥaka* (a practising devotee who has not yet awoken his *rati*) and says: "Is it possible that a wanderer through the desert of material existence, who is burning in the fire of the threefold material miseries, a miserable wretch like me, can attain the service of the very form of *mahā bhāva*, Śrī Rādhikā?" Along with these thoughts the remembrance of Śrī Rādhikā's causeless and boundless mercy enters his mind. After all, he himself wrote in the beginning of this *stava* that Śrī Rādhā is always showered by the nectarstream of compassion! Remembering Śrī Rādhārāṇī's compassion he feels somewhat consoled. *āpanā ayogyā dekhi mone pāo kṣobha; tathāpi tomāra guṇe upajāya lobha* (C.C.) "I feel very upset when I see how unqualified I am, but still I am very eager to attain You because of Your qualities!" At one and the same time he is desperate, remembering His own lack of qualification, while the remembrance of the compassion of His beloved infuses hope in his heart. With this kind of hope amidst hopelessness Śrī Raghunātha dāsa takes a straw between the teeth and offers His humble obeisances at Śrīmatī's lotus feet, eagerly praying for Her devotional service.

Śrīpāda's life-airs reach up to his throat for want of Śrī Rādhā's service. Every time there are new waves of desire for devotional service arising on the ocean of his heart. He cannot live without that service anymore; but this is not a physical death, it is the suffering of a soul being squeezed, out of want for devotional service. The word *suduḥkita* here means that Raghunātha dāsa doesn't just feel miserable physically, for intense physical misery can be solved by committing suicide; this will make the soul happy. No, it is the suffering of the soul, and that suffering cannot just be cured by committing suicide, it can only be cured by the attainment of devotional service by the mercy of the beloved deity. This is why Raghunātha dāsa prays: "May Śrī Rādhārānī save the life of this very wretched soul by giving me the nectar of Her service!"

Great humility arises in the heart of Śrīpāda Raghunātha: "The heart of a compassionate person melts upon seeing the suffering of a miserable person, but alas! Is it possible to have mercy on someone like me, whose heart is polluted by habitual desires for sense-gratification?" Then the next moment he thinks: "But the really compassionate persons never abandon those wretched souls who take earnest shelter of them!" The anxious prayers of Śrī Raghunātha dāsa cause even a stone to melt!

In the final verse Śrī Raghunātha dāsa blesses the reciters of his Premāmbhoja Marandākhya Stavarāja by saying: "In this *stava* the truth on *mahābhāvamayī* Śrī Rādhārānī has been described with a wonderful expertise in the art of poetry, through the mouth of poetic embellishments. Surely those who sincerely recite this *stava* will be able to understand the real nature (*svarūpa*) of Śrīmatī Rādhārānī in their hearts and minds, by Her grace, and like a *mantra* it will attract Śrīmatī's grace towards those who recite or hear this *stava*. As a result of Śrīmatī's grace the student will be blessed with the attainment of the devotional service of Śrīmatī's lotus feet.

*daśanete tṛṇa dhari koriyā praṇati; he rādhe! pādapadme kori e minati
suduḥkita more tumi karuṇā koriyā; sañjivita koro tava dāsyāmṛta diyā (11)
duṣṭa jana-o eka bāra loile śaraṇa; dayāmaya vyakti tāre nā chāḍe kokhon
he rādhe gāndharvike! nivedana dhara; e āśrita duṣṭa jane tyāga nāhi koro (12)
śrī rādhikā kṛpā hetu ratana virāja; premāmbhoja marandākhya ei stavarāja
yei jana pāṭha kore anurāga mone; rādhikāra dāsya lābha kore sei jane (13)*

"O Rādhe! Holding a straw between my teeth I offer my obeisances unto You and humbly pray to Your lotus feet: Be kind to this miserable wretch, and revive me with the nectar of Your devotional service! A merciful person never abandons even a wicked person who takes shelter of him. Thus, O Gāndharvike Rādhe! I pray to You: Please do not abandon this wicked person, who has taken shelter of You!" Anyone who recites this Premāmbhoja Marandākhya Stavarāja, that is like a jewel that invokes Śrī Rādhikā's grace, with great devotional passion, will attain Rādhikā's service."

Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Premāmbhoja Marandākhya Stavarāja"
Translated 1992 - 1995 by Advaita dāsa.

Sva Saṅkalpa Prakāśa Stotram

"REVELATION OF MY ASPIRATIONS"

VERSE 1:

**ANĀRĀDHYA RĀDHĀ PADĀMBHOJA REṆUM
ANĀŚRITYA VṚNDĀṬAVĪM TAT PADĀNKĀM
ASAMBHĀṆYA TAD BHĀVA GAMBHĪRA CITTĀN
KUTAḤ ŚYĀMA-SINDHO RASASYĀVAGĀHAḤ**

anārādhyā - not having worshiped; *rādhā padāmbhoja* - Rādhā's lotus feet; *reṇum* - the dust; *anāśrityā* - not having taken shelter; *vṛndāṭavīm* - Vṛndāvana; *tat* - Her; *pada* - foot; *ankām* -prints; *asambhāṇya* - not conversing; *tad* - Her; *bhāva* - love; *gambhīra* - deep; *cittān* - hearts; *kutaḥ* - how; *śyāma sindho* - of the Kṛṣṇa-ocean; *rasasyā* - of *rasa*; *avagāhaḥ* - enter.

How can anyone enter the Śyāma-ocean of *rasa* without having worshipped the dust of Śrī Rādhā's lotus feet, without having taken shelter of Vṛndāvana, where Her footprints lie, and without conversing with those persons whose hearts are deep with loving feelings for Her?

Stavāmṛta Kaṇā Vyākhyā: Śrīla Raghunātha dāsa Gosvāmī has named this *stava* 'Sva Saṅkalpa Prakāśa Stotram, and in it he reveals all his matchless and *rasika* desires to learn suitable expertise in devotional service to Śrīmatī Rādhārāṇī as a maidservant. The fragrant Pārijāta-flowers that bloom in the heavenly garden of Śrī Raghunātha dāsa's heart in the form of these prayers for the sweet and *rasika sevā* of Śrī Śrī Rādhā-Mādhava and Their girlfriends will make the hearts and minds of practising devotees that are greedy for *mañjarī bhāva* also inebriated and cause the desires in their hearts for similar service to awaken.

In the first verse of this *stotra* Śrīpāda is stating in a negative way that the way to enter into the deep ocean of Śyāmasundara's sweetness is by worshipping the lotus feet of Śrī Rādhārāṇī, by taking shelter of Śrī Vraja-*dhāma*, which is marked by Her footprints and by associating with Śrī Rādhārāṇī's dear devotees. How can anyone who does not worship the dust from Śrī Rādhā's lotus feet enter into the secret ocean of Śyāma? Although Śrī Śyāmasundara is sweet erotic mellows personified, the only way to relish that sweetness is to worship the dust of Śrī Rādhā's lotus feet. Śrī Prabodhānanda Sarasvatī has written in Rādhā Rasa Sudhānidhi (80):

*rādhā dāsyam apāsya yaḥ prayatate govinda sangāsayā
so'yaṁ pūrṇa sudhā-ruceḥ paricayaṁ rākāṁ vinā kāṅkṣati
kiṁ ca śyāma rati pravāha laharī bījaṁ na ye tāṁ vidus*

"Anyone who gives up the service of Śrī Rādhā, desiring Govinda's personal company, is like someone who wants to enjoy the full moon without the fullmoon night, and anyone who does not know (that Rādhā is) the seed of Śyāma's pleasure is like someone who only gets a drop of the great ocean of nectar that is available to him!"

Śrīpāda Raghunātha dāsa Gosvāmī has written: "Worshipping Govinda without honouring Śrī Rādhārāṇī is nothing else but conceit and false pride."¹¹ Śrī Rādhā is the source of Kṛṣṇa's love and pleasure. *kā Kṛṣṇasya praṇaya janibhūḥ śrīmatī rādhikaikā* (Govinda Lilāmṛta 11,112) "Who is the birthplace of Kṛṣṇa's love? It is Śrīmatī Rādhikā only!" Therefore, what endeavour could be more ridiculous than trying to enter into the Śyāma-ocean of *rasa* without worshipping the dust of Śrī Rādhikā's lotus feet?

Secondly, who can ever enter into the Śyāma-ocean of *rasa* without taking shelter of Śrī Vṛndāvana-*dhāma*, which is marked by Śrī Rādhā's footprints? This Śrī Vṛndāvana is the place where Śrī Rādhā's footdust is being worshipped. Without taking shelter of Vraja-*dhāma* the dust from Śrī Rādhā's lotus feet can never be worshipped. Although Kṛṣṇa's friend Uddhava from Dvārakā is the *samvit mūrti*, the very form of transcendental knowledge and wisdom, he prayed that he could take his next birth as a blade of grass in Vṛndāvana, so that he could get the dust of the *gopīs* lotus feet on his head. Uddhava's prayers in Śrīmad Bhāgavata prove this - *āsām aho caraṇa reṇu juṣām ahaṁ syām vṛndāvane kim api gulma latauṣadhīnām*. Who can enter the Śyāma-ocean without taking shelter of Vraja-*dhāma*, the greatest holy place of ecstatic, passionate love of God, where the embodiments of transcendental passionate love, the *mahābhāvavatī gopīs*, headed by *mahābhāva svarūpinī* Śrīmatī Rādhārāṇī, rush towards the Śyāma-ocean like the strong currents of the Gaṅgā and the Yamunā? Hence Śrī Rūpa Gosvāmī has said: *kuryad vāsam vraje sadā*: "One should always live in Vraja...(B.R.S)" Those who are unable to live in this Vraja, which is marked by Śrī Rādhā's footprints, physically, can attain the same result, viz. the mercy of Śrī Rādhā's footdust, by living there mentally. Śrīla Prabodhānanda Sarasvatī has said: *rādhā padāṅka vilasan madhura sthālike...rādhā vihāra vipine ramatām mano me*: "My dear **mind!** Always find pleasure in Rādhā's playforest Vṛndāvana, the sweet place which is marked by Her footprints!"

Finally, Śrīla Dāsa Gosvāmī says: *asambhāṣya tad bhāva gambhīra cittān kutah śyāma-sindho rasasyāvagāhaḥ* "Without humbly and submissively conversing with those advanced *rasika* devotees whose hearts are 'deep with feelings for Śrī Rādhārāṇī, how can one enter into the sweet Śyāma-ocean?" As a result of attaining the association and the mercy of such great souls, knowledge about Śrī-Śrī Rādhā-Mādhava's intimate pastimes can be attained - there is no other way. *Rasa* is *svānubhava-gamyā*, only attainable through one's own experience, and is only attained by the grace of the *rasikas*. Thus we hear so many orders from the Mahājanas, such as *saṅgena sādhu bhaktānām, rasikā saṅga raṅginām*: "*rasa* can be relished when one takes pleasure in the company of *rasika* devotees." Those whose hearts find attachment to and pleasure in the attainment of the company of *rasika bhaktas* are easily able to relish *prema rasa*. Hence Śrīla Ṭhākura Mahāśaya has written: *rasika bhakta saṅge, rahibo piriti raṅge, vraja pure vasati koriyā* (Prema Bhakti Candrikā): "I will always lovingly and blissfully stay with the *rasika bhaktas*, living in Vraja." Because the *rasika bhaktas* experience these flavours they are also able

11 See the commentary on verse 6 of Sva Niyama Dasaka Stava.

to bestow this relish to others, by their grace. Those who do not experience this transcendental matter can never transfer this relish onto others. Śrīla Ṭhākura Mahāśaya echoes this verse by saying in Prema Bhakti Candrikā:

*jaya jaya rādhā nāma, vṛndāvana yāra dhāma,
Kṛṣṇa sukha vilāsera nidhi
heno rādhā guṇa gāna, nā śunilo mora kāna,
vañcita korilo more vidhi*

"All glories to Śrī Rādhā's holy name, whose abode is Vṛndāvana and who is the jewel of Kṛṣṇa's blissful pastimes! Fate has deprived me, because my ears did not hear the songs glorifying Śrī Rādhā!"

*tāra bhakta saṅga sadā, rasa līlā prema kathā,
ye kore se pāy ghana-śyāma
ihāte vimukha yei, tāra kabhu siddhi nāi,
nāhi śuni yeno tāra nāma*

"Anyone who associates with Her devotees and always discusses Her *rasika* loving pastimes with them, will surely attain Ghanaśyāma (Kṛṣṇa), but whoever is against this will never attain perfection; let me not hear his name!" The target of *bhakti sādhanā* is to relish the sweetness of the beloved deity. Anyone who wants to be blessed with the savour of the great ocean of sweetness Śrī-Śrī Śyāmasundara should worship Śrī Rādhārāṇī, take shelter of Vraja-*dhāma* and associate with the great *rasika* devotees. These three things are compulsory. This is the path of spontaneous devotion, the great gift of Śrī Caitanya Mahāprabhu, which was practised and preached by the Six Gosvāmīs, headed by Śrī Rūpa and Sanātana.

*śrī rādhā padāmbhoja reṇu sevā vine; rādhā padāṅkita vraje āśraya vihane
śrī rādhāra bhāve magna sadā yāra cita; tāra saṅge yei jana hoyeche vañcita
śṛṅgāra rasarāja agādha sindhute; se kemone pāre bolo tāhāte ḍubite*

VERSE 2:

**NAVAM DIVYAM KĀVYAM SVAKṚTAM ATULAM NĀṬAKA-KULAM
PRAHELĪ GŪDHĀRTHĀḤ SAKHĪ RUCIRA VĪṆĀ DHVANI GATĪḤ
KADĀ SNEHOLLĀSAIR LALITA LALITĀ PRERAṆA BALĀT
SALAJJAM GĀNDHARVĀ SARASAM ASAKṚC CHIKṢAYATI MĀM**

navam - new; *divyam* - divine; *kāvyaṃ* - poetry; *sva* - own; *kṛtam* - done; *atulam* - incomparable; *nāṭaka* - plays; *kulam* - group; *prahelī* - riddles; *gūḍha* - secret; *artha*; meaning; *sakhi* - O friend; *rucira* - beautiful; *vīṇā dhvani* - the sound of the *vīṇā*; *gatīḥ* - course; *kadā* - when; *sneha* - affection; *ullāsaḥ* -

with joys; *lalita* - lovely; *lalitā* - Lalitā-*sakhī*; *preraṇa* - engaging; *balāt* - on the strength; *salajjam* - shyly; *gāndharvā* - Rādhā; *śarasam* - with taste; *asakṛt* - repeatedly; *śikṣayati* - will teach; *mām* - me.

O dear friend Rūpa Mañjarī! When will Gāndharvā (Rādhikā), on the instigation of lovely Lalitā, shyly, joyfully, tastefully and affectionately teach me new divine poems, different kinds of self-made plays, riddles with very deep meanings and enchanting playing of the Vīṇā, again and again?

Stavāmṛta Kaṇā Vyākhyā: There is no comparison to the loving friendship between Śrī Rūpa Gosvāmī and Śrī Raghunātha dāsa Gosvāmī. Seeing Raghunātha dāsa's great pangs of separation, Śrī Rūpa Gosvāmī prayed to Śrī Mādhava for the fulfillment of his desires at the end of his play 'Dāna Keli Kaumudī'. Śrīmad Dāsa Gosvāmīpāda prays at different places that he can remain the dust at Śrī Rūpa's lotus feet, birth after birth. It is the same at the *mañjarī*-level: there is a matchless love and friendship between Śrī Rūpa Mañjarī and Śrī Tulasī Mañjarī. Tulasī's devotion to Rūpa is complete. Suffering the pangs of separation, Śrī Raghunātha dāsa falls on the bank of Rādhākuṇḍa and weeps with an anxious heart. Now he is no longer Raghunātha dāsa, now he is Tulasī Mañjarī! In this *stotra* she reveals her aspiration for learning all the artful expertises in the devotional service of Śrī-Śrī Rādhā-Mādhava to Śrī Rūpa Mañjarī.

First of all, she reveals her desires to learn poetry, plays, riddles and playing of the Vīṇā from her own Īśvarī Gāndharvā Śrī Rādhā Herself. But although she learns it from Rādhā Herself, she also experiences the mercy of the leading *sakhī* Lalitā with it. Actually personal, whimsical prayers can never be so sweet and beautiful as these. During this vision the object is as relishable as if it were directly perceived and when this vision ends he (Raghunātha) reveals his prayers.

Śrī Raghunātha dāsa falls on the bank of Rādhākuṇḍa and weeps out of separation from Śrī Rādhārāṇī. Suddenly a vision comes to him. Lalitā-*sakhī* comes, affectionately takes Tulasī Mañjarī by the hand and brings her to Śrī Rādhā. How lovely and how merciful Lalitā is! How eager she is to make the *kiṅkarīs* qualified for Yugala-sevā, even if they themselves don't desire it! How deprived the *sādhakas* are of the mercy of these *sakhīs* when they forget about their *svarūpa* and become absorbed in bodily consciousness and desires for profit, adoration and distinction day and night! "Even in dreams I am absorbed in sense-gratification! If I could only be blessed by the grace of the *sakhīs* in *svarūpāveśa*!" Śrī Raghunātha is Śrī Rādhārāṇī's eternal maidservant, and the eternal object of Lalitā and the *sakhīs*' mercy. Lalitā is the embodiment of compassion. Taking Tulasī by the hand she brings her to Śrī Rādhā. How lovely (*lalita*) is Lalitā-*sakhī*. There's nothing more lovely in this world than compassion! Lalitā takes Tulasī by the hand and brings her to Rādhā's lotus feet, saying: "O Rādhē! This Tulasī is so eager to render Yugala-service to You! Please make her qualified for serving You in all respects by teaching her Your enchanting poetry, play, songs, riddles and the Vīṇā!" Śrī Rādhā is bashfulness personified, so when She hears Lalitā's words She becomes a little shy and says: "Tulasī! You like to read with Me? Come then and read with Me every day from now on, as a rule!" How mercifully She looks upon Tulasī then, pouring Her compassion from Her eyes!

Svāminī teaches Tulasī poetry: *navam divyam kāvyam*. New, transcendental poetry. Ever-fresh transcendental poetry cannot be found anywhere outside of Vraja. Śrī Vṛndāvana is the *nikuñja*-forest of all kinds of arts and poetry. God is called *raso vai saḥ* ("He is *rasa*") in the Taittirīya Upaniṣad, and *sarva rasaḥ* ("all taste") in the Chāndogya Upaniṣad. He is the reservoir of all transcendental flavours, and even a single drop of the *rasa* that drips from Him makes everything else tasty. All sensual pleasures in this world are just a reflection of a mere drop of His endless transcendental bliss. This blissful Śrī Govinda and the embodiments of *mahā bhāva*, Śrī Rādhā and the Vraja-sundarīs, are the divine hero and heroine of this transcendental ever-fresh poetry. Here the extraction of *rasa* is not just accomplished through the expertise of the poets, the *rasa* becomes spontaneously manifest because the subject matter is transcendently qualified. On the other hand, the hero and heroine of mundane poetry are made of flesh, blood, bones, stool, worms and other disgusting things, and these distasteful ingredients cannot possibly produce transcendental *rasa*. Śrī Jīva Gosvāmī has written in Prīti Sandarbha: *laukikasya ratyādeḥ sukha rūpatvaṁ yathā kathañcid eva vastu vicāre duḥka paryavasāyitvāt*. "There is only little happiness in wordly poetry, because material affairs always culminate in misery." This is why Svāminī teaches Tulasī only the transcendental poetry about Herself, *mahābhāva mūrti* Śrī Rādhārāṇī and *aprākṛta rasa-kadamba-mūrti* Śrī Govinda, and She makes her very expert by teaching her over and over again. Then, on Lalitā's instigation, Śrīmatī also teaches Tulasī Self-made (*sva kṛtam atulam*) plays with Herself and Kṛṣṇa as the hero and heroine. In this way She describes Her own enchanting pastimes with Kṛṣṇa, using other names for the hero and heroine. Śrīmatī composes these plays, so that Her *sakhīs* and *mañjarīs* can make Kṛṣṇa happy by enacting them. In these way She makes Her beloved maidservant qualified for Śyāmasundara's loving service.

In the same way Śrīmatī makes Tulasī qualified for *Yugala-sevā* by teaching her all kinds of riddles with deep, hidden meanings. These riddles carry all kinds of secrets about Rādhā and Mādhava's erotic pastimes, nothing else, and while the forest-pastimes or the picknick is going on at the bank of Rādhākuṇḍa, or when Kṛṣṇa dances the *Rāsa* with the *gopīs* in Vṛndāvana, Tulasī will ask all these riddles from Śyāmasundara through hints. In this way she will please Śyāma, and herself as well, by making Him personally reveal all the glories of Svāminī's forms and qualities while solving her riddles. Śrīmatī is expert in all arts and sciences and for Śyāma's service She teaches Tulasī these confidential riddles, to make her most expert also.

Being in this way requested by Lalitā, Śrīmatī gradually teaches Tulasī how to play the *Vīṇā* in a most charming way. Sitting down in a solitary grove She takes the *Vīṇā* in Her hand, seating Tulasī very close to Her. Svāminī wears no veil on Her head. How attentively She teaches Her maidservant how to play the *Vīṇā*! How wonderfully Her fingers, that resemble fresh golden Campaka-buds and that have beautiful jewelled rings, are plucking the strings of the *Vīṇā*! Śyāma Nāgara secretly and quietly comes to the *kuñja* and peeps through the latticed windows to relish the sweetness of His Priyājī playing the *Vīṇā*. Each resonance is plucking a string on His heart! Nāgara cannot stay outside anymore when He hears Svāminī's sweet *Vīṇā*-playing. As soon as He enters the *kuñja* Svāminī stops playing the *Vīṇā*. Covering Her head with Her veil She says in astonishment: "Are You here?" Śyāma says: "Can't I see even a little of how You are teaching Tulasī to play the *Vīṇā*?" This examination of Tulasī's lessons is also most wonderful! Svāminī says: "Tulasi! Let Śyāma hear how you learned to play the *Vīṇā*!" How wonderful is the ability of Tulasī! She plays the *Vīṇā* in such an astonishing way - both (Rādhā-

Kṛṣṇa) are enchanted! Hearing Tulasī's Vīṇā-playing, the Yugala Kīśora become inspired to make Love with Each other - what a wonderful service Tulasī renders in this way! Seeing the Yugala desiring to make love Tulasī discretely leaves the *kuñja* and eagerly looks through the latticed window to relish the sweetness of the Yugala Vilāsa. Suddenly the vision vanishes and Śrī Tulasī prays to Śrī Rūpa Mañjarī that Śrī Rādhārāṇī may teach her all these things.

*he sakhi rūpa mañjari! śrī lalitā devī; pāthābe gāndharvā pāśe mora śikṣā lāgi
lajjitā śrī rādhikā ati snehollāse; anurāge śikhāibe nava nava rase
svakṛta nirupama ye nāṭakāvali; abhinava kāvya yoto gūḍhārtha praheli
śikhāben ramya vīṇā vādana kauśala; emon saubhāgya mora kobe hobe bolo (2)*

"O *sakhi* Rūpa Mañjarī! Śrī Lalitā-devī will send me to Gāndharvā (Rādhikā) for lessons. Śrī Rādhikā will become very shy, but still She will teach me all new *rasas* with great love and joy. When will I be so fortunate that She will teach me Her incomparable self-made plays, new poems, intricate riddles and lovely Vīṇā-playing?"

VERSE 3:

**ALAM MĀNA GRANTHER NIBHṚTA CAṬU MOKṢĀYA NIBHṚTAM
MUKUNDE HĀ HĒTI PRATHAYATI NITĀNTAM MAYI JANE
TAD ARTHAM GĀNDHARVĀ CARAṆA PATITAM PREKṢYA KUṬILAM
KADĀ PREMA KRAURYĀT PRAKHARA LALITĀ BHARTSAYATI MĀM**

alam - useless; *māna* - anger; *grantheḥ* - of the knot; *nibhṛta* - in secret; *caṭu* - flattering; *mokṣāya* - for freeing; *nibhṛtam* - in private; *mukunde* - Mukunda; *hā hā* - alas alas!; *iti* - thus; *prathayati* - describes; *nitāntam* - greatly; *mayi jane* - to someone like me; *tad artham* - for His sake; *gāndharvā* - Rādhā; *carana* - lotus feet; *patitam* - falling; *prekṣya* - seeing; *kuṭilam* - crooked; *kadā* - when; *prema* - loving; *krauryāt* - out of cruelty; *lalitā* - Lalitā; *bhartsayati* - rebukes; *mām* - me.

Once Mukunda flatters me in private and cries out: "Alas! Alas!", asking me to help Him untie the knot of Rādhā's causeless pique, so for His sake I go and fall at Gāndharvā's lotus feet. When will harsh Lalitā cast crooked glances at me and rebuke me out of loving cruelty?

Stavāmṛta Kaṇā Vyākhyā: The Gosvāmīs, like Śrī Rūpa, Sanātana, Raghunātha and Śrī Jīva are the great architects of Vraja-*rasa*. Just as from a single material - gold - many ornaments, such as necklaces, bangles and earrings can be made, showing the variety in designs that can be

made from one material, similarly different pastimes are manifest in the hearts of the Gosvāmīs, emanating from one and the same substance - *prema rasa*. There is no comparison to the variety in Vraja's erotic pastimes.

A confidential pastime of Śrī-Śrī Rādhā-Mādhava is manifest before Śrīpāda Raghunātha's eyes. In his transcendental vision he sees Śrī Rādhā being angry with Kṛṣṇa in a *kuñja*. Why She is angry, nobody knows, perhaps it is causeless pique. The course of love is crooked like that of a snake; and thus pique arises, with or without a cause. Sneha can become so elevated that it assumes the form of opposition and crookedness. In this new manifestation of sweetness it is called *māna*. Not the form is relishable, but the substance. A piece of rock-candy that is shaped like a Nimba (bitter) fruit does not taste bitter, rather it is very sweet. In the same way *māna*, the culmination of *sneha*, is very relishable. Śrī Kṛṣṇa says in Caitanya Caritāmṛta: *priyā yadi māna kore koroye bhartsana; veda stuti hoite hare sei mora mana* "If My beloved chastises Me in a sulky mood, that takes My mind away from the prayers of the Vedas."

Śrī Rādhā is *māninī*. Śrī Kṛṣṇa has tried different means to soothe Her pique, but all was in vain. Śrī Kṛṣṇa is named Mukunda in this verse because His teeth (*mukha*) shine like Kunda-flowers, that are able to remove Rādhā's pique. Mukunda also means 'the bestower of liberation'. His sweet, *rasika* flute-playing frees Śrīmatī from the bondage of Her girdle, Her bodice and Her braid. But now He finds no way to please His Priyājī, so He desperately turns to Rādhā-*kiṅkarī* Tulasī, asking her with many flattering words to help Him soothe Śrī Rādhā's pique. That is the extraordinary greatness of the *mañjarīs'* *bhāva*: The Lord of the Universe Himself humbly falls at their feet and begs them to help Him! At the end of his Cāṭu Puṣpāñjali Śrīmat Rūpa Gosvāmīpāda prays to Śrīmatī Rādhārāṇī's lotus feet:

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

"O Empress of Vṛndāvana! I pray for Your mercy again and again, so that even Keśiripu (Kṛṣṇa) will have to flatter me!" If You become angry with Kṛṣṇa, He will fall at my feet and pray: "O merciful girl! O Sundari! Tell Vṛṣabhānundinī how much I miss Her and make Her pleased with Me once more!", thus trying to please me. Thus the Nāgara, who is suffering the pangs of separation from Śrī Rādhā, displays His heartache to Tulasī while wailing and weeping. In this way the sky-like heart of Śrī Hari, the personification of bliss and remover of all distress for the whole world, becomes covered with the clouds of miserable separation from Śrī Rādhā! Rasarāja thus weeps to the *kiṅkarīs* and desires their contentment, knowing that if they are pleased, Priyājī's *māna* will easily be removed. That is the special power of Rādhā's maidservants! Tulasī's heart melts of compassion when she sees Kṛṣṇa in this miserable condition; after all, she is made out of pure love for the Divine Couple; how can she tolerate seeing her Svāminī's Prānanātha suffering like that?

Tulasī consoles Śyāmasundara and goes to Svāminī, falling at Her feet and telling Her of Nāgara's misery and agitation. Desiring Gāndharvā's contentment, she says: "Oh Ísvari! Be pleased! Give up Your causeless pique! Your Nāgara Mañi, who is dearer to You than millions of life airs, is so anxiously praying at the feet of wretched maidservants like us, I can't tolerate the sight anymore! He is Mukunda, He can remove Your pique by showing You His smile, that shines like white Kunda-flowers! How long can You maintain this *māna*? What do You want to

accomplish by making the Lord of Your Life suffer for no reason, tell me?" In this way Tulasī anxiously falls at Gāndharvā's lotus feet and tries to make Her favorable to Kṛṣṇa again.

But then fierce Lalitā understands that Nāgara had sent Tulasī to Rādhā to soften Her pique, so she comes into the *kuñja* and severely rebukes Tulasī, looking at her with crooked glances and saying with loving cruelty: "Hey, Tulasī! Stop trying to soothe Śrīmatī's pique, choosing the side of this cheater! Go, get out of this *kuñja*! You don't know the character of this cheater! He always hurts my *sakhī* Rādhā with or without reason and He always makes Her cry!" Lalitā rebukes Tulasī with crooked glances, then takes her by the hand and throws her out of the *kuñja*. Suddenly the transcendental vision stops and Śrīpāda Raghunātha eagerly prays for more *rasika* chastisement by Lalitā-*sakhī*:

*śrī rādhikāra niṣkāraṇa māna granthike; śithila korite Kṛṣṇa bolibe āmāke
māna vṛttānta vistāra śravaṇa koriyā; govinda vimarṣa vadana darśana koriyā
māna bhaṅga lāgi āmi gadgada bhāve; patita hoibo yabe gāndharvikā pade
prema kuṭila netre prakharā lalitā; bhartsanāya bujhāibe mānera maryādā (3)*

"Once Kṛṣṇa tells me to slacken the tight knot of Śrī Rādhikā's causeless pique. When I see Govinda's sad face and elaborately hearing from Him about Her pique I fall at Gāndharvā's feet and try to break Her pique with stuttering words. But then harsh Lalitā will come with crooked eyes of love and will teach me the etiquette of pique by chastising me."

VERSES 4-5:

**MUDĀ VAIDAGDHYĀNTAR LALITA NAVA KARPŪRA MILANA
SPHURAN NĀNĀ NARMOTKARA MADHURA MĀDHVĪKA RACANE
SAGARVAṂ GĀNDHARVĀ GIRIDHARA KṚTE PREMA VIVAŚĀ
VIŚĀKHĀ ME ŚIKṢĀM VITARATU GURUḤ TAD YUGA SAKHĪ**

**KUHŪ KAṆṬHĪ KAṆṬHĀD API KAMANA KAṆṬHĪ MAYI PUNAR
VIŚĀKHĀ GĀNĀSYĀPI CA RUCIRA ŚIKṢĀM PRAṆAYATU
YATHĀHAM TENAITAD YUVA YUGALAM ULLĀSYA SAGAṆĀL
LABHE RĀSE TASMĀN MAṆI-PADAKA HĀRĀN IHA MUHUḤ**

mudā - joyfully; *vaidagdhya* - cleverness; *antaḥ* - heart; *lalita* - lovely; *nava* - fresh; *karpūra* - camphor; *milana* - meeting; *sphurat* - manifesting; *nānā* - various; *narma* - joking words; *utkara* - multitude; *madhura* - sweet; *mādhvika* - honey; *racane* - making; *sagarvaṁ* - with pride; *gāndharvā* - Rādhā; *giridhara* - Kṛṣṇa; *kṛta* - doing; *prema* - love; *vivaśā* - overwhelmed; *viśākhā* - Viśākhā; *me* - to me; *śikṣām* - teaching; *vitratu* - may give; *guruḥ* - teacher; *tad yuga* - that Pair; *sakhī* - girlfriend. *kuhū-kaṇṭhī* - cuckoo; *kaṇṭhāt* - than the voice; *api* - even; *kamana* - attractive; *kaṇṭhī* - voice; *mayi* - to me; *punaḥ* - again; *viśākhā* - Viśākhā; *gānasya* - of the song; *api* - even; *ca* - and; *rucira* - beautiful; *śikṣām* - teaching; *praṇayatu* - may give; *yathā* - so that;

aham - I; *tena* - with that; *etad* - that; *yuva* - young; *yugalam* - pair; *ullāsya* - of joy; *sagaṇāt* - with Their associates; *labhe* - attaining; *rāse* - in the Rāsa-dance; *tasmāt* - from Them; *maṇi* -jewel; *padaka* - medallions; *hārān* - necklaces; *iha* - here; *muhuḥ* - repeatedly.

May Śrī Viśākhā, the dearest girlfriend of Gāndharvā and Giridhārī, the loving Couple of Vraja, who is overcome with love for Them and who is the teacher of all the maidservants, blissfully and proudly teach me how to make the sweet wine of different kinds of jokes mixed with the lovely fresh camphor of luscious cleverness.

May Viśākhā, whose voice is sweeter than the cuckoos, also teach me how to sing beautiful songs. By singing such songs during the Rāsa-dance I will make the young Couple of Vraja and Their friends very happy and I can constantly get jewelled medallions and necklaces from Them!

Stavāmṛta Kaṇā Vyākhyā: In these two verses Śrī Raghunātha dāsa offers two prayers for the Śrī Yugala-*sevā* to Śrī Viśākhā, gradually revealing the desires to make honey from *madhura rasa*, scented by different kinds of joking *rasika* cleverness, and to learn how to sing to her. The Rādhā-*kiṅkarīs* want nothing but the happiness of the Rasika Yugala. The supreme goal of the *mañjarīs* is the happiness of serving the Yugala. Therefore the Rādhā-*kiṅkarī* will be expert in rendering any service that may please Śrī Rādhā-Mādhava. Although Śrīpāda is a *nitya kiṅkarī* that is eternally perfect in her rendering of all kinds of devotional service related to Śrī Rādhā-Mādhava's amorous affairs, still, as Mahāprabhu's associate, he considers himself a *sādhaka* that endeavours to learn the art of devotional service and teaches the *sādhakas* of this world similar expertise in devotional service. How can anyone enter into the *rasa rājya* (spiritual world of flavour) without first becoming expert in the proper devotional service? All services have to be learned from the *nitya siddha sakhīs* and *mañjarīs*.

Śrī Viśākhā is the Śrī Yugala's *priya sakhī*, who is overwhelmed by love for Them. She has the same age as Śrī Rādhārāṇī and is the abode of Her greatest love. She is equal to Śrī Rādhārāṇī in beauty, attributes and disposition. Because she is non-different from Śrī Rādhā she is the abode of Her humour and confidence. *viśākhā narma sakhyena sukhītā tad gatātmikā* (Viśākhānandada Stotra) "She is delighted by Viśākhā's humorous friendship and has given Her heart to her." Śrī Raghunātha dāsa, in his *svarūpa* of Tulasī Mañjarī, belongs to the group of Viśākhā-devī, and she will learn from her how to make sweet and delicious wine of different intoxicating, joking words for the pleasure of Gāndharvikā and Giridhārī. Viśākhā is like a *guru* in that, very experienced. In Viśākhānandada Stotra it is written: *viśākhā gūḍha narmokti jita kṛṣṇārpita smitā; narmādhyāya varācāryā bhāratī jayi vāgmitā*: "Viśākhā makes Rādhā laugh when she defeats Kṛṣṇa with her intimate joking words. She is the best teacher in joking words and in this she defeats even the goddess of speech, Bhāratī (Sarasvatī)." Consequently Viśākhā is the suitable *guru* for learning joking words, that are related to Śrī-Śrī Rādhā-Mādhava's amorous pastimes, from. By learning from Viśākhā how to serve the Śrī Yugala the honey-beverage of sweet joking words, Tulasī can contribute to the continuous, ever-increasing intoxication of the young Pair of Vraja, and these joking words are again mixed with the lovely fresh camphor of cleverness! Without this cleverness in arts and playfulness, the *kiṅkarī* cannot please Rādhikā

and Mādhava with her devotional service during Their *rasika* pastimes - this is the purport! The *sakhīs* are qualified *gurus* that can teach different dexterities in *Yugala-sevā*, and the *kinikarī* prays for expertise in each particular service to the *sakhī* who is most expert in this.

Śrī Viśākhā teaches Tulasī how to use joking words full of cleverness, that are fit for the *madhura rasa*. - 'blissfully and proudly'. Blissfully because she engages Tulasī in the *Yugala-sevā* and thus contributes to Śrī Rādhā-Mādhava's ever-increasing pleasure, and proudly because Tulasī is a qualified disciple, who will increase her (Viśākhā's) fragrant fame as a *guru* later by displaying her expertise in devotional service.

Śrī Tulasī will also learn the best arts of singing from Viśākhā. Viśākhā's voice is even sweeter than that of a cuckoo. The cuckoo's sweet voice is praised by the whole world, but its body and its voice are still products of the five gross material elements, whereas the *gopīs*' voices, like their whole bodies, are made of *prema*, and are therefore incomparable. An effort has been made to explain this with the words *kuhū-kaṇṭhī kaṇṭhāda api kamana kaṇṭhī*. Tulasī wants to learn the art of most charming song from Śrī Viśākhā, whose delectable voice is made of *prema* and the best place to serve Śrī-Śrī Rādhā-Mādhava by singing is the place where the Rāsa-dance takes place.

The eternal Rāsa-dance takes place and Rādhā and Mādhava and Their *sakhīs* now take some rest after dancing for a long time. The maidservants then come forward and begin to serve Them by giving Them fresh, cool water and betelleaves, and by fanning Them and massaging Their feet. Śyāmasundara then tells Śrī Rādhārāṇī: "O Rādhē! Now I have enjoyed the sweet singing and dancing of You and Your *sakhīs* for so long, but I've heard that Your maidservants have also become very good singers! Won't You let Me enjoy their singing and dancing a bit?" During the Rāsa dance the *gopīs*, headed by Rāseśvarī Rādhā, all take care of the singing while the *kinikarīs* are engaged in the service of Śrī Rādhā-Mādhava and Their *sakhīs*. Now, when they are all tired, Śyāmasundara likes to hear the singing of the *mañjarīs*. Śrī Rādhārāṇī knows that Tulasī has learnt singing very well from Viśākhā, so She winks at Viśākhā, who orders Tulasī, who was just engaged in fanning Rādhā and Mādhava, to sing for Them. Tulasī begins to sing in such a wonderful way that Rādhā and Mādhava feel boundless bliss and praise her again and again, giving her jewelled lockets and necklaces as rewards. Guru Śrī Viśākhā becomes very proud of her disciple Tulasī when she sees this. She has given her knowledge to such a qualified disciple! All her labour has become successful! The *sakhīs* are also very happy when they hear Tulasī's singing; they also praise her and give her necklaces, earrings and lockets as rewards. Tulasī thinks she is blessed that she was able to make Śrī Rādhā-Mādhava and Their *sakhīs* happy in this way. Thus Śrīpāda Raghunātha wants to learn singing from Śrī Viśākhā during the sweet vision of a transcendental pastime.

*prema vivaśā sakhī śrī viśākhā nāma; cāturālī vidyāya ye sakhīra pradhāna
se viśākhā guru hoiyā nava dāsī boli; śikhāibe madhu rasera yoto cāturālī
seri parihāsa vākya ati manorama; karpūra milane yaiche madhu āsvādana
mora mukhe śuni sei vākya parihāsa; śrī rādhā govinda hṛde hoibe ullāsa (4)*

"Viśākhā, who is overwhelmed by feelings of ecstatic love, is the chief of all dextrous *sakhīs*. This Viśākhā, being the *guru*, calls me her new maidservant and teaches me all different clever services in the honey-sweet amorous *rasa*. Her joking words are very enchanting and they

taste like honey mixed with camphor. Śrī Rādhā Govinda's hearts will be delighted when They hear these joking words (that I learned from Viśākhā) from my mouth."

*kokilā kākali jini madhu kaṇṭha yāra; viśākhā śikhābe more gāna punarbāra
sva gaṇa sahita yabe śrī rāsa maṇḍale; sabhā ujjvala koriyāche navīna yugale
prema kaṇṭhe sei sab viśākhāra gāna; śrī rāsa maṇḍale gābo sabhā vidyamāna
gāna śuni sakhī saṅge śrī rādhā govinda; ullāsete gadagada nā dhare ānanda
maṇi padaka doṅhāra divya kaṇṭhahāra; puraskāra prasādī more dibe bāra bāra (5)*

"Will Viśākhā, whose voice defeats the sweet singing of a cuckoo, again teach me singing? When the Youthful Couple illuminates the assembly of the Rāsa-circle with Their *sakhīs* I will sing all these songs of Viśākhā there with a loving voice. When Śrī Rādhā and Govinda and Their *sakhīs* hear these songs they stutter of ecstasy and their bliss knows no bounds. Then the Divine Pair will again and again give me Their leftover divine necklaces as rewards".

VERSE 6:

***KVACIT KUÑJE KUÑJE CCHALA MILITA GOPĀLAM ANU TĀM
MAD ĪŚĀM MADHYĀHNE PRIYATARA SAKHĪ-VṚNDA VALITĀM
SUDHĀ JAITRAI RATNAIḤ PACANA RASAVIC CAMPAKALATĀ
KṚTODYAC CHIKṢO'YAM JANA IHA KADĀ BHOJAYATI BHOḤ***

kvacit - sometimes; *kuñje kuñje* - in every grove; *cchala* - by trick; *milita* - meeting; *gopālam* - Kṛṣṇa; *anu* - following; *tām* - Her; *mad* - my; *īśām* - mistress; *madhyāhne* - at midday; *priyatara* - beloved; *sakhīvrnda* - girlfriends; *valitām* - accompanied; *sudhā* - nectar; *jaitrai* - defeating; *ratnaiḥ* - with jewels; *pacana* - cooking; *rasavit* - knower of mellows; *campakalatā* - Campakalatā; *kṛta* - doing; *udyat* - beginning; *śikṣā* - teaching; *ayam* - this; *jana* - person; *iha* - here; *kadā* -when; *bhojayati* - feeding; *bhoḥ* - O!

O! When, having learnt how to cook from Campakalatā, the supreme expert in the science of flavours, will I make my mistress along with all of Her *sakhīs* and Kṛṣṇa, who has come to meet them in the groves at midday on the pretext of tending His cows, enjoy a feast that defeats the taste of nectar?

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa now reveals the desire to learn expertise in cooking from Campakalatā-*devī*, who is herself the most expert cook. The maidservants of Śrī Rādhā are the embodiments of *sevā-rasa*, and they don't know anything else but the service of the Divine Couple. Therefore the strong indomitable desire to become qualified to render different services awakens in the heart of Śrī Raghunātha dāsa, who is

completely absorbed in his *mañjarī-svarūpa* in this *stotra*. Śrīpāda's heart and mind are absorbed in the desire to serve the Yūgala. In order to awaken these sacred desires the devotees take shelter of *Vraja-dhāma*. Who can remain free from astonishment after seeing how the devotees become absorbed in the sweetness of *Vraja-dhāma* as they are doing *bhajana* in *Vṛndāvana*, forgetting everything connected with their material bodies? Within this material world, that can be grasped by the senses, *Vṛndāvana* is a lovely luminary that astonishes everyone with its transcendental sweetness and beauty. The Gosvāmīs are illuminating the minds of all the practising devotees of the world with this transcendental light, and thus dispel the darkness of their ignorance and attract them to the kingdom of ecstatic love. They have rendered a great service to humanity by recording their intimate desires for *bhajana* in their verses.

Śrīla Raghunātha is absorbed in unadulterated *mañjarī bhāva* and reveals his desire to learn cooking from Śrī Campakalatā. *pacana rasavic campakalatā*: Campakalatā is most expert in the science of cooking. Śrīla Rūpa Gosvāmī describes her thus in his "Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā":

*ṭṛtīyā campakalatā phulla campaka dīdhitih;
ekenāhnā kaniṣṭheyam cāṣa pakṣa nimbhāambarā
pitur ārāmato jātā bāṭikāyām tu mātari; boḍhā caṇḍākṣa nāmāsyā viśākhā sadṛśī guṇaiḥ*

"The third of the eight *sakhīs* is Campakalatā, who shines like blooming (golden) Campaka-flowers, who is one day younger than Rādhā and whose garment shines like Cāṣa-birds. Her father is named Ārāma, her mother's name is Bāṭikā and her husband's name is Caṇḍākṣa. She has the same attributes as Viśākhā".

*phala prasūna kandānām sandhāna prakriyā vidhau;
hasta cāturya mātrena nānā mṛṇmayā nirmītau
śaḍ rasānām parīkṣāyām śuddha śāstre ca kovidā; sitotpalākṛti paṭur miṣṭha hasteti viśrutā*

"She is engaged in searching for fruits, flowers and roots, she's expert in making clay pots with the hands, testing the six basic flavours and studying cookbooks, and she's called 'sweet-handed' because she cooks sweets made with rock-candy." It is this Campakalatā who mercifully teaches Tulasī how to become expert in cooking. On the pretext of tending His cows Kṛṣṇa daily goes to *Vṛndāvana* with His friends Subala and Madhumaṅgala:

*nija sama sakhā saṅge, gogaṇa cāraṇa raṅge,
vṛndāvane svacchanda vihāra
yāra veṇu-dhvani śuni, sthāvāra jaṅgama prāṇī,
pulaka kampa aśru bohe dhāra (C.C.)*

"Along with His dear friends, that are on an equal level with Him, Kṛṣṇa tends the cows, freely enjoying in *Vṛndāvana*. When the moving and non-moving creatures of the forest hear His flute-song they shiver, horripilate and shed tears of ecstatic love." This tending of the cows is simply a pretext, because as soon as Kṛṣṇa comes to Govardhana Hill, He leaves His friends with the cows and goes to Rādhākuṇḍa to enjoy different pastimes with Rādhārānī and Her friends in

the private arbours there. (Kṛṣṇa sings:) *rākhāl loiyā bone, sadā phiri dhenu sane, tuyā lāgi bone vanacārī* : "For Your sake I become a cowherder and wander from forest to forest with My cows." *tomāra lāgiyā bedāi bhramiyā giri nadi bone bone* "For meeting You I wander over the mountains and rivers and through all the forests." What a wonderful place to enjoy intimate pastimes the groves on the bank of Rādhākuṇḍa is! Śrī Raghunātha dāsa says: "When my Īśvarī Rādhā and Her *sakhīs* become tired and hungry of enjoying with Their Prāṇanātha on the bank of Rādhākuṇḍa at midday, then I have kept a nectar-mocking feast in each *kuñja* that I can feed to them according to opportunity! O *sakhi* Rūpa Mañjari! When will that fortunate day be mine?" Śrī Kuṇḍāśrayī Śrīpāda Raghunātha's heart oscillates on the waves of these ecstatic desires for rendering different services to Śrī-Śrī Rādhā-Mādhava in the *kuñjas* around Rādhākuṇḍa. Overcome with these strong desires for devotional service day and night, he forgets about his body and his home and wanders in the kingdom of *bhāva*. His anxious prayers in that kingdom are recorded in this *stotra* with different wonderful words in wonderful moods.

*pāka rase susīkṣitā campakalatā nāma; śikhābe sampūrṇa kori pākera vidhāna
bhojana sāmāgrī yoto nāma parāmṛta; nija hāte prastuta kori sakhī śikṣāmata
sakhī saṅge prati kuñje divā madhya kāle; bhūñjābo manera sādhe prāṇeśa yugale (6)*

"Campakalatā is well-trained in cooking and she will teach me everything about it herself. She will personally prepare all the dishes that are known as Parāmṛta (the greatest nectar), just to teach me by example. Then I will be able to serve this to the Pair of my heart at midday with the *sakhīs* in each and every *kuñja*."

VERSE 7:

***KVACIT KUÑJA KṢETRE SMARA VIṢAMA SAṂGRĀMA GARIMA
KṢARAC CITRA ŚREṆĪM VRAJA YUVA YUGASYOTKATA MADAIḤ
VIDHATTE SOLLĀSAM PUNAR ALAM AYAM PARṆAKACAYAIḤ
VICITRAM CITRĀTAḤ SAKHI KALITA ŚIKṢO'PY ANU JANAḤ***

kvacit - somewhere; *kuñja kṣetre* - in the grove; *smara* - Cupid; *viṣama* - fierce; *saṁgrāma* - fight; *garima* - heaviness; *kṣarat* - falling; *citra* - picture; *śreṇīm* - line; *vraja yuva yugasya* - of the young couple of Vraja; *utkata* - great; *madaiḥ* - with intoxication; *vidhatte* - doing; *sollāsam* - with joy; *punaḥ* - again; *alam* - useless; *ayam* - this; *parṇaka* - leaves; *cayaiḥ* - with many; *vicitram* - wonderful; *citrātaḥ* - of Citra-sakhī; *sakhi* - O friend!; *kalita* - done; *śikṣā* - teaching; *api* - even; *anu janaḥ* - this follower.

O *sakhi* Rūpa Mañjari! When will Citrā-sakhī blissfully teach this maidservant how to paint wonderful pictures on the bodies of the eager, intoxicated young Couple of Vraja (Rādhā-Kṛṣṇa) after Their old body-pictures had been wiped off during Their fierce erotic battle in the *kuñja-abode*?

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha reveals his desire to learn the art of drawing from Citrā-*sakhī*. Once these sweet services and pastimes are genuine relished, how can there still be ulterior desires in the heart of a devotee? If these desires for devotional service appear like a lightning-flash, and are then again replaced by other desires, can we then speak of genuine yearning for devotional service? Devotional service is the very life-line of Rādhā's *kinikarīs* - they don't know anything else than devotional service. All kinds of devotional service accept defeat at the hands of the *kinikarīs*' devotional service. They are absorbed in *sevā rasa*! In this verse is a prayer to Citrā-*sakhī* for learning the art of drawing. Citrā-*sakhī* is described as follows in the Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā:

*citrā caturthī kāśmīra gaurī kāca nibhāmbārā;
 ṣaḍ viṁśatyā kaniṣṭhāhnā mādhavāmoda medurā
 caturākhyāṁ pitur jātā sūrya mitra pitṛvyajā;
 jananyāṁ carcikākhyāyāṁ patir asyās tu pīṭharah*

"Citrā is the fourth of the eight *sakhīs*. Her body shines like vermilion mixed with gold and her dress glitters like glass. She is 26 days younger than Rādhā, and she is happy when Kṛṣṇa is happy. Her father's name is Catura, who is king Vṛṣabhānu's uncle. Her mother's name is Carcikā, and her husband's name is Pīṭhara."

*citrā vicitra cāturyā sarvatṛāsau praveśinī; yāne'bhisaraṇābhikhye ṣaḍ guṇasya tṛtīyake
 lekhe'pīṅgita vijñāne nānā deśīya bhāṣite; dṛṣṭi mātrāt paricaye madhu kṣīrādi vastunaḥ
 kāca bhājana nirmāṇe tan madhyormi vinirmitau;
 jyotiḥ śāstre paśuvrāta vidyāyāṁ kārmaṇe'pi ca
 vṛkṣopacāra śāstre ca viśeṣāt pāṭavaṁ gatā;
 rasānāṁ pānakādīnāṁ suṣṭhu nirmāṇa karmaṇi*

"Citrā's cleverness is wonderful. She can enter everywhere, and she is very expert in *abhisāra* (rendez-vous), *yuddha yātrā* (the third of the six qualities in the *yuddha-śāstra*, the scriptures on warfare), writing notes, understanding hints, testing the quality of milk and honey on mere sight, making glass vessels and making waves in them, astrological scriptures, recognizing animals, using herbs, planting and maintaining trees and making delicious drinks." From this wonderfully expert Citrā-*sakhī* Śrī Raghunātha dāsa hopes to learn the art of drawing pictures.

Once, at midday, Śrī Raghunātha dāsa sits on the bank of Rādhākuṇḍa, crying for Śrī Rādhārāṇī's devotional service, when suddenly a vision comes to him: Rādhā and Mādhava have just finished Their forest-tour with Their girlfriends and now enter Lalitā's *kuñja* Lalitānandada. The *māñjarīs* massage Their feet and fan Them to mitigate Their fatigue, while Vṛndā-devī places glasses of honey-wine before Them. Kṛṣṇa takes the wine-glasses, places one at Śrīmatī's lotuslike mouth and says: "Priye! Drink!" Śrīmatī shyly lowers Her head and takes the glass from Kṛṣṇa. She covers Her mouth with Her veil, smells the honey-wine once, touches and scents it with Her lips, and then places it back in Her beloved Kṛṣṇa's hand.

*priyātavī vrkṣa latodbhavaṁ priyaṁ priyādhara sparśa susaurabhaṁ madhu
nija priyāli parihāsa vāsitaṁ priyārpitaṁ saspṛham āpapau priyaḥ*

(Govinda Līlāmṛta 14,87)

"Kṛṣṇa was eager to drink the wine from the trees of His beloved forest (Vṛndāvana), scented by the touch of His lover's lips and the joking words of Her dear girlfriends and which was handed to Him by Priyājī Herself". Enchanted by Rādhā's qualities, Kṛṣṇa places the glass of honey-wine, that was scented by His lips, back in Priyājī's lotushand. Priyājī shyly covers Her face with Her veil and drinks the honey-wine that was scented by Kṛṣṇa's mouth. In this way They inebriate Each other more and more by exchanging the wine-glass, and then They proceed to the *kuñja* called '*nikuñja saroja*' (arbour-lotus) with stumbling gaits, to become absorbed in amorous pastimes there. How intense is Their erotic battle when They are so drunk! Tulasī peeps through the hole in the *kuñja* to admire these sweet pastimes. She sees that the pictures of musk, as well as Their *tilaka*, gets wiped off Their bodies as they rub together during the loveplay, and when these pastimes are over Tulasī enters the *kuñja* and expertly starts making pictures on the bodies of the divine Couple, something she has learned, along with services like fanning and offering water and betelleaves, from Citrā-*sakhī*. Suddenly the the transcendental vision disappears and Tulasī submits to Śrī Rūpa Mañjarī's lotus feet: "May I learn from Citrā-*sakhī* how to repair the pictures on Līlāmaya and Līlāmāyī's (playful Rādhā and Kṛṣṇa's) bodies!

*ei anugata jane (kobe) vicitra rūpete; citrā sakhī śikṣā dibe veśa banāite
madhu-pāna kori kuñje śrī rādhā govinde; mahāmatta manasija samara taraṅge
galiyā poḍile aṅge patra citra-śreṇī; punarbāra aṅga-rāga koribo ki āmi (7)*

"When will Citrā-*sakhī* teach this submissive person how to make different wonderful dresses? When Śrī Rādhā-Govinda drink honey-wine in the *kuñja* They become greatly intoxicated by the waves of Cupid's battle, and the pictures will melt off Their bodies. Will I then again anoint Their bodies?"

VERSE 8:

**PARAM TUṄGĀDYĀ YAUVATA SADASI VIDYĀDBHUTA GUNAIḤ
SPHUṬAM JITVĀ PADMĀ PRABHṚTI NAVA NĀRĪ BHARAMATI YĀ
JANO'YAM SAMPĀDYAḤ SAKHI VIVIDHA VIDYĀSPADATAYĀ
TAYĀ KIM ŚRĪ NĀTHĀ CCHALA NIHITA NETREṄGITA LAVAIḤ**

param - greatest; *tuṅgādyā* - beginning with *tuṅga*; *yauvata* - youngsters; *sadasi* - in the assembly; *vidyā* - sciences; *adbhuta* - wonderful; *gunaiḥ* - with qualities; *sphuṭam* - manifest; *jitvā* - having defeated; *padmā* - Padmā; *prabhṛti* - and so on; *nava* - young; *nārī* - women; *bhramati* - bewildered; *yā* - who; *janaḥ* - person; *ayaṁ* - this; *sampādyā* - accomplishing; *sakhi* -

O friend!; *vividha* - different kinds; *vidyā* - sciences; *āspadatayā* - from being the abode; *tayā* - by her; *kim* -whether; *śrī* - beautiful; *nāthā* - mistress; *cchala* - trick; *nihita* - placed; *netra* - eyes; *īngita* - hints; *lavaiḥ* - by a little.

O *sakhi* Rūpa Mañjari! With her wonderful qualities Tuṅgavidyā has completely defeated the entire assembly of young women, headed by Padmā, and thus she can proudly wander among them! Will my mistress (Śrī Rādhā) with a slight hint of Her eyes, order this Tuṅgavidyā to also make me the abode of all wonderful sciences, like her?

Stavāmṛta Kaṇā Vyākhyā: The succession of Śrīpāda Raghunātha's prayers for devotional service to the different *sakhīs* continues. In this verse Śrī Raghunātha, in *svarūpāveśa*, prays to Tuṅgavidyā to teach her different devotional services. Śrī Tuṅgavidyā-*devī* is described as follows in Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā:

*pañcamī tuṅgavidyā syājjāyasī pañcabhir dinaiḥ;
candra candana bhūyiṣṭhā kuṅkuma dyuti śālinī
pāṇḍu maṇḍala vastreyam dakṣiṇa prakharoditā;
medhāyām puṣkarāj jātā patir asyāstu bālīśaḥ*

"The fifth of the eight *sakhīs* is Tuṅgavidyā. She's five days older than Śrī Rādhā, her body smells of sandalpaste mixed with camphor and shines like vermilion. She wears a yellow dress and her nature is submissive, yet harsh. Her mother's name is Medhā, her father's name Puṣkara, and her husband's name is Bālīśa."

*tuṅgavidyā tu vidyānām aṣṭādaśa tayāṁśītā; sandhāv atīva kuśalā Kṛṣṇa vibhrama śālinī
rasa śāstre naye nāṭye nāṭakākhyāyikādiṣu;
sarva gāndharva vidyāyām ācāryakam upāgatā
viśeṣān mārṅa gītādau vīṇā yantrādi paṇḍitā*

"Tuṅgavidyā masters all eighteen sciences¹², she is very expert in *sandhi* (making alliances or blending Sanskrit syllables) and she is the object of Kṛṣṇa's trust. She is the *ācārya* (teacher by example) of the *Rasa-śāstra* (aesthetic scriptures), the *Nīti-śāstra* (scriptures on morality), *Nāṭya-vidyā* (the science of poetry), *Nāṭaka* (theater-play), *Ākhyāyika* (narration), and all the *Saṅgīta śāstras* (scriptures on the art of song). She is also a master in playing the *Vīṇā*.and the (musical) *trairyaktrika vidyā* (science) promulgated by the Ṛṣis and the *Devatās*."

The maidservant will learn all the abovementioned arts and sciences from Tuṅgavidyā, who really has a suitable name, because Tuṅga means 'summit', and *vidyā* means 'knowledge'.

12 (1) Ṛg Veda 2) Sāma Veda 3) Yajur Veda 4) Atharva Veda 5) Śikṣā (teaching) 6) Kalapa (pre-Vedic scriptures) 7) Vyākaraṇa (grammar) 8) Nirukta (Vedic glossary prepared by Yaska) 9) Jyotiṣa (Astrology) 10) Dhātugaṇa (minerals) 11) Vedānta darsana (Jñāna) 12) Mīmāṃsa darsana (Karma) 13) Nyāya darsana (logic) 14) Vaiśeṣika darsana (Philosophical system of Kanada) 15) Sāṅkhya darsana 16) Pātāñjala darsana (Yoga) 17) Purāṇas, and 18) Dharma śhāstra)

Being adorned with the wonderful ornaments of her knowledge, Tuṅgavidyā-*devī* defeats all of Śrī Rādhārāṇī's youthful rivals, headed by Padmā and Śaibyā¹³, in all respects, so she can wander around proudly in the assembly of the young girls of Vraja. It is from this Tuṅgavidyā that Tulasī learns all arts and sciences. Tulasī has given her heart and her life to Rādhā's service, and she knows nothing else but Her service. Śrī Rādhā is the boundless ocean of compassion, so She makes Her exclusively surrendered maidservants expert in all arts and sciences and has this also done through Her *sakhīs*. Śrī Rādhārāṇī gives Tuṅgavidyā a hint with Her eyes to teach Tulasī all arts and sciences. Tuṅgavidyā, who has become expert in all sciences by Śrī Rādhā's mere sidelong glance, understands Śrī Rādhā's hint and takes Tulasī to a lonely place to teach her everything she knows. Each one of Rādhikā's *sakhīs* has a different nature, and the *mañjarīs* learn all their different self-perfect skills from them. This variety was created to nourish the transcendental mellows to be relished by Śrī Kṛṣṇa. The aggregate of all these different *bhāvas* are present within the *kinṅkarīs*, therefore Śrī Rādhārāṇī has them educated in all arts and sciences by Her different *sakhīs*. She makes the *dāsīs* qualified for Her own service either by teaching her Herself or by having them educated through Her *sakhīs*. Blessed is Śrī Rādhā's wonderful, variegated mercy!

VERSE 9:

**SPHURAN MUKTĀ GUÑJĀ MAṆI SUMANASĀM HĀRA RACANE
MUDENDOR LEKHĀ ME RACAYATU TATHĀ ŚIKṢAṆA VIDHIM
YATHĀ TAIḤ SAMKḶRPTAIḤ DAYITA SARASĪ MADHYA SADANE
SPHUṬAM RĀDHĀ KṚṢṆĀV AYAM API JANO BHUṢAYATI TAU**

sphurat - manifest; *muktā* - pearls; *guñjā* - *guñjā*-berries; *maṇi* - jewels; *sumanasām* - flowers; *hāra* - necklace; *racane* - making; *mudā* - joyfully; *indoḥ* - of the moon; *lekhā* - beam; *me* - my; *racayatu* - may make; *tathā* - then; *śikṣaṇa vidhim* - teaching; *yathā* - so that; *taiḥ* - by them; *samkḷrptaiḥ* - made; *dayita* - beloved; *sarasī* - lake; *madhya* - in the middle; *sadane* - in the abode; *sphuṭam* - clearly; *rādhā-Kṛṣṇau* - Rādhā and Kṛṣṇa; *ayam* - this; *api* - even; *janaḥ* - person; *bhūṣayati* - ornamenting; *tau* - both.

May Indulekhā-sakhī blissfully teach me how to make necklaces of beautiful pearls, *guñjā-beads*, jewels and flowers, with which I can excellently decorate Śrī Rādhā and Kṛṣṇa in an abode by Their beloved lake (Rādhākuṇḍa)!

Stavāmṛta Kaṇā Vyākhyā: The love, beauty and sweetness of *rādhā-dāsyā* will also be relishable within the heart of the *rasika bhaktas* through the sweetness of Śrīpāda Raghunātha's

¹³ Kṛṣṇa's lovers like Padma and Saibya, the friends of Candravali, are all endowed with *maha-bhava*, hence they have been named *nava narikula*, youthful heroines, here.

aspirations to learn devotional service. How Śrī Raghunātha dāsa's heart, that is filled with *mahā-bhāva*, is decorated by charming pictures of his aspirations for devotional service that were drawn with the brush of love, can be viewed through these verses. Śrīpāda's heart is filled with eagerness to serve! Just as a meal is not relished without appetite, similarly desires for devotional service will not be astonishing without eagerness. In this verse Śrī Raghunātha dāsa eagerly desires to learn from Indulekhā-*sakhī* how to make garlands and necklaces.

*indulekhā bhavet ṣaṣṭhī haritālojjvala dyutih;
dāḍimba puṣpa vasanā kaniṣṭhā vāsaraḥ tribhiḥ
belā sāgara samjñābhyāṁ pīṭrbhyāṁ janimūyūṣī;
vāma prakharatāṁ yātā patir asyās tu durbalaḥ*

"Indulekhā is the sixth of the eight *sakhīs*, and her body shines brightly like yellow orpiment. Her dress is colored like a pomegranate-flower and she is three days younger than Śrī Rādhikā. Her mother's name is Belā, her father's name is Sāgara, her husband's name is Durbala, and her nature is unsubmitive and harsh".

*indulekhā bhaven mallā nāgatandrokta mantrake;
vijñānasya ca mantre'pi sāmudrika viśeṣavit
hārādi gumphane citre danta rañjana karmaṇi;
sarva ratna parikṣāyāṁ paṭṭa ḍorādi gumphane
lekhe saubhāgya mantrasya kauśalaṁ yad bhuje dhṛtam;
anyonya rāgamutpādyā saubhāgya janayed varam*

(Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā)

"She knows the scriptures on snake-charming *mantras*, the *vijñāna-mantras* and especially the maritime scriptures well. She's expert in stringing different garlands, coloring the teeth, testing all kinds of jewels, making silken sashes, and writing *mantras* of fortune. She extends her excellent fortune in arousing Rādhā and Kṛṣṇa's passionate love for Each other."

From this Indulekhā Tulasī nicely learns how to expertly string beautiful strands of pearls, *guñjā*-beads, jewels and flowers. All these strings are broken again and again by Rādhā Mādhava when They become wild during Their amorous pastimes. They will be shy before the *sakhīs*, who can not enter here. They will make silly jokes about Them that will embarrass Them, so the *mañjarīs* must protect the undressed and undecorated Rādhā and Mādhava from ridicule by quickly restringing these necklaces. The *sakhīs* also want to help them to become expert in this; their expertise will become useful when the *mañjarīs* learn how to apply it in situations in which the *sakhīs* cannot enter, that's why they teach them these intricacies. By Indulekhā's grace Tulasī can now quickly restring Rādhikā's necklaces, so quickly that Rādhikā can be saved from ridicule by Her *sakhīs*, and thus She is very pleased and satisfied with Tulasī. When the *kiṅkarīs* become expert in serving the Divine Couple in situations where the *sakhīs* cannot enter, the *sakhīs'* expertise in those services becomes useful even there. Therefore the *sakhīs* are especially eager to teach them these services.

Śrī Raghunātha falls on the bank of Rādhākuṇḍa and weeps. His life-airs come up to his throat because he cannot serve the Divine Couple. Just then a vision comes to him; he sees the Divine Couple engaged in Their intimate pastimes in a lonely *kuñja* on the bank of Rādhākuṇḍa. How wonderful is Their meeting! The sweetness of these pastimes is hard to understand without having the mood of a *kiṅkarī*. How strong is the Yugala's desire for intimate pastimes! Each limb of one yearns for union with each limb of the other - *prati aṅga lāgi prati aṅga kāṅde mora. hiyāra paraśa lāgi hiyā mora kāṅde* "My heart weeps for the touch of His/Her heart and each of His/Her limbs!" And when these desires are fulfilled during meeting and Their bodies are rubbing together, then Their necklaces and garlands all break and Their clothes and ornaments become dishevelled. Tulasī then understands that her time to serve has come and she enters the *kuñja*, showing the great dexterity in restringing necklaces and garlands that she has learnt from Indulekhā. A pearl necklace was broken - Tulasī picks the pearls up from the play-bed, quickly restrings them and hangs the necklace around the neck of Rādhā or Mādhava. The same she will do with Rādhā and Kṛṣṇa's beloved strings of *guñjā*-beads, jewelled necklaces and flowergarlands, causing Them to be very satisfied with her. Both the speed and the artful expertise with which she strings these necklaces and garlands are manifest in these necklaces and garlands. The nectar-stream of mercy flows towards Tulasī from Rādhā and Mādhava's eyes when They see how expert she is. Although it was a *sphuraṇa* (vision) it was all relished like a direct experience. As long as the visualisation goes on it is not experienced as such; it is seen as a direct experience. If not, then the *sphuraṇa* would end in the experience of sorrow. Just when Tulasī hangs a splendid flowergarland around Śrīmatī's neck she does not feel anything in her hand anymore - the vision has vanished and Śrī Raghunātha prays: "When will I decorate Rādhā and Mādhava at the end of Their pastimes on the bank of Rādhākuṇḍa, with necklaces and flowergarlands that Indulekhā taught me to string?"

VERSE 10:

**AYE PŪRVAM RAṄGETY AMṚTAMAYA VARṆA-DVAYA RASA
SPHURAD DEVĪ PRĀRTHYAM NAṬANA PAṬALAM ŚIKṢAYATI CET
TADĀ RĀSE DRŚYAM RASA VALITA LĀSYAM VIDADHATOS
TAYOR VAKTRE YUÑJE NAṬANA PAṬU VĪṬIM SAKHI MUHUḤ**

aye - O!; *pūrvam* - previously; *raṅga* - Raṅga; *iti* - thus; *amṛtamaya* - full of nectar; *varṇa* - syllables; *dvaya* - couple; *rasa* - taste; *sphurad* - manifest; *devī* - goddess; *prārthyam* - requested; *naṭana* - dancing; *paṭalam* - multitude; *śikṣayati* - teaches; *cet* - if; *tadā* - then; *rāse* - in the Rāsa-dance; *drśyam* - seen; *rasa* - with nectar; *valita* - endowed with; *lāsyam* - dancing; *vidadhatoḥ* - doing; *tayoḥ* - of both; *vaktre* - in the face; *yuñje* - engaging; *naṭana* - dancing; *paṭu* - expert; *vīṭim* - betelnuts; *sakhi* - girlfriend; *muhuḥ* - repeatedly.

O sakhi Rūpa Mañjari! If she whose name bears the two nectarean syllables '*ra-ṅga*', that reveal her '*raṅga*', or playfulness, and who is '*devī*' or splendid, makes me become expert in the art of dancing on my own request, then I will be able always to put betel-leaves in Rādhā and Kṛṣṇa's mouths while They dance the *rasika* Rāsa-dance. These betel-leaves will make Them dance even more expertly!

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha's heart and mind are filled with the yearning for devotional service, so he prays to the lotus feet of Śrī Rūpa Mañjari - let me learn devotional service from Śrī Rādhārāṇī's *parama preṣṭha sakhīs*! The savour of devotional service makes everything else in this world completely tasteless. "I just want to fall at Your feet and serve You!" Śrī Raghunātha has submitted himself completely to Śrīmatī Rādhārāṇī's lotus feet. The service of Śrī Rādhā cannot be had as long as there's still a whiff of material desire. Whenever Śrīmatī inundates the transcendental youthful Cupid of Vṛndāvana in Her *mādana rasa* the *kiṅkarīs* render their *rasamaya* service. In this verse Śrī Raghunātha prays to Raṅgadevī to teach him the art of dancing.

*saptamī raṅgadevīyaṁ padma kiṅjalka kānti bhāk;
javā rāgi dukūleyaṁ kaniṣṭhā saptabhir dinaiḥ
prāyena campakalatā sadṛśī guṇato matā;
karuṇā raṅga sārābhyāṁ pitṛbhyāṁ janimūyusī*

"Raṅgadevī is the seventh of the eight *sakhīs*. Her body shines like a lotuswhorl, Her dress is red like a Javā-flower, and she is seven days younger than Śrī Rādhā. In qualities she is just like Campakalatā. Her father's name is Raṅgasāra, and her mother's name is Karuṇā".

*raṅgadevī sadottuṅgā hāveṅgita taraṅgiṇī; kṛṣṇāgre'pi priyasakhī narma kautūhalotsukā
śāḍ guṇyasya guṇe turye yukti vaiśiṣṭyam āśrītā;
Kṛṣṇasyākarsaṇaṁ mandraṁ tapasā pūrvam ūyusī*

"Raṅgadevī always makes high waves of joking and laughter; she even makes fun of Śrī Rādhā in front of Śrī Kṛṣṇa. She's expert in the fourth of the six types of warfare (*āsana*, or sittingplace), and as the result of previously performed austerities she has gotten a *mantra* that attracts Kṛṣṇa." (Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā)

From this Raṅgadevī Śrī Raghunātha dāsa, in *mañjarī svarūpa*, will learn the art of dancing. Raṅgadevī even reveals her qualities simply with the two nectar-filled syllables of her name '*ra-ṅga*'. She experiences endless *raṅga*, or fun, in the service of the Yugala. She is expert in different *raṅga-kalā* (humorous arts). With these syllables '*ra-ṅga*', she reveals the glories of herself and of her name. She is also called '*devī*', or the shining, beautiful girl. The verbal root '*div*' also means 'playful', so she is matchless in expanding the fun of the divine Couple. In *svārūpāveśa* Śrīpāda can relish the flavours of service in a vision of a divine pastime and when the vision ends he prays for education in this service - thus the succession of aspirations continues.

Śrī Raghunātha now gets a vision of the beautiful Rāsa-dance. *maṇḍalī-bandhe gopīgaṇa korena nartana; madhye nāce rādhā saha vrajendra nandana* (C.C.) "The *gopīs* dance in a circle and Vrajendra Nandana dances in the middle with Rādhā." Rāsa is a festival of transcendental flavours that makes Kṛṣṇa relish Śrī Rādhārāṇī's *mādana prema*, and the joining in of other Vraja-devīs serves to enhance the charm of this festival. How wonderfully sweet are these dancing-pastimes of world-enchanting Śrī-Śrī Rādhā-Mādhava!

*kore kara maṇḍita maṇḍalī mājh; nācata nāgarī nāgara rāj
bājata koto koto yantra sutāna; koto koto rāga māna koru gāna
koto koto aṅga bhaṅga koto kampa; kaṅkaṅa kiṅkiṅī boloyā niśāna
aparūpa nācata rādhā kān
janu nava jaladhare bijurika bhāti; koho mādhava duhu aichana kānti*

"Nāgarī (heroine) Rādhā and Nāgara rāja (the king of heroes) Kṛṣṇa dance in a circle, holding hands. How many instruments are sweetly playing! How many tunes, rhythms and songs are made! How many gestures Their limbs make, causing Their bangles and anklebells to jingle! How wonderful is the dancing of Rādhā and Kāna (Kṛṣṇa)! Mādhava dāsa says: They shine like a fresh monsoon-cloud and a lightning flash!"

Tulasī fixes her eyes on Rādhā and Mādhava. Although They have become tired of dancing for so long, they are so absorbed in dancing that They can not stop. Tulasī then serves Them betelleaves that mitigate Their fatigue and that give Them more pleasure in dancing again. Tulasī will have to dance along while serving the betelleaves to Śrī-Śrī Rādhā-Mādhava, for without dancing no one can enter the Rāsa-circle. There is a marketplace of dance there:

*nācata ghana nandalāla rasavatī kori raṅge
ravāb khamaka pināka viṅā bājata koto raṅge
koi gāyata koi nācata koi dharata tāl
sakhīgaṇa meli nāciche gāyiche mohita nanda lāl
śuka nāciche śārī nāciche bosiyā tarura ḍāle;
kapota kapotī nāciche gāhiche nava nava ghana tāle
brahmā nāciche sāvitrī sahite pulake pūrta aṅga
vṛṣabha upore maheśa nāciche pārvatī kori saṅga
kūrma sahite pṛthivī nāciche boliche bhālire bhāli
govardhana giri ānande nāciche tāra tate rāsa keli
yamunā nāciche taraṅgera chale nāciche makara mīne
e yadunandana heriye mohana yugala ujvala gāne*

"Nandalāl (Kṛṣṇa) dances with Rasavatī (Rādhā), while the Ravāb (a kind of Viṅā), Khamaka, Pināka (bow-shaped instrument) and Viṅā are blissfully playing. Some dance, some sing, and some give the rhythm. The *sakhīs* join together to enchant Nandalāl with their dancing and singing. The male and female parrots (Śuka-Śārī) are dancing, sitting on the branches of the trees, the pigeons and their wives are dancing and singing, giving deep rhythms, Brahmā dances with Sāvitrī while goosepimples are standing on their limbs, and Śiva is dancing on His bull, together with His spouse Pārvatī! The earth dances with Kūrma (her pivot) under her, saying: "Bravo! Bravo!" Govardhana Hill, at whose base the Rāsa-dance takes place, dances in ecstasy,

the Yamunā makes her waves dance along and the huge Makara-fishes also dance. Thus Yadunandana witnesses the charming and brilliant song of the Yugala."

The *sakhīs* are dancing in a circle, with in Their middle the dancing Rādhā-Śyāma. Their ornaments and flowergarlands are dancing along, the flute dances in Kṛṣṇa's hand, the Vīṇā dances in Rādhā's hand, Kṛṣṇa's fingers dance on the holes of His flute, Rādhikā's fingers dance on the strings of Her Vīṇā, and the birds, animals, trees, vines, gods, goddesses, yes the whole world dances along. Tulasī has previously learned the wonderful art of dancing from Raṅgadevī, and now she dances into the Rāsa-circle to serve Rādhā-Śyāma betelleaves. Again and again she dances along with the rhythm and places delicious betelleaves in Their mouths, so that They will not feel tired, and They will have more pleasure from Their dancing. Blessed is this maidservant, blessed is her service! Then suddenly the transcendental vision vanishes and Śrī Raghunātha weeps and prays to Śrī Rūpa Mañjarī's feet for the fortune of attaining this devotional service.

*abhinava amṛta-maya duṭi varṇa 'raṅga'; devī kohi dyotamānā ujvala śrī aṅga
sei raṅgadevī yadi rāsa nṛtyera āge; śikhāya more prārthanīya nṛtya bhaṅgi rāge
śrī rādhā govinda yabe śrī rāsa maṅḍale; suyantre suchande nāce sulalita tāle;
śrī rādhā govinda doṅhāra vadana kamale; tāmbūla vīṭikā dibo nṛtyera kauśale (10)*

"If Raṅgadevī, whose name consists of the two nectarean novel syllables 'raṅ-ga' and whose body shimmers, for which she is called 'devī', the splendid one, teaches me the dancing-postures and *rāgas* I prayed for before the Rāsa-dance commences, then, when Śrī Rādhā-Govinda dance on lovely rhythms, played with nice instruments in beautiful tunes in the Rāsa-circle, I will be able to offer betelleaves to Their lotus-mouths to enhance Their dancing!"

VERSE 11:

**SA DAKṢA KRĪDĀNĀM VIDHIM IHA TATHĀ ŚIKṢAYATU SĀ
SUDEVĪ ME DIVYĀM SADASI SUDRŚĀM GOKULABHUVĀM
TAYOR DVANDVE KHELĀM ATHA VIDADHATOḤ SPHŪRJATI YATHĀ
KAROMI ŚRĪ NĀTHĀM SAKHI VIJAYINĪM NETRA KATHANAIḤ**

sa dakṣa - with expertise; *krīdānām* - of pastimes; *vidhim* - rules; *iha* - here; *tathā* - then; *śikṣayatu* - may teach; *sā* - she; *sudevī* - Sudevī; *me* - me; *divyam* - divine; *sadasi* - in the assembly; *sudrśām* - beautiful girls; *gokula bhuvām* - the land of Gokula; *tayoḥ* - of them both; *dvandve* - the pair; *khelām* - playing; *atha* - then; *vidadhatoḥ* - performing; *sphūrjati* - manifests; *yathā* - as; *karomi* - I do; *śrī nāthām* - beautiful mistress; *sakhi* - O friend!; *vijayinīm* - victor; *netra* - eye; *kathanaiḥ* - with talks.

O sakhi Rūpa Mañjarī! May Sudevī make me very expert in playing dice, so that I can make my Śrī Nāthā (mistress) Rādhikā victorious over Kṛṣṇa by giving Her hints

with my eyes, as She plays against Kṛṣṇa in the assembly of beautiful young girls in the divine land of Gokula!

Stavāmṛta Kaṇā Vyākhyā: The stream of Śrī Raghunātha's transcendental visions flows on without interruption. In a transcendental vision he relishes the *līlā-mādhurī* and prays to Śrī Rūpa Mañjarī's lotus feet for corresponding service. In this verse he prays that he may learn the dice game from Sudevī-*sakhī*. Sudevī is most expert in the game of dice, but she also knows many other things:

*sudevī raṅgadevyās tu yamajā mṛdur aṣṭamī
rūpādibhiḥ svasuḥ sāmīyāt tad bhrānti bhara kāriṇī
bhrātā vakreṣaṇasyeyaṁ pariṇītā kaṇīyasā*

*sudevī keśa saṁskāraṁ priya sakhyās tathāñjanam;
aṅga samvāhanam cāsyāḥ kurvati pārśvagā sadā
śārikā śuka śikṣāyāṁ lāva kukkuṭa khelane; bhūri śākuna śāstre ca pakṣyādi ruta bodhane
candrodayārdra puṣpādi vahni vidyā vidhāvapi;
udvartana viśeṣe ca suṣṭhu kauśalam āgatā*

"Sudevī, the eight *sakhī*, is the twin-sister of Raṅgadevī. She has a very tender nature, and she has the same form, qualities and nature as her sister Raṅgadevī has. Many people therefore mistake her to be Raṅgadevī. Her husband is the younger brother of Raṅgadevī's husband Vakreṣaṇa (the cross-eyed). She always stays by Śrī Rādhā's side, arranging Her hair, massaging Her limbs and marking Her eyes with eyeliner. She is expert in teaching the *śuka-śāris*, (male and female parrots) arranging for the fights of cocks and quails and distinguishing between auspicious and inauspicious signs. She knows the languages of the birds and animals, she knows what flowers bloom when the moon rises, she knows the science of fire and she's most expert in massaging with unguents."

Before his spiritualised eyes, Śrī Raghunātha dāsa now sees the green grove of Sudevī-*sakhī* on the north-western corner of Śrī Rādhākunḍa. Here the vines are green, the trees are green, the birds are green, the round and square jewelled pavillions are green, and everything else there is also green. Here the divine Couple play dice. In his *kiṅkarī svarūpa* Śrīpāda sees Śrī Rādhā-Mādhava sitting down in Sudevī's *kuñja* to play dice. On the indication of Śrī Rādhā and Her *sakhīs*, Vṛndādevī says to Kṛṣṇa: "O Lotus-eyed One! Show us how expert You are at playing dice!" A dice board is brought and Rādhā and Mādhava sit down to play, facing Each other. Śyāma is enchanted by Rādhā's sweetness and Śrīmatī is also captivated by seeing Śyāmasundara. How many gestures They make while They throw the dice! The *sakhīs*' eyes are like thirsty Cātaki-birds that relish the nectar stream of the divine Couple's forms. *kiṅkarī* Tulasī sits next to Śrī Rādhārāṇī in such a way that she can see Svāminī's face well and Svāminī can also see her well. Tulasī is most expert at playing dice, being trained by Sudevī. Svāminī is captivated by hearing Śyāma's clever jokes and by seeing His moonlike face. She makes some noise to try to trick Kṛṣṇa and to defeat Him, while clever Tulasī gives Her a hint with the eyes (*netra kathanaiḥ* means literally: talks with the eyes). In this way Rādhikā wins, and Tulasī becomes the

object of Her full mercy. The *kiṅkarī* is filled with love for her worshipable Pair - the transcendental youthful Cupid and full *mahābhāva*. Thus it is a loving service by a loving maidservant. Nobody else but Īśvarī was able to understand the hints Tulasī gave with her eyes. Since Rādhā and Mādhava had put Their deer, Raṅgiṇī and Suraṅga, at stake at first, Śrīmatī now tells Tulasī to collect Kṛṣṇa's deer Suraṅga from Madhumaṅgala's hands. Just as Tulasī stretches out her hand to catch the buck, she doesn't feel anything anymore. The transcendental vision disappears from Raghunātha dāsa, who then submits his desire to Śrī Rūpa Mañjarī to learn the dice game from Sudevī and to make Śrīmatī victorious with a wink from her eyes.

*he sakhi rūpa mañjari! ei nivedana; vraja mājhe sulocanā yoto gopī-gaṇa
utkr̥ṣṭa pāsā khelāya gopīra sabhāte; śikhābe sudevī āmāya ei vāñchā citte
śrī rādhā govinda donhe pāsā-khelā kore; vijayera lāgi donhe cintita antare
sei samaya netra-bhaṅgi caturālī kori; mad īśvarī śrī rādhike vijayinī kori (11)*

"O *sakhi* Rūpa Mañjarī! I pray to you that Sudevī, who, of all fair-eyed girls of Vraja, is most expert in playing dice, may teach me this game. This is the desire in my heart! When Śrī Rādhā Govinda are playing dice, They both think of winning. At that time I shall make my mistress Śrī Rādhikā victorious through some clever hints with my eyes!"

VERSE 12:

**RAHAḤ KĪRA DVĀRĀPYATI VIṢAMA GŪDHĀRTHA RACANAM
DALE PĀDME PADYAM PRAHITAM UDAYAC CĀTU HARIṆĀ
SAMAGRAM VĪJÑĀYĀCALAPATI BALAT KANDARA PADE
TAD ABHYARṆE NEṢYE DRUTAM ATI MAD ĪŚĀM NIŚI KADĀ**

rahaḥ - secretly; *kīra* - parrot; *dvārā* - by; *api* - even; *ati* - very; *viṣama* - difficult; *gūḍha* -hidden; *artha* - meaning; *racanam* - made; *dale* - on a petal; *pādme* - of a lotus; *padyam* - verse; *prahitam* - written; *udayat* - rising; *cātu* - flattering; *hariṇā* - by Hari; *samagram* - completely; *vijñāya* - understanding; *acala pati* - Govardhana Hill, the king of mountains; *balat* - shining; *kandara* - in a cave; *pade* - at the foot; *tad* - Him; *abhyarṇe* - near; *neṣye* - taking; *drutam* -quickly; *ati* - very; *mad* - my; *īśām* - mistress; *niśi* - night; *kadā* - when.

When will I very quickly bring my mistress to a shining cave of Govardhana Hill at night, after understanding a very difficult, hidden message that flattering Hari had sent me on a lotuspetal through a parrot?

Stavāmṛta Kaṇā Vyākhyā: In the first ten verses of this Sankalpa Prakāśa Stotram, Śrī Raghunātha dāsa prays to Śrī Rādhārāṇī and Her *parama preṣṭha sakhīs* for endless artistic

expertise in the service of Śrī-Śrī Rādhā-Mādhava, and submits these prayers to Śrī Rūpa Mañjarī's lotus feet. In the remaining verses he prays to Śrī Rūpa Mañjarī for more intimate devotional services. Devotional service is the all-in-all in life. Here is a prayer for different instructions for attaining expertise to increase the smoothness and excellence of the service. Śrī Raghunātha's heart is filled with the sole desire for attaining Śrī Kuṇḍeśvarī's service. At every moment new waves of desire for devotional service arise in the ocean of Śrī Raghunātha dāsa's heart, and in this *stotra* he draws sweet pictures of his anxious and ecstatic prayers for constant visions of his *siddha svarūpa* at the lotus feet of his beloved deity for the sake of all the *rāgānuga* devotees. The *sādhakas* can transfer themselves to the kingdom of *līlās* by trying to understand the deep purports of these great verses of Śrī Raghunātha dāsa Gosvāmī and by trying to awaken their *siddha svarūpas*. The ecstasy of identification as a maidservant of Śrī Rādhā is indescribable. Śrīpāda Raghunātha is always identifying himself with this *svārūpa*.

From the statement in this verse it is known that a sweet *līlā* appears before Śrīpāda Raghunātha, who is absorbed in his *svārūpa*. Once, in the evening, Śrī Raghunātha dāsa sees himself, in his *mañjarī svarūpa*, serving Śrī Rādhikā in Her abode named Yāvaṭa. Suddenly one of Kṛṣṇa's pet parrots secretly swoops down next to Tulasī, holding a lotuspetal in his beak. Tulasī takes the lotuspetal and sees that Kṛṣṇa has written a very difficult, hidden message on it. In this message, Kṛṣṇa humbly and sweetly asks Tulasī to bring Rādhikā to Him in a very enchanting cave of Govardhana Hill at night. Nobody but a very clever maidservant of Śrī Rādhā could understand its meaning!

In the sixth act of his 'Vidagdha Mādhava'-play, Śrī Rūpa Gosvāmīpāda has written: "Once Kṛṣṇa had sent a letter to Lalitā through Padmā, a friend of Rādhā's rival Candrāvalī. Kṛṣṇa had told Padmā that He wanted Lalitā to bring Him some of the best colored mineral pigments, and that this was the meaning of the message He had sent to her. Padmā was all too glad to give the message to Lalitā, for it would prove to her that Kṛṣṇa had contacts with Rādhā's rival-party and that would make her sad. She didn't understand the secret message in the letter at all. When Lalitā had received the letter from Padmā, she read:

*tvayā muktagiriḥ pāṇau mamātuccha pada sthitiḥ
nidhīyatām adhīrākṣi rāgi dhātu paricchadaḥ*

Externally, this message means: "O restless-eyed Lalite! Bring some of the best colored mineral pigments from the peak of the mountain to Me and place them in My hand!" This was the meaning that Padmā took from it, and therefore she faithfully handed the letter to Lalitā, but Lalitā could understand the real meaning of the message as saying: "O restless-eyed Lalitā! Your eyes have become impatient to see the sweet meeting of the divine Couple, therefore I tell you: Place the *rāgi dhātu paricchada* in My hands!" How is that? If you take the six syllables 'giri' (mountain) and 'tucchapada' (useless situation) out, you have two syllables left: Rādhā. Place this Rādhā into My hands!" Padmā could not understand this hidden meaning at all, and in this way she unwittingly cooperated with the rendez-vous of her enemy Śrī Rādhā!

Tulasī could easily understand the secret message written on the lotus-petal, that was brought by the parrot. Śyāma had humbly flattered her in many ways and had written the message on a lotuspetal to have Rādhā brought to a certain beautiful cave of Govardhana Hill.

Although it will be night-time, the charming caves of Govardhana Hill will be illuminated by jewelled lamps. There will be no obstacles to a rendez-vous there at all!

Tulasī told Śrīmatī all the news, thus greatly enthusing Her for this nocturnal *abhisāra*. Dressing Svāminī up for *abhisāra*, Tulasī took Her along. Let it be far away, let the night be dark, it doesn't matter: *anurāginī* (passionate Rādhā) will swiftly go on *abhisāra* with Her maidservant Tulasī! Tulasī makes *premonmādinī* (love-maddened Rādhā) mount the chariot of her mind and quickly takes Her to the appointed cave of Govardhana Hill which was indicated by Śyāma. Standing at the opening of the cave, Śyāma eagerly stares down the road to see if Tulasī and Rādhā are coming or not, and when Tulasī places Svāminī's hand into Śyāma's hand she says: "Here! Take Your beloved!" Then suddenly Raghunātha loses the vision and he pitifully prays to Śrīmatī Rūpa Mañjarī's lotus feet empty-handed.

*ati viṣama gūḍhārtha eka padya viraciyā; cātukārī Kṛṣṇa padma-dalete likhiyā
śuka pakṣīra dvārā pāṭhābe nirjane; ati gūḍha artha āmi bujhiyā tokhone
dīptimān guhā madhye rātre govardhane; rasikendra govinda āche saṅketa sthāne
mad īsvarī śrī rādhikāya loiyā yāibo; yatana koriyā kobe milana korābo (12)*

"Clever Kṛṣṇa writes a message with a very deep hidden meaning on a lotus-petal and sends it along with a parrot in solitude, and I will understand the hidden meaning of this message. Tonight Govinda, the king of *rasikas*, will be present at the trysting-place in the luminous caves of Govardhana Hill!" I will take my mistress along and carefully help Her to meet Him there!

VERSES 13-14:

**ADABHRAṂ VIBHRĀṆAU SMARA RAṆABHARAṂ KANDARA KHALE
MITHO JETUṂ VIDDHĀV API NIŚITA NETRĀÑCALA ŚARAIḤ
API KLIDYAD GĀTRAU NAKHA DAŚANA ŚASTRAIR API DARĀ-
TYAJANTAU DRAṢṬUṂ TAU KIM U TAMASI VATSYĀMI SAMAYE**

**SAMĀNAM NIRVĀHYA SMARA SADASI SAṂGRĀMAM ATULAM
TAD ĀJNĀTAḤ STHITVĀ MILITA TANU NIDRĀM GATAVATOḤ
TAYOR YUGMAṂ YUKTYĀ TVARITAM ABHISAṄGAMYA KUTUKĀT
KADĀHAM SEVIṢYE SAKHI KUSUMA PUṆJA VYAJANA BHĀK**

adabhraṁ - very much; *vibhrāṇau* - holding; *smara* - erotic; *raṇa* - battle; *bharaṁ* - absorbed; *kandara-khale* - in a cave; *mithaḥ* - mutually; *jetuṁ* - defeating; *viddhau* - wounded; *api* - even; *niśita* - sharp; *netra* - eyes; *añcala* - corners; *śaraiḥ* - by the arrows; *api* - even; *klidyad* - wet; *gātrau* - both bodies; *nakha* - nails; *daśana* - teeth; *śastraiḥ* - by weapons; *api* - even; *dara* - slightly; *atyajantau* - not relenting; *draṣṭuṁ* - to see; *tau* - Them; *kim* - whether; *u* - indeed; *tamasi* - in the dark; *vatsyāmi* - staying; *samaye* - in time. *samānam* - together; *nirvāhya* - having completed; *smara* - Cupid; *sadasi* - in the assembly; *saṁgrāmam* - the battle; *atulam* -

incomparable; *tad* - his (Cupid's); *ājñātaḥ* - on the order; *sthitvā* - having stood; *milita* - meeting; *tanu* -body; *nidrām* - sleep; *gatavatoḥ* - gone; *tayoḥ* - of Them; *yugmaṁ* - Couple; *yuktyā* - properly; *tvaritam* - quickly; *abhisaṅgamyā* - approaching; *kutukāt* - eagerly; *kadā* - when; *aham* - I; *seviṣye* - will serve; *sakhi* - O friend; *kusuma* - flowers; *puñja* - abundance; *vyajana* - fan; *bhāk* -holding.

O *sakhi* Rūpa Mañjari! Can I stay in the dark close to the divine Couple in a cave of Govardhana Hill and see how Their bodies are moist of perspiration from fatigue of Their erotic fight, in which They tried to defeat Each other by scratching Each other with the weapons of Their nails and Their teeth, and They pierced Each other with the sharp arrows of Their glances?

O *sakhi* Rūpa Mañjari! When can I quickly approach the divine Couple and serve Them on Their order by fanning Them with a fan made of flowers as They awaken from sleep, Their bodies united in a firm embrace after They completed Their amorous pastimes in Cupid's assembly?

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha relishes these *līlās* one by one in his visions, and when these visions subside he prays in *sādhakāveśa*. In this way an indescribable succession of bliss and anguish continues. Even this anguish is very sweet and relishable, though. Unless a *sādhaka* feels great eagerness he cannot experience this sweetness.

Tulasī takes Rādhā along to the cave of Govardhana Hill, where She meets Śyāmasundara. How much difficulty Śrī Śrī Rādhā-Mādhava encounter to meet Each other! In *Vraja-līlā* Śrī Kṛṣṇa and the *gopīs*, who are His *ānandinī-śakti*, rarely attain Each other, They encounter many obstacles and They must conceal Their love in order to nourish their extra-marital designation. This excitement is arranged by Yoga-māya, who can accomplish the impossible. When Śyāma obtains Śrīmatī Rādhārāṇī and just one *kiṅkarī* in a lonely mountain-cave, He floats in an ocean of bliss.

*heraite duhuṅ jana duhuṅ mukha indu; uchalalo duhu mana manobhava sindhu
duhuṅ parirambhaṇe duhuṅ tanu eka; śyāmara gorī kiraṇa boho rekha
duhuṅ duhuṅ jivana milalo eka thāma; ānanda sāyare haralo geyāna
duhuṅ prema pūralo duhuṅ mana sādha; heri yadunandana bhelo unamāda*

"When They see Each others' moonlike faces, the oceans of Their erotic desires increase. Their bodies become one when They embrace Each other, the bluish ray holding the golden line. Their lives meet in one place, and They lose Their sense in an ocean of ecstasy. When Yadunandana dāsa sees how They satisfy Each other's minds with Each other's love, he goes mad (of ecstasy)!"

After anxiously waiting, the favorable Hero meets His Priyājī and floats in an ocean of bliss. He attained the object of His meditation, and He doesn't know how to reward Tulasī for that. He couldn't even reward her by giving Himself to her! He takes Śrīmatī by the hand and

takes Her into a peerless jewelled cave of Govardhana Hill where a jewelled bed waits for Her under a burning jewelled lamp. This cave is also enriched with jewelled waterpots, fans made of flowers, a jewelled box with delicious betelleaves and different other tasty things. All this is provided by Hari's greatest servant, Govardhana.

*kori dhari rāi mandira māhā ānala duhuṅ jana bhelo eka ṭhāma
āgamana janita sakala dukha kohotohi madhura vacana anupāma
duhuṅ jana manoratha bhora
duhuṅka adhara madhu duhuṅ jane pibaha duhuṅ doṅhā kore āgora
kusuma śeja māhā vilasai duhuṅ jana pūrala sab abhilāṣa
nidhuvana samare duhuṅ paraveśalo koho ghana śyāmara dāsa*

"Kṛṣṇa took Rāi by the hand into the temple. When They united They forgot all trouble They went through to meet Each other, and They spoke incomparably sweet words to Each other. They were both absorbed in (fulfilling) Their desires, drinking the nectar of Each other's lips and sitting on Each other's laps. Ghana-Śyāma dāsa sings: They enjoyed on a bed made of flowers, fulfilling all of Their desires as They entered into the battlefield of Cupid".

In this way the intense battle of Cupid begins, in which They injure Each other with the sharp arrows of Their glances and the weapons of Their nails and Their teeth. Since They are now in a lonely cave of Govardhana Hill, They can freely enjoy there. This is the sweet meeting of the youthful transcendental Cupid of Vṛndāvana and the great principle of *mahā-bhāva*, the luster of Whose toenails defeats the beauty of millions of Madanas and Ratis! Although it seems that They're just gratifying Their own senses, They are actually desirous of making Each other happy. This secret is hidden within Their intense erotic battle. *ānukūlyāt niṣevayā* (U.N.) They both want to defeat Each other in this fierce battle of Cupid, so they become very tired, but even then They cannot let Each other go. They have engaged Each other in the amorous battle in an inebriated state, thus They begin to perspire heavily, and this makes Them look like sapphire and golden mirrors (Their bodies) beautified by pearls (the sweatdrops).

Since the beginning of the Śrī Yugala Vilāsa Tulasī has remained inside the cave, in the dark part, standing in such a place that there will be no obstacle for her in seeing the sweet Yugala Vilāsa. Tulasī sees how neither of the Two was able to defeat the Other during this erotic battle in the assembly of Cupid, and so They finally fall down exhausted and motionless on Their bed of flowers. Their limbs slacken and They lie in a tight embrace, breathing heavily. Their eyes are closed and They are perspiring. Tulasī understands that her time to serve has come, so she comes to the bed and starts fanning Them, removing Their fatigue with an amazing fan made of flowers. In this way Tulasī, the *sevā mūrti*, makes the playful Pair smell the delicious fragrance of the fan's flowers and also relieves Them somewhat from Their fatigue. Tulasī makes a lot of fun while fanning the Vilāsi Yugala: She is so clever that she makes Them not only smell the fragrance of the fan, but also Each other's bodily fragrance. This confidential service is the monopoly of the *kiṅkarīs*. They can serve in intimate situations where the *sakhīs* cannot enter. This is the long-desired beloved service of the Gauḍīya Vaiṣṇavas. It is the great *sādhana*-gift of Śrī Caitanya Mahāprabhu, which was practised and preached by the Six Gosvāmīs. The *sādhaka* thinks of this service during his *sādhana* and attains it at the time of *siddhi*. *kiṅkarī* Tulasī fans Rādhā and Mādhava, who then fall asleep in great bliss and exhaustion. The *kiṅkarī* is absorbed

in the *rasa* of devotional service. Today this *kiñkarī* was able to understand the secret letter of Kṛṣṇa and arranged for Rādhārāṇī to come and meet Him in a lonely cave of Govardhana Hill, so she considers herself blessed. Suddenly the vision vanishes and Śrī Raghunātha prays to Rūpa Mañjarī's feet for the devotional service and the *darśana* of the Divine Pair.

*madanera raṇa-kṣetra giri kandarete; paraspara bāṇe viddha netra kaṭākṣete
nija nija nakha danta rūpa śastra dvārā; kāma-yuddhe matta doñhe jaye ātmahārā
paraspara keho kāre tyāga nāhi kore; doñhe yeno snāta hoiteche gharma jale
ogo sakhi! sei dṛśya darśanābhilāṣī; andhakāre rahibo ki ei nava dāsī? (13)*

"Rādhā and Mādhava pierce Each other with Their arrow-like glances in the cave of Govardhana Hill, which is the battlefield of Cupid. They are beside Themselves of bliss when They defeat Each other with the weapons of Their nails and Their teeth. They don't want to let Each other go and They shower Each other with Their drops of perspiration. O *sakhi!* Will this new maidservant stay in darkness while coveting this sight?"

*madanera sabhā kusuma śayyāra upare; nirupama kāma raṇa duhu jana kore
kobe āmi yugalera ādeśa pāiyā; kori sethā avasthāna kautukī hoiyā
kāma yuddhe śrānta klānta śrī rādhā-govinda; śayyopari aparūpa sumilita aṅga
nidrāra āveśe doñhe vibhora hoile; caraṇa talete yābo ati kutūhale
kusuma puñjera pākhā loiyā yatane; vijana koribo kobe yugala ratane (14)*

"Rādhā and Mādhava fight a matchless erotic battle on a bed of flowers in Cupid's assembly. When will I stand by on Their order, having great fun? Śrī Rādhā-Govinda are lying on Their bed of flowers exhausted of Their erotic skirmish, overwhelmed by sleep. Their bodies united in a wonderful way. When will I curiously go to Their footsoles and take a flower-fan in the hand to fan these two jewels?"

VERSES 15-16:

**MUDĀ KUÑJE GUÑJAD BHRAMARA NIKARE PUṢPA ŚAYANAM
VIDHĀYĀRĀN MĀLĀ GHUṢṢṆA MADHU VĪṬI VIRACANAM
PUNAḤ KARTUM TASMIN SMARA VILASITĀNY UTKA MANASOS
TAYOS TOṢĀYĀLAM VIDHUMUKHI VIDHĀSYĀMI KIM AHAM**

**JITONMĪLAN NĪLOTPALA RUCINI KĀNTYORASI HARER
NIKUÑJE NIDRĀNĀM DYUTI GAMITA GĀṄGEYA GURUTĀM
KADĀ DRṢṬVĀ RĀDHĀM NABHASI NAVA MEGHE STHIRATAYĀ
VALAD VIDYŪL LAKṢYĀM MUHUR IHA DADHE THUTKṚTIM AHAM**

mudā - jubilant; *kuñje* - in the grove; *guñjad* - humming; *bhramara* - bees; *nikare* - multitude; *puṣpa* - flower; *śayanam* - bed; *vidhāya* - making; *ārāt* - close by; *mālā* - garlands; *ghuṣṛṇa* - *kuñkuma*; *madhu* - honey; *vīṭi* - betelnuts; *viracanam* - making; *punaḥ* - again; *kartum* - doing; *tasmīn* - in that; *smara* - amorous; *vilasitāni* - pastimes; *utka* - eager; *manasoḥ* - minds; *tayoḥ* - of both; *toṣāya* - for satisfaction; *alam* - greatly; *vidhumukhi* - moonfaced girl; *vidhāsyāmi* - shall do; *kim* - whether; *aham* I.

jita - defeating; *unmīlat* - blossoming; *nīla* - blue; *utpala* - lotus; *rucini* - beauty; *kāntya* - with luster; *urasi* - on the chest; *hareḥ* - of Hari; *nikuñje* - in the grove; *nidrānām* - asleep; *dyuti* - splendor; *gāṅgeya* - golden; *gurutām* - greatly; *kadā* - when; *dr̥ṣṭvā* - having seen; *rādhām* - Rādhā; *nabhasi* - in the sky; *nava* - new; *meghe* - on the cloud; *sthīratayā* - being steady; *valad* - bright; *vidyut* - lightning; *lakṣmyām* - in beauty; *muhuḥ* - repeatedly; *iha* - here; *dadhe* - doing; *thukṛtim* - spitting; *aham* - I.

O moonfaced Rūpa Mañjari! When can I please Rādhā and Kṛṣṇa, Whose minds are eager for erotic pastimes once more on a bed of flowers in a *kuñja* filled with swarms of buzzing bees by blissfully preparing flower-garlands, vermilion, honeywine and betelnuts for Them?

O *sakhi*! When will I repeatedly spit on the fresh raincloud that embraces the beautiful steady lightning-vine in the sky as I see Rādhikā's splendid golden body sleeping in the *nikuñja* on the chest of Hari, that defeats the luster of a blooming blue lotus flower?

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha's relish of very wonderful sweet *rasa* continues. He who is called *ānanda rūpam amṛtam* and *raso vai saḥ* by the Śrutis, that also encourage the *jīvas* to relish this *rasa* by saying *rasam hyevāyam labdhānandī bhavati*, that Original Personality of Godhead Vrajendranandana is the topmost shelter of that *rasa*, or the *akhīla rasāmṛta mūrti*, the embodiment of all transcendental flavours. And although He is the *akhīla rasāmṛta mūrti*, the *śṛṅgāra rasa* is the main flavour here and He is that flavour personified. *śṛṅgāraḥ sakhi mūrtimān iva* (Jayadeva). *śṛṅgāra rasa rājamaya mūrtidhara; ataeva ātma paryanta sarva citta hara* (C.C.) "He embodies the king of transcendental flavours, namely eros, and thus He steals the hearts of everyone, including Himself." This *śṛṅgāra* is *rasa-rāṭa*, the emperor of all flavours, that contains an endless variety of astonishing relish. Without the aid of *bhakti* it is absolutely impossible to relish the sweetness of the Lord, and for relishing the sweetness of *śṛṅgāra rasa* it is imperative to take shelter of a *madhura bhāva*. Taking shelter of the lotus feet of the supreme shelter of *madhura rasa*, Śrī Vṛṣabhānu-nandinī, accomplishes the limit of astonishment in relish. Just as on the one side the Rādhā-*kiñkarīs* relish the endless sweetness of Śrī-Śrī Rādhā-Mādhava by taking shelter of Śrī Rādhā's lotus feet, similarly Śrī Rādhārāṇī infuses all the relishable sweet *rasa* within the *kiñkarīs* that take shelter of Her lotus feet. The light that Śrīla Kavirāja has shone on this makes this subject matter very easy to understand:

*rādhāra svarūpa - Kṛṣṇa prema kalpalatā; sakhīgaṇa hoy tāra pallava puṣpa pātā
Kṛṣṇa līlāmṛte yadi latāke siñcaya; nija seka hoite pallavādyera koṭi sukha hoy (C.C.)*

"Rādhā's *svārūpa* is that of a wish-yielding vine of love for Kṛṣṇa, and Her *sakhīs* are its leaves, sprouts and flowers. When the nectar of Kṛṣṇa-*līlā* showers this vine the leaves and twigs feel millions of times more pleasure than if they had been sprinkled themselves." The spiritualised eyes of Śrī Raghunātha dāsa see how Rādhā and Mādhava enjoy a wonderful and sweet pastime in a *kuñja*-cottage that is overgrown by blooming flowers that attract clusters of bees that buzz like Cupid's battle-drum. This buzzing awakens the great inebriation of the Divine Pair during Their erotic battle. *kiñkarī* Tulasī looks through the latticed windows of the *kuñja* to witness these sweet amorous pastimes. After the Divine Couple have completed Their pastimes, Tulasī enters into the cottage and begins to fan Them. How much Kṛṣṇa now relishes Śrīmatī's sweet form as it is decorated by *rasa*! Her flowergarland and jewelled necklace are torn up, inwardly She blossoms but externally She is sad, Her face is sweetened by Her smile and She weeps slightly. It is as if a stream of sweetness gushes from Her beautiful body. When Nāgaramaṇi sees Her in such a sweet way, He becomes agitated and wants to enjoy Her again, and when Śrīmatī sees how attracted He is to Her, She also desires Him again. Seeing that both Rādhikā and Mādhava desire Each other again, Tulasī quickly makes a new bed of stemless flowers, and grinds sandalwoodpulp and vermilion. She also brings in some jugs of wine to increase Their feelings of passion, and a jewelled box with betelnuts wrapped in leaves. Understanding Śrī Rādhā-Mādhava's mind, Tulasī brings in the wine and the glasses and makes the amorous Pair drink a few glasses of wine. Then, when the Yugala, who are intoxicated by the wine, start to make love again, she leaves the *kuñja*, and when They have completed Their amorous pastimes, Tulasī renders heart-pouring services like anointing Them with unguents like sandalwoodpulp and vermilion, serving Them fresh water and betelnuts and fanning Them. The Śrī Yugala are most satisfied with Tulasī's expert service.

Exhausted from Her repeated loveplay, Śrīmatī lies down to rest on Śyāmasundara's charming chest, and in this way They both fall asleep. Tulasī stares at the sweet forms of the Yugala without blinking. The pleasant hue of Śyāmasundara's divine body easily defeats the luster of a blooming blue lotus flower. A blue lotus flower is a simple creature which grows from the water, whereas Kṛṣṇa's form is *sac cid ānanda*, full of existence, consciousness and bliss. Material objects are temporary and become unattractive, whereas Kṛṣṇa's form is highly attractive, full of ever-fresh bliss and eternal. Kṛṣṇa's form does not only astonish all living entities, it astonishes even Himself; it is the ornament of all ornaments! *vismāpanaṁ svasya ca saubhagardhe paraṁ padaṁ bhūṣaṇaṁ bhūṣaṇāṅgam* (Śrīm.Bhāgavata). On the broad chest of this beautiful Kṛṣṇa Śrīmatī lies, Her beauty mocking the splendor of molten gold. Tulasī can find no comparison to this dual form!

*duhuṅ mukha sundara ki dibo tulanā; kānu marakata maṇi rāi kāncā sonā
nava gorocanā gorī kānu indivara; vinodinī bijuri vinoda jaladhara
kanakera latā yeno tamālera beḍilo; nava ghana mājhe yeno bijuri paśilo
rāi kānu rūpera nāhiko upāma; kuvalaya cānda milalo eka thāma
rasera āveṣe duhuṅ hoilā vibhora; dāsa ananta pahu nā pāolo ora*

"What can I compare Their beautiful faces with? Kṛṣṇa is like an emerald and Rādhā like gold. Gorī (golden Rādhā) is like fresh *gorocanā* and Kṛṣṇa like a blue lotus flower. Vinodini (Rādhā) is like the lightning and Vinoda (Kṛṣṇa) is like a monsoon-cloud. Rādhā looks like a golden vine entwining a Tamāla-tree, or like a lightningstrike entering into a fresh monsoon cloud. Rāi and Kānu's forms are incomparable, They resemble a blue lotus flower and the moon at one place. They are both absorbed in *rasa*, and Ananta dāsa cannot find an end to Them."

When Tulasī sees the incomparable luster of Rādhā and Mādhava, she thinks: "Are the forms of Rādhā and Mādhava really the way the poets describe Them? Let me see once!", and she enters into the *kuñja* and sees: The fresh monsoon-cloud in the sky looks beautiful with the lightning, but they only stay there for a moment! And even if they were permanent, would they be as full of *rasa* and *prema* as Rādhā-Śyāma's *vigrahas* are? When Tulasī thinks like that, she spits on the beauty of the fresh monsoon-cloud and the lightning full of disgust. Suddenly the transcendental vision disappears and Śrī Raghunātha, in *sādhakāveśa*, prays to Śrī Rūpa Mañjarī's feet for another view of these delectable pastimes.

*smara vilasana ante navīna yugale; punarbāra tan nimitta utsuka hoile
kāmotsava raṅga-bhūmi nikuñja kānana; kokilā kākali mukhara bhramara guñjana
sei kuñje puṣpa-mālā kuṅkuma candana; madhu tāmbūla viṭikā tāya kori viracana
ānande sei upahāra donhe agre rākhi; dekhiyā yugala kiśora hoibe ki sukhī (15)*

"After Their erotic pastimes the Youthful Pair become eager to repeat these pastimes once more. The *kuñja*-forest that serves as a stage for this erotic festival is filled with singing cuckoos and buzzing bees. In this *kuñja* I will make flower-garlands, honey and betelleaves. Blissfully I will keep these presents before Them. Will the Yugala Kiśora become happy when They see it?"

*sadya prasphuṭita nīla padmera gaurava; yāra vakṣaḥ sthalera śobhāya māne parābhava
se govindera vakṣaḥ sthale kuñje śrī rādhikā; yāra rūpe tiraskṛta kāñcana kalikā
nīla gagaṇe navīna jaladhara buke; saudāminī nirantara sthira bhāve thāke
tāra prati thutkṛti dibo bāra bāra; bolo sakhi! se bhāgya ki hoibe āmāra*

"Govinda's chest conquers the beauty of a freshly blooming blue lotus flower and Śrī Rādhikā's form defeats the beauty of a golden bud, lying on that blue lotus-like chest. O *sakhi!* Tell me, when will I be so fortunate that I can spit on a fresh monsoon-cloud with a steady lightning-strike in the blue sky (when I behold Their beauty)?"

VERSE 17:

**VILĀSE VISMṚTYA SKHALITAM URU RAṄGAIR MAṆISARAM
DRUTAM BHĪTYĀGATYA PRIYATAMA SAKHĪ SAṂSADI HRIYĀ
TAM ĀNETUM SMITVĀ TAD AVIDITA NETRĀNTA NAṬANAIḤ
KADĀ ŚRĪMAN NĀTHĀ SVAJANAM ACIRĀT PRERAYATI MĀM**

vilāse - in pastimes; *vismṛtya* - forgetting; *skhalitam* - falling; *uru* - great; *raṅgaiḥ* - with pleasures; *maṇi* - jewels; *saram* - necklaces; *drutaṁ* - quickly; *bhītya* - fearfully; *āgatya* - arriving; *priyatama* - dearest; *sakhī* - girlfriend; *saṁsadi* - in the assembly; *hriyā* - shyly; *tam* - Him; *ānetuṁ* -bringing; *smitvā* - having smiled; *tad* - that; *avidita* - not knowing; *netrānta* - corners of the eyes; *naṭanaiḥ* - with dancing; *kadā* - when; *śrīman* - beautiful; *nāthā* - mistress; *sva* - own; *janam* -people; *acirāt* - at once; *prerayati* - engages; *mām* - me.

When, having forgotten the jewel necklace She dropped during Her pastimes, and suddenly arriving with fear and embarrassment in the assembly of Her dearest girlfriends, will my beautiful mistress smile at me, her very own maidservant, and with dancing sidelong glances, send me back to the *kuṅja* where She had left it?

Stavāmṛta Kaṇā Vyākhyā: How vivid are Śrī Raghunātha's visions! This is not a *sphūrti* (transcendental vision), it is a *visphūrti* - an imagination of a direct meeting with the deity. At that time here is no way to understand that it is a *sphūraṇa* instead of a direct meeting. When the *sphūrti* ends, then there is only its experience. How much he suffers then! In this way the heart of a loving devotee is tossed around on the waves of meeting and separation in the ocean of *prema*. Śrī Raghunātha dāsa Gosvāmī can describe the sweetness of Rādhā and Mādhava's pastimes because he has directly experienced them. These descriptions could never have been so sweet and relishable if he had not been such a realized soul. He is the Ṛṣi who has directly experienced the sweetness of the Divine Couple, and thus he is a genuine poet. Without being a Ṛṣi, or sage, one cannot be a genuine poet. A poet is known as someone who is expert in making descriptions and who is realized in *bhāva* and *rasa*. In his Kāvyaṅuśāsana Śrī Hemacandra quotes Bhaṭṭa Tauta, writing:

*nānṛṣiḥ kavir ityuktam ṛṣis ca kila darśanāt
vicitrābhāva dharmāṁś ca tattva prekṣā ca darśanam
sa tattva darśanād eva śāstreṣu paṭhitaḥ kaviḥ
darśanād varṇanāc cātha rūdhā loke kavi śrutiḥ
tathāhi darśane svacche nito'pyādi kaver muneḥ
noditā kavitā loke yāvaj jātā na varṇanā*

"He who is not a Ṛṣi is also not a poet. A person who can see the wonderful *bhāvas* and the principles of *rasa* is a Ṛṣi, that is why he is called a poet in the scriptures. He who can see and describe this is famous in the world as a poet. The Ādi Kavi, the original poet Vālmikī, had fully experienced *rasa* and *bhāva* in his pure heart, but he did not become known as a poet until he began to describe this *rasa*." The verbal root *kavṛ* indicates 'describing'. Śrī Rūpa, Sanātana, Raghunātha dāsa and Śrī Jīva Gosvāmī are all transcendental *rasa*-poets. There is such an extraordinary power hidden in their poetry, that it can crystallize *rasa* in the hearts of the devotees who hear and chant it.

In the previous verse, Śrī Raghunātha, in his *rādhā-kiṅkarī svarūpa*, had spat on the fresh monsoon-cloud and the garland of lightning-strikes after seeing the sweet forms of Śrī-Śrī Rādhā-Mādhava. After that he had entered the *kuñja* and had seen that Rādhā and Madhava were sitting up in bed in a wakeful state. Then Śrī Rādhā, becoming afraid that Her *sakhīs* would make jokes about Her, joins them in another *kuñja*. When the *sakhīs* see the signs of lovemaking on Śrīmatī's limbs they make intimate jokes about Her and a tidal wave of joking and laughter wells up. Suddenly Śrīmatī remembers that She has left Her jewel necklace behind in the *kuñja*, being carried away by the love-game. Thinking: "If My friends find out, I'll die of embarrassment!", With Her sidelong glances She gives a hint to Her own devotee and playful companion Tulasī to go back to the *kuñja* and pick up the lost necklace there. Tulasī then leaves the *sakhī*-assembly to collect the necklace on the pretext of going out to pick flowers. As she proceeds to the *vilāsa kuñja* she sees that the jewel string has fallen on the battered bed of flowers. Picking up the jewel-string, Tulasī thinks to herself: "How will I now place this necklace back on Svāminī's chest without being noticed by the *sakhīs*?" Then she remembers that she had told the *sakhīs* that she would go and pick some flowers, so she might as well do exactly that, then string a garland of these flowers and hide the jewel necklace in it. The *rasika kiṅkarī* is expert in her service in all respects, according to her own *rasa*. Returning to the *sakhī-samāja* (assembly of *gopīs*) she hangs the "flower"-garland (with the jewel string in it) around Śrīmatī's neck right in front of all the *sakhīs*! No one but Śrīmatī Herself noticed this clever service of Tulasī. Being most satisfied with Tulasī, Svāminī showers her with endless showers of merciful glances. Suddenly the vision subsides and Śrīpāda anxiously prays to Rūpa Mañjarī:

*mad īsvarī śrī rādhikā vilāsa kālete; skhalita ye maṇi-mālā atīva raṅgete
vismṛta sei maṇihāra ānite punarbāra; lajjā-śīlā dāsī jñāne more āpanāra
alpa hāsya kori dhani netra-bhaṅgi dvārā; priyatama sakhīra sabhāya pāṭhābe ki tvarā*

"During Her pastimes with Kṛṣṇa the jewel necklace of My mistress Śrī Rādhikā falls off and She forgets to take it along when She leaves. When She finds out that She forgot it, She shyly tells me to bring it back to Her, knowing me to be Her maidservant. Will She quickly sends me back with a hint of Her eyes, while She slightly smiles in the assembly of Her dearest girlfriends?"

VERSE 18:

**KVACIT PADMĀ ŚAIBYĀDIKA VALITA CANDRĀVALĪM URU
PRIYĀLĀPOLLĀSAIR ATULAM API DHINVANN AGHAHARAḤ
KADĀ VĀ MAT PREKṢĀ LAVA KALITA VAILAKṢYA BHARATAḤ
KVA RĀDHETY ĀJALPAN MALINAYATI SARVĀḤ PARAM IMĀḤ**

kvacit - sometimes; *padmā śaibyādika* - by Padmā and Śaibyā and others; *valita* - with; *candrāvalīm* - Candrāvalī; *uru* - great; *priya* - affectionate; *ālāpa* - conversation; *ullāsaiḥ* - with

fun; *atulam* - incomparable; *api* - even; *dhinvaṇṇ* - delighting; *aghaharaḥ* - Kṛṣṇa; *kadā* - when; *vā* - or; *mat* - my; *prekṣā* - glance; *lava* - slightly; *kalita* - done; *vailakṣya* - astonished; *bharataḥ* - absorbed; *kva* - where; *rādhā* - Rādhā; *iti* - thus; *ājalpat* - saying; *malinayati* - causes to wilt; *sarvaḥ* - all; *param* - greatly; *imāḥ* - them.

When will Candrāvalī, with her friends like Padmā and Śaibyā, all become greatly morose when I come inside their *kuñja* where they are sweetly and blissfully prattling with Aghahara (Kṛṣṇa), and Kṛṣṇa, after I cast even a slight glance at Him, will ask me: "Where is Rādhā?"

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa's heart is stirred by *prema rasa* (the flavours of divine love). Just as a poet's formless feelings take a form when he starts to use words, similarly the love in the heart of a lover can become externally manifest in a concrete form, creating a world of bliss illuminated by the light of his love. Thus the lover makes a seat in his heart for his beloved deity to come and sit on. The lover can then see different *rasamayī* pastimes being played even before his external eyes, that are then fully spiritualised. Full experience of the ever-sweet *prema svarūpa* takes place when such transcendental feelings awaken. Śrīpāda is in the kingdom of *mahā bhāva*, therefore his experience of *līlā rasa* is very deep.

Then the picture of a *rasika līlā* comes up before the eyes of Śrīpāda, who is in *svārūpāveśa* and who floats on a wave of prayer. Śrī Rādhārāṇī comes to a trysting-*kuñja*, hoping to meet Her beloved Śyāmasundara there. Tulasī follows Svāminī like Her shadow and helps Her to decorate the *kuñja* while She waits for Śyāma to come. Tulasī helps Svāminī preparing flowergarlands, sandalwoodpulp, vermilion, delicious betelleaves, jugs filled with scented water and other ingredients for Śyāmasundara's service. But time goes by and Śyāma doesn't show up. Again and again Śrīmatī eagerly looks down the road for Śyāma to come and finally breaks down in crying and, suffering the pangs of separation, laments:

<i>kānuka sandeśa,</i>	<i>beśa boni āyalu,</i>	<i>saṅketa keli nikuñja</i>
<i>mādhavī parimale,</i>	<i>bhari tanu jārai,</i>	<i>phukarai madhukara puñja</i>
	<i>abahu nā milalo dāruṇa kān</i>	
<i>nilaja cita,</i>	<i>pirīti anurodhai,</i>	<i>ithe nāhi yāta parāṇa</i>
<i>kānuka vacana,</i>	<i>amiyā rasa secane,</i>	<i>becalu tanu mana jāti</i>
<i>nija kula dūṣaṇa,</i>	<i>bhūṣaṇa kori māṇalu,</i>	<i>tei bhelo aichana sāti</i>
<i>himakara kiraṇe,</i>	<i>gamana avarodhalo,</i>	<i>ki phala calabahuṅ geha</i>
<i>govinda dāsa koho</i>	<i>yāi sati jānaho</i>	<i>kānu ki tejalo leho</i>

"After receiving Kṛṣṇa's message I came to the forest to meet Him in this playgrove, which is filled with fragrant Mādhavī-flowers surrounded by swarms of buzzing bees. Until now I did not meet cruel Kṛṣṇa! My heart is so shameless and devoid of love that my life still didn't leave My body! When I heard Kṛṣṇa's nectarean words I sold My mind, My body and My caste (to Him), thinking that the pollution of My family (that was caused by My infidelity) was an ornament. The moonrays block My path, now what result will I have achieved by going home?"

Tulasī keeps Śrīmatī in the *kuñja* and goes out to look for Śyāma. Although she looks here and there, she cannot find Him, so she thinks: "Let me go once to Candrāvalī's *kuñja* and see!" Actually Kṛṣṇa was on His way to Rādhā's *kuñja*, but on the way He had been intercepted by Padmā and Śaibyā and taken to Candrāvalī's *kuñja*. Tulasī goes to Candrā's *kuñja* and looks through the slits in the vines to see that Śyāma is there, surrounded by Padmā, Śaibyā and Candrāvalī, prattling with them in a loving way, thus giving great delight to Candrāvalī. Tulasī desperately thinks: "How will I take Śyāma to Svāminī now? How will Svāminī stay alive if She remains separated from Śyāma like this? Let me first show myself to Śyāma a little and see what happens. If Śyāma doesn't react, I will have to find some trick to get Him out of here." So suddenly Tulasī enters Candrā's *kuñja* and stands in the gate, making Kṛṣṇa promptly get up from Candrāvalī's bed and ask her: "Tulasī! Where is My Rādhā?", and go out with her to Rādhā's *kuñja*. Tulasī sees that the faces of Padmā, Candrāvalī and Śaibyā wilt of misery when they see Śyāmasundara's inconceivable behaviour. To increase Kṛṣṇa's relish of His meetings with Rādhārāṇī, Kṛṣṇa sometimes meets with Her so-called rivals like Candrāvalī, but as soon as Kṛṣṇa remembers Rādhā's supreme *mādana*-love for Him, He promptly forgets Candrāvalī and all other *gopīs*. Some light may be seen in the sky before the sun rises, provided by the moon and the stars, but as soon as the sun rises, there is no trace of any other luminary in the sky anymore. (Rādhā can be compared to the sun, being the daughter of Mahārāja Vṛṣa-bhānu, which means the sun in June, and Candrāvalī, meaning 'series of moons' can be compared to the moon, a smaller luminary). Tulasī takes Śyāmasundara along to Śrīmatī's *kuñja* and rebukes Him severely along the way, threatening Him that if she tells Svāminī that He had gone astray to Candrāvalī's *kuñja*, Svāminī would certainly let Him suffer for it! Śyāmasundara then offers hundreds of apologies to this little maidservant and begs her not to tell anything to Śrīmatī. Although Kṛṣṇa was able to destroy the powerful Agha-demon, He now humbly begs forgiveness from this little maidservant! This is the glory of Śrī Rādhā's maidservice! Tulasī consoles Śyāma and takes Him to Śrīmatī's *kuñja*, and when Svāminī sees Him, the fire of Her separation from Him is promptly extinguished. Tulasī holds Śyāma's hand and offers Him to Svāminī, telling Her: "Here, take Your beloved!" Then his hands are suddenly empty. The vision disappears from Śrī Raghunātha dāsa, who immediately prays for the vision of this pastime and for devotional service to the lotus feet of Śrī Rūpa Mañjarī.

*padmā śaibyā sakhī madhye śrī candrāvalī; aghahantā śrī govinda ho'ye kutūhali
prema sūcaka ālāpete candrāvalīra mana; ānande pūraṇa kore kamala locana
heno avasara kāle āmāke dekhīyā; śrī govinda atīśaya lajjita hoīyā
'śrī rādhā kothāya' boli candrāvalī yūthe; vimalina koribe ki āmāra sammukhe?* (18)

"Lotus-eyed Aghahantā Śrī Govinda is fulfilling His Candrāvalī's bliss by lovingly prattling with her and her *sakhīs* Padmā and Śaibyā. When Govinda sees me at that moment He becomes very shy. When will He make Candrāvalī's group wilt by asking me: "Where is Rādhā?"

VERSE 19:

**SA GARVĀḤ SAṀRUDDHYA PRAKHARA LALITĀDYĀḤ SAHACARĪS
TATO DĀNAM DARPĀT SAKHI MṘGAYATĀ SVAMĠ GIRIBHṘTĀ
VISĀKHĀ MAN NĀTHĀ NAYANA NAṘANA PRERAṘA BALĀD
VIDHṘTYĀRĀN NĪTĀ RUṘSAM IHA DADHĀNĀKṘIPATU NAḤ**

sa - with; *garvāḥ* - pride; *saṁruddhya* - stopping; *prakhara* - harsh; *lalitā* - Lalitā; *ādyāḥ* - headed by; *sahacarī* - girlfriends; *tataḥ* - then; *dānam* - gift; *darpāt* - out of pride; *sakhi* - O friend!; *mṘgayata* - searching; *svamḡ* - own; *giribhṘta* - by Giridhārī; *visākhā* - Visākhā; *mad* - my; *nāthā* - mistress; *nayana* - eyes; *naṘana* - dancing; *preraṘa* - sending; *balāt* - on the strength; *vidhṘtya* - having caught; *ārāt* - close by; *nītā* - having taken; *ruṘsam* - anger; *iha* - here; *dadhāna* - going on; *ākṣipatu* - may rebuke; *naḥ* - us.

O sakhi Rūpa Mañjari! When Giridhārī stops the very proud and harsh Lalitā and her sakhis and proudly starts searching for His tax-levy, then may my mistress hint at Him with Her eyes to pull Visākhā towards Him and may Visākhā then angrily rebuke us!

StavāmṘta Kaṇā Vyākhyā: The Gosvāmīs say that although the Supreme Lord is Self-delighted, Self-satisfied and totally indifferent, He always remains greedy to drink the nectar of His devotees' love. But this desire to relish the love of His devotees does not contradict His Self-delight, for *prema* is a part of the Lord's innate potency. Just as a greedy bee can never leave a honey-filled lotuswhorl, where he is immersed in relishing its honey, the Lord can never leave the hearts of His pure devotees, since He is inebriated by drinking the nectar of their pure love for Him. If even a drop of the *hlādinī śakti* (pleasure potency) appears in the heart of the devotee, that is enough to constantly subdue the Lord, and if the Lord enters into the boundless ocean of the love of the embodiment and presiding goddess of this *hlādinī śakti*, *sākṣāt mādanākhyā mahābhāvavatī* Śrī Rādhārāṇī, then there's no limit to the ways in which He swims in it. The transcendental *līlā-rasa* of Śrī Rādhā-Mādhava that the realized *rasika* devotees have relished and preached in this world, is the soul of their poetry, and this poetry has attained immortality in this mortal world, there's no doubt about that at all. Although they use concrete words, what they are expressing reveals *rasa* and is eternal, true, immortal and complete. One of these great transcendently realised poets is Śrīla Raghunātha dāsa Gosvāmī. His immortal poetry gives shape to the taste of Śrī Rādhā and Mādhava's pastimes.

In this verse Śrī Raghunātha dāsa describes the *Dāna-līlā*, a very sweet quarrelsome pastime of Śrī Rādhā-Mādhava. Śrī Rādhikā and Her friends are on their way to Govinda-kuṇḍa (a lake between Anyor and Puccharī at the base of Govardhana Hill) where they will deliver *ghī* (clarified butter) to sacrificing sages, headed by Bhāgurī Muni. As they walk along, holding small golden jugs with *ghī* on their heads, a parrot sends message of their mission to KṘṣṇa, Madhumaṅgala and Subala, who quickly dress themselves in a wonderful way as taxcollectors and erect a tollstation on top of Govardhana Hill at the place now known as the *Dāna Ghāṭī*. The

mohanīya Dānī (Kṛṣṇa, the charming collector) is wholly enchanted when He beholds Śrī Rādhikā's sweet beauty. What a wonderful song the Dānī sings to Śrīmatī!

*nā yāiho nā yāiho rāi boiso taru mūle; āsite pāiyācho vyathā caraṇa yugale
maṇi mukuṭāra dāma aṅga jhalamali; vrajera viṣama cora loibe sakali
cāncara keśera veṇī ḍuliche komare; phaṇīra bharame veṇī gilibe mayūre
nīla oḍhanī māṅhe mukha śobhā kore; sonāra kamala boli daṁśibe bhramare
kari kumbha dambha jini kumbha kuca giri; gajera bharame pāche paraśe keśarī
khañjana gañjana ānkhi añjana bhālo śobhe; vindhibek vyādha hema harinī lobhe
sindūrera bindu bhāle bhānura udo; ravi śaśī boli mukha rāhu garāsoy
nalinī dalana rāi tava mukha kore; cakora nā chāḍibeka rasa nāhi pile
taḍita jaḍita vasana ghana uḍe; pāile indrera bāṇa pāche jāni paḍe
vaṁśivadane kohe kohile se bhālo; vidagadha vaṭa tumi tāhā jānā gelo*

"Don't walk further, Rāi! Sit down at the foot of this tree! Your feet are aching because of walking so far! A string of pearls and jewels cause Your limbs to glitter; the terrible thief of Vraja will steal them all! Your braid of curly hair oscillates on Your waist, and when a peacock sees that, he will try to eat it, taking it to be a snake. How beautiful is Your face coming out from Your blue veil! The bumblebees (or Your curly locks) will bite it, thinking it to be a golden lotus flower! Your mountain-like breasts defeat the pride of the elephants' temples. A lion (or My nails) may attack them, mistaking them to be elephants! Your eyes are more restless than the wagtail-birds and they are beautified by collyrium. A hunter may hit You with his arrows, thinking You to be a golden deer! The spot of *sindūra* on Your forehead resembles the rising sun. Seeing Your moonlike face with this solar spot on it, the eclipse may swallow it! O Rādhē! Your face tears up (defeats) the lotus flowers (like the moon), hence the Cakora bird will not leave it without drinking all its nectarean *rasa*! Your dress is like a monsoon-cloud floating in the sky, entwined by a lightning strike (Your complexion). We will find out later when it falls down, being pierced by Indra's arrow." Vaṁśivadana says: "Well spoken! Now we know how clever You are!" Śrīmatī gives the following *rasika* reply:

*ohe nāgara! ghanāiyā ghanāiyā āiso kāche!
sonāra varaṇa mora, dekhīyā hoile bhora,
bharame paraśa koro pāche
āmarā to kulavatī, tumi se rākhāla jāti,
ki kohite kibā koho vāṇī
vāmanete cānda yeno, dharite koroye mon,
sei dekhi tomāra kāhinī
saghane ḍhulāo māthā, śuniyā nā śuno kothā,
pasāri āsicho duṭi bāhu
nā bujhiyā koro chala, pāibā tāra pratiphala,
tokhon kathā nā śunibe kehu
śuniyā kohoye dānī, śuno śuno vinodinī,
nā pāribe āmāre vañcita.
biki nā chāḍibā tumi, āmi to pathera dānī,*

"O hero! Come closer, come closer! You are absorbed in looking at My golden complexion, and out of illusion You will touch Me later also! We are married girls, and You are just a rude cowherder! When we hear Your babbling, it seems that You think You can catch the moon, although You're just like a dwarf! You wildly nod with Your head, without hearing what we say, and You come to us with stretched-out arms. You don't understand that You will suffer the reactions to Your actions, but then it will be too late. Nobody will listen to You then! When the Dānī (Kṛṣṇa) heard all this, He said: "Listen, O Vinodini (Rādhā), You can't cheat Me! You always try to keep Your merchandise out of My hands, although I am the tax-collector on this road!"

In this way the quarrel gradually escalates. Lalitā is very proud and harsh, and when Hari proudly stops her and the other *sakhīs* and demands tax from Rādhā, Śrīmatī tells Him with a hint of Her eyes to grab Viśākhā, but when Mādhava does that, Viśākhā becomes very angry at Him and begins to rebuke laughing Śrī Rādhārāṇī, Tulasī and Her maidservants with red eyes, saying: "O deceitful girls! You have dishonoured an innocent girl like me by placing me in the hands of this shameless cheater! Allright, very well! I know how to retaliate against such cheating! In due course of time I will make you suffer the consequences of your deeds!" There is no limit to Tulasī's bliss when she then beholds Śrī Rādhārāṇī's happiness, Viśākhā's sweet feelings and the activities of Nāgara! Suddenly the vision disappears and Śrī Raghunātha is left pitifully praying to Śrī Rūpa Mañjarī's lotus feet for the *darśana* of this *līlā*:

*sakhi go! śrī hari āpane
prakharā lalitā, ādi garavitā,
nivāriyā sakhīgaṇe
ati darpa-vaśe, śrī rādhā sakāśe,
udyata dāna grahaṇe
rādhāra ṅgite, dhāiyā tvarite,
viśākhāre ākarṣaṇe
nijera samīpe, ānile dhariyā,
mahā cāturya mane
dhṛṣṭa mādhave, roṣa prakāśiyā,
apūrva bhaṅgī vacane
mo sabāra prati, viśākhikā satī,
bolun bhartsanā vacane*

"O *Sakhi!* Śrī Hari Himself stops the *sakhīs*, headed by proud, harsh Lalita! Overcome with pride, Hari begins to demand tax from Śrī Rādhā, but on Rādhā's indication He starts running after Viśākhā to grab her. Very cleverly bold Mādhava pulls Viśākhā towards Him, but Viśākhā begins to show great anger and starts speaking wonderful words. May this chaste Viśākhikā speak chastising words to us all!"

VERSE 20:

**STANAU ŚAILA PRĀYĀV API TAVA NITAMBO RATHA SAMAH
SPHUṬAM JĪRṆĀ NAUR ME KALAYA TAṬINĪM VĀTA VIṢAMAM
KATHAM PĀRAM GACCHER IHA NIVASA RĀTRĀV ITI HARER
VACAḤ ŚRUTVĀ RĀDHĀ KAPAṬA KUPITĀ SMERAYATU MĀM**

stanau - breasts; *śaila* - mountains; *prāyau* - just like; *api* - even; *tava* - Your; *nitambo* - buttocks; *ratha* - chariot; *samaḥ* - equal; *sphuṭam* - clearly; *jīrṇā* - old; *nauḥ* - boat; *me* - My; *kalaya* - look; *taṭinīm* - river; *vāta* - wind; *viṣamam* - terrible; *katham* - how; *pāram* - crossing; *gaccheḥ* - going; *iha* - here; *nivasa* - stay; *rātrau* - at night; *iti* - thus; *hareḥ* - of Hari; *vacaḥ* - words; *śrutvā* - having heard; *rādhā* - Rādhā; *kapaṭa* - false; *kupitā* - anger; *smerayatu* - may smile; *mām* - at me.

May Śrī Rādhā make me smile when She feigns anger as She hears Hari say: "Your breasts are like mountains and Your buttocks are as heavy as a chariot. My boat is old, and just look at the fierce wind blowing over the river! How can we cross the river now? Just stay here (with Me) tonight!"

Stavāmṛta Kaṇā Vyākhyā: This Stavāvalī-*grantha* of Śrīpāda Raghunātha is filled with extraordinary ecstatic *līlās*. One wonderful *rasa-madhura-līlā* of Śrī-Śrī Rādhā-Mādhava after the other is manifest before Śrīpāda's eyes and takes his heart and mind to some unknown kingdom of *rasa*. Then, when such a vision vanishes he weeps and prays with heart-rending feelings of separation. Then again a stream of visions come to him - in this way it continues. As a very expert artist he draws wonderful sweet pictures with the brush of love of what he relishes in this Stavāvalī. All these *līlā*-pictures provide great incitement of the Vraja-*bhāva* in the heart of the *sādhaka*, but this sweet *rasa* must be relished in identification with one's *siddha svarūpa*. Bodily consciousness will obstruct the relish of the Yugala-*līlā-rasa*. Just as the beginningless habituation to fruitive activities causes an obstruction for the *sādhaka* to worship the Supreme Lord, similarly bodily consciousness forms a powerful obstacle to his relishing the *rasa* of Śrī Rādhā-Mādhava's pastimes for the *sādhaka* who wishes to develop *mañjarī bhāva*. Hence Śrīla Ṭhākura Mahāśaya warns us: *dehe nā koriho āsthā* (P.B.C.) "Don't identify with the body". A mind that is absorbed in bodily consciousness and that engages the senses in male transformations is not qualified to meditate on Śrī Śrī Rādhārāṇī's divine body.

Now the mind of Śrīla Raghunātha dāsa, who is absorbed in his *svārūpa*, sees a charming picture of the Nauka *līlā*, the boat pastimes. As Tulasī Mañjarī Śrīpāda sees Śrī Rādhārāṇī departing from the bank of Rādhākuṇḍa to Govardhana with Lalitā, Visākhā and other friends, eager to meet Śyāmasundara, and Tulasī follows Her like Her shadow. Meanwhile, a parrot has told Kṛṣṇa that Śrīmatī is on Her way to Mānasa Gaṅgā, so Śyāma dresses Himself like a boatman and rows His boat to the middle of the Mānasa Gaṅgā-lake. When Śrīmatī and Her friends arrive at the shore of the Mānasa Gaṅgā, they see that the water (the chest of the river) is

illuminated by the blue aura of Śyāma Nāvika, the boatman. How many hundreds of *bhāva*-transformations appear on Bhāvamayī (Rādhā)'s body when She sees the *rasika* boatman! The *sakhīs* loudly call out "Nāvika! Nāvika!" The *rasika nāvika* pretends not to hear them and continues singing His own whimsical songs, turning His head the other way. They have to shout a couple of times before *rasika nāvika* turns His head their way and slowly rows towards their shore. It is an old boat, and the boatman is quite naughty! *rase dhara dhara vadana sundara varaṇa cikana kālā* "Rasa drips from His beautiful, smoothly blackish face". Everyone is floating in an ocean of bliss when seeing the boatman, but Rādhā feels pain in Her heart because She cannot fully relish the sweetness of this young boatman's form. Two enemies obstruct Her: *ānanda āra madana, hari nilo mora mana, dekhite nā pāinu netra bhari* (C.C.): "Ecstasy and Cupid stole My mind, so I cannot fill My eyes with His sight!"

He who is called *raso vai saḥ* (He is taste), *rasānām rasatamaḥ* (Of all tastes, He is most tasty), in the Śrutis, *tam ekaṁ govindam sac cid ānanda vigraham* "That One Govinda has a transcendental form" in the Gopāla Tāpanī Upaniṣad, *īśvaraḥ paramaḥ Kṛṣṇaḥ sac cid ānanda vigrahaḥ* in Brahma Saṁhitā, *niṣkalaṁ niṣkriyaṁ śāntaṁ sac cid ānanda vigraham* "His form is transcendental, complete, uncontaminated and free from transformations" in Padma Purāṇa, *nityāvatāro bhagavān nitya mūrtir jagat-patiḥ nitya rūpo nitya gandho nityaiśvarya sukhānubhūḥ* (Viṣṇu Purāṇa) "The eternally descending God, the Lord of the universe, whose form is eternal, whose fragrance is eternal and who eternally enjoys the bliss of His own majesty", is controlled by Śrī Rādhā's love and has become a boatman for Her pleasure, as He Himself admits: *tomāra pirīti pāiyā, e bhāṅgā taraṇī loiyā, tuyā lagi hoilu kāndārī*. (Pada Kalpataru)

The *rasika nāvika* speaks with the *sakhīs*. The boatman says: "My boat is old, and I cannot carry more than one person at a time!" The *sakhīs* tell Śrīmatī: "Sakhi Rādhē! You go first!", but when Śrīmatī gently approaches the boat, the *rasika kāndārī* (Kṛṣṇa, the naughty boatman) says: "O Vinodini! Wait! It's evening, it's too late to help You cross the lake now. Your breasts are as raised as mountains, and Your buttocks are as broad as a chariot. There are high waves on the Mānasa Gaṅgā, made by the strong wind, and My boat is old! Don't cross the lake today; just spend the night here! Tomorrow morning the wind will be less and then You can cross!" When Śrīmatī hears these rude words, She pretends to be angry with Śyāma, although She feels great joy within Herself because of His joking words. The *rasika* hero is absorbed in looking at the sweetness of Śrīmatī's face at that time, and Tulasī smiles softly. Suddenly the vision disappears and Śrī Raghunātha dāsa pitifully prays at the lotus feet of Śrī Rūpa Mañjarī that he may relish this pastime once more:

*he rādhē tomāya boli gopanīya hoy; unnata giri śekhara tava stana-dvaya
hema ratha tomāra dekhi ye nitamba; āmāra ati jirṇa naukā nadīte taraṅga
ki rūpe hoibe pāra ei rātri kāle; avasthāna koro hethā bhāgye yebā mile
dhr̥ṣṭatama kṛṣṇera vākya śravaṇa kore; bāhye mithyā krodhera bhāṇa ānanda antare
premamayī śrī rādhikāra se rūpa darśana; hāsya yukta koru āmāya ei nivedana*

"O Rādhē! I will tell You a secret! Your breasts are like high mountains and Your buttocks resemble golden chariots. My boat is old and the river makes high waves. How can I help You cross at night? Stay here, I will feel blessed!" Hearing Kṛṣṇa's rude words Śrī Rādhikā becomes

externally angry, but ecstatic within. I pray that I may see this form of Premamayī Śrī Rādhikā with a smile on my face!"

VERSE 21:

**IDAM SVĀNTE BHUÑJE KADALAM API YAD RAṄGAṆA LATĀ-
BHIDHAIKA SVAR-VALLĪ PAVANA LABHANENAIVA PHALITAM
TVAD ABHYĀSE SPHURJAN MADANA SUBHAGAM TAD YUVA YUGAM
BHAJISYE SOLLĀSAM PRIYAJANA GAṆAIR ITTHAM IHA KIM**

idam - this; *svānte* - in the heart; *bhuñje* - enjoyed; *kadalam* - banana; *api* - even; *yad* - which; *raṅgaṇalatā* - Raṅgaṇalatā; *abhidha* - known as; *eka* - one; *svaḥ* - heaven; *vallī* - vine; *pavana* - wind; *labhanena* - by attaining; *eva* - only; *phalitam* - fruitful; *tad* - that; *abhyāse* - in the exercise; *sphurjat* - manifesting; *madana* - Cupid; *subhagam* - beauty; *tad* - that; *yuva* - young; *yugam* - pair; *bhajisye* - I will worship; *sa* - with; *ullāsan* - joy; *priya* - dear; *jana* - person; *gaṇaiḥ* - with the groups; *ittham* - thus; *iha* - here; *kim* - whether.

Will I joyfully worship the youthful, beautiful and amorous pair with Their beloved friends along with one wish-yielding vine named Raṅgaṇalatā, after mentally eating the bananas that have ripened after having been touched by the wind that blew over this divine creeper?

Stavāmṛta Kaṇā Vyākhyā: In this Sva Saṅkalpa Prakāśa Stotram Śrī Raghunātha dāsa prays to be trained in expertise in the service of Śrī Śrī Rādhā-Mādhava, and now in this final verse he prays for the perfection of these aspirations. Each of these prayers for the perfection of his aspirations in this *stotra* were addressed to Śrī Rūpa Mañjarī, who is also named **Raṅgaṇamālā** (garland of Raṅgaṇa-flowers). In this verse the name **Raṅgaṇalatā** is used perhaps to illustrate the example with the wish-yielding vine that fulfills Śrī Raghunatha dāsa's desires. "The banana tree of my mental aspirations has burst into fruit due to being touched by the wind that blew over from the wish-yielding vine named Raṅgaṇalatā. May these aspirations come true by her grace - this is my wish."

The saying 'eating the mental bananas' does not imply that the service performed with one's mentally conceived spiritual body is a mere fancy or mental speculation. With the help of powerful devotion the *sādhaka* will relish whatever service he renders within his mind while he ponders on this, and when he reaches *siddhi* he will be blessed with the direct attainment of the service he mentally rendered.

yugala caraṇa sevi, nirantara ei bhāvi,

*anurāge thākibo sadāya
sādhane bhāvibo yāhā, siddha dehe pābo tāhā,
rāga pathera ei se upāya*

"I always meditate on my service to Rādhā and Kṛṣṇa's lotus feet, and I will always passionately continue that. Whatever I conceive in my mind during my practice, that I will attain when I reach perfection. This is the way of *rāgānugā bhakti*, passionate devotion."

*sādhane ye dhana cāi, siddha dehe tāhā pāi,
pakkāpakka mātra se vicāra,
pākile se prema bhakti, apakke sādhana rīti,
bhakati lakṣaṇa tattva sāra*

"The (spiritual) wealth I desire during my practice I obtain in my spiritual body. It's only a matter of being ripe or unripe. Ripe devotion is devotion with love, and unripe devotion is devotion in practice. That is the essential truth about devotion." (Prema Bhakti Candrikā)

Unripe fruits ripen in time, and when perfection is achieved in mentally rendered devotional service during *rāga bhakti sādhana* these fruits will be attained directly in a ripe and juicy form.

Śrī Raghunātha dāsa says: "By Śrī Rūpa Mañjarī's grace the bananas of my mind have ripened." In other words: "The determination to serve the lotus feet of the Divine Couple has awakened within my heart. When will this come true when I am with Them? When can I blissfully serve Śrī Śrī Rādhā-Mādhava and Their *sakhīs*, who enchant millions of Cupids?" Under the guidance of Śrī Rūpa Mañjarī the *mañjarīs* attain the fortune of serving the Divine Couple. At the end of this Stavāvalī, in the "Abhīṣṭa Sūcanam", Śrī Raghunātha dāsa himself said:

*man mānasonmilan aneka saṅgama prayāsa kuñjodara labdha saṅgayoḥ
nivedya sakhy arpayā mānī svā sevane vīṭi pradānāvasare vrajesāyoḥ*

"O Sakhi Rūpa Mañjarī! Please engage me in the service of the king and Queen of Vraja, who always arise in my mind and Who have met in the *kuñja* after great endeavour, and offer me to Them while You serve Them betelleaves!" In Śrīla Narottama Ṭhākura Mahāśaya's Prārthanā Pada it is seen:

*śrī rūpa paścāte āmi rohibo bhīta hoiyā; donhe puna kohiben āmā pāne cāiyā
sadayā hṛdaye donhe kohiben hāsi; kothāy pāile rūpa ei nava dāsī?
śrī rūpa mañjarī tabe donha vākya śuni; mañjulālī dilo more ei dāsī āni!
ati namra citta āmi ihāra jānilo; sevā kārya diyā tabe hethāya rākhilo
heno tattva donhākāra sākṣāte kohiyā; narottame sevāya dibe niyukta koriyā*

"I will shyly stand behind Śrī Rūpa as Rādhā and Kṛṣṇa look at me again, smile and ask Rūpa with kind hearts: "O Rūpa! Where did you get this new maidservant?" Hearing Their inquiry, Śrī Rūpa Mañjarī then tells Them: 'Mañjulālī Mañjarī (the spiritual name of Śrīla Lokanātha Gosvāmī) has given me this maidservant to bring her before You! They know that I'm

very humble, so They keep me there to serve Them. While They discuss that truth with Each other They engage Narottama dāsa in Their direct service."

*sura kalpalatā, raṅgaṇa latikā,
śrī vṛndā-vipina mājhe
sarva agragaṇyā, atīśaya dhanyā,
mañjarī samāja mājhe*

"In Śrī Vṛndāvana Raṅgaṇa-latikā is a wish-yielding vine. She is foremost in the whole *mañjarī*-assembly and she is very fortunate."

*se kalpavallira, samīra paraśe,
phalita kadalī phala
āmi nija mane, tāhāri bhakṣaṇe,
kori koto kutūhale*

"The touch of the breeze of that wish-yielding vine causes the bananas to ripen. I eat them as I like, so very curious and enthusiastic."

*uhāra sakāśe, priya jana pāśe,
atīśaya śobhamāna
madana sundara, navīna yugala,
śrī rādhā o ghana-śyāma
tāhādera hethā, hoiyā ulasitā,
heno rūpe bhajibāre
citte boḍo āśā, kobe se lālasā,
phalibe go sakhi more*

"O *sakhi!* When will the great aspiration in my heart to blissfully serve the most beautiful youthful Couple, Śrī Rādhā and Ghana-śyāma, Who are as beautiful as Cupid, together with Their beloveds, bear fruit?"

Thus ends Śrīla Raghunatha dāsa Gosvāmī's 'Sva Saṅkalpa Prakāśa Stotram'.

Translated in 1989 - 1996 by Advaita dāsa.

Śrī-Śrī Rādhā-Kṛṣṇa

Ujjvala kusuma keli

Śrī-Śrī Rādhā-Kṛṣṇa's splendid flowergame

By Śrīla Raghunātha dāsa Gosvāmī

SAKHĪVRNDĀIR VṚNDĀRCITA MUDITA VṚNDĀVANA PADAM
VINODENĀSĀDYA PRIYA KUSUMA PATRĀNKURA PHALAM
HARANTYĀM RĀDHĀYĀM DHVANIBHIR ABHISAMGAMYA GIRIBHRD
DHRTĀTOPAM TĀBHIH SAHA VIVĀDAMĀNO'VADAD IDAM (1)

RAHAḤ PĀṬACARYAḤ KURUTA KIM IDAM YAUVANA MADĀT
SPHUṬAM YUṢMĀBHIR ME VIPINAM APAṆAM NĀSĪTAMADAḤ
ATO VALLARY ARTHE TANU TATIM AVAŚYAM PHALA KRTE
KUCAN VO LUṆṬHĀMAḤ KIŚALAYA PADE CĀDHARA KULAM (2)

Once, Śrī Rādhikā and Her girlfriends entered the forest maintained by Vṛndā, named Vṛndāvana, and blissfully began to pick their favorite flowers, leaves, buds and fruits there. As soon as Giridhārī (Kṛṣṇa) heard them, He went up to them and began to pick the following *rasika* quarrel with them: "O you thieves! What are you doing there so secretly? You are intoxicated by pride, and now you're destroying My precious garden! In return I will plunder Your vine-like bodies for the vines you plundered, I will take away Your fruit-like breasts for the fruits that you've stolen, and I will plunder your sprout-like lips in return for all the buds that you have picked!"

Stavāmṛta Kaṇā Vyākhyā: In this *stava*, which he calls "Śrī Rādhā-Kṛṣṇojjvala Kusuma Keli", Śrī Raghunātha dāsa describes Rādhā and Kṛṣṇa's playful quarrel over Vṛndāvana's flowers. By quarreling in this way Rādhā and Kṛṣṇa make Each other relish different sweet amorous flavours. Śrī Rādhikā challenges Śrī Kṛṣṇa by picking flowers in Vṛndāvana, so that Śyāmasundara can relish Her sweet emotions and the sweet beauty of Her adolescent form: The beam-like smiles that emanate from Her moon-like face and that inundate the whole world, Her blue lotuslike eyes that adorn all the directions with waves of shy glances, Her ruddy footsoles, whose restless steps cause lotus flowers to blossom on the ground of Vraja, Her soft, shy smiles, Her glances that create so many hundreds of emotions, and the beauty of Her love. Rādhā and Her *sakhīs* thus lovingly quarrel with Śyāmasundara to create this relish.

The forest of Vṛndāvana is constantly maintained by Vṛndādevī; all the vines in this playground of Śrī Rādhā-Kṛṣṇa are wish-yielding vines (*kalpa latās*) and all the trees are wish-

yielding trees (*kalpa-vṛkṣas*). Still, because there is absolutely no display of prowess and opulence in Vraja, these trees and vines are constantly beautified by fruits and flowers for the pleasure of Rādhikā and Mādhava and Their girlfriends. Again, Śrī Vṛndā-devī has Śrī Vṛndāvana constantly maintained by hundreds of *vana-devīs* (sylvan goddesses). In a transcendental revelation Śrīpāda Raghunātha sees Rādhikā and Her *sakhīs* entering the forest, which is endowed with a wonderful natural beauty, to pick the best flowers, buds and fruits there. Tulasī Mañjarī follows Śrīmatī like Her shadow! Spring, also called *ṛtu rāja*, the king of seasons, had come to the naturally beautiful Vṛndāvana, and decorated the forest with endless, fresh beauty. Thus it bears a very charming beauty:

vṛndā vipina mājhe, sāji abhinava sāje, āoyāli sarasa vasanta
nikhila akhila bhari, pika kula ghoṣai, tirohita śīsira duranta
aparūpa śobhana kuñja
abhinava taru latā, suṣama kusuma yutā, matta madhupa-kula guñja
vikasita campaka, kāñcana kurubaka, aśoka kiṁśuka niramala
koto jāti yāti yūi, kundakalī mukharai, daśa diśi bharu parimala
phale phule taru ḍāla, nava rāge śobhe bhāla, vikasita mādhavī mukula
madhu gandhe lākhe lākhe, madhukara jhāñke jhāñke, māti māti cumbe phula kula

(Vraja Vilāsa Gītāmṛta)

"The luscious spring has come to Vṛndāvana, decorating the whole forest in a new and fresh fashion; the cuckoos are announcing that the awful winter has disappeared. How extraordinarily beautiful are the groves! The fresh trees and vines are all endowed with beautiful flowers and surrounded by intoxicated humming bumblebees. The blooming Campaka-flowers, the golden Kurubaka-flowers, the spotless Aśoka- and Kiṁśuka-flowers, the different kinds of Jāti and Yūthī-flowers and the Kunda-buds fill the ten directions with their fragrance! The fruits and flowers on the branches of the trees shine with beautiful new colours, the Mādhavī-buds begin to blossom, and hundreds of thousands of buzzing bumblebees are kissing the blooming flowers, mad with drunkenness."

As soon as Śrī Giridhārī hears Śrī Rādhikā prattling and picking flowers with Her girlfriends in the distance He walks up to them and begins a *rasika* quarrel with them, saying: "O thieves (of My heart and My mind)! What are you doing here, thinking there is nobody here to protect My forest? I understand; you have become maddened by pride of your youthful beauty, otherwise you would not have started breaking the vines and leaves of My precious garden! I, however am not someone who gives up! In return for the vines you broke I demand Your vine-like bodies, for the fruits you've stolen I want your fruit-like breasts, and for the leaves you picked I want your leaf-like lips!"

vṛndārcita vṛndāvane, śrī rādhikā sakhī sane, suśobhita nikuñja kānane
gandha puṣpa pratrānkure, phala āharana kore, hāsyā parihāsa sambhāṣaṇe
sei śabda śravaṇete, giridhārī garva cite, se sthānete kori āgamane.
kalaha korite chale, bhaṅgi kori kathā bole, sucaturā sakhī sannidhāne

"In Vṛndāvana, which is worshiped by Vṛndā-devī, Śrī Rādhikā and Her girlfriends laughed and joked while picking fruits, flowers, leaves and sprouts in the *nikuñja*-forests. Hearing them, Giridhārī proudly approached them and began to quarrel with them, speaking crooked words to these smart *sakhīs*." (1)

*bhaṅgi kori kohe pītavāsa
praveśa nirjana vane, sucaturā caurī-gaṇa, koritecho eki sarva nāśa*

"Pītavāsa (Kṛṣṇa, who wears a yellow *dhoti*), crookedly said: "O clever thieves! Why are you destroying this solitary forest?"

*yauvana madete matta, sabāra udbhrānta citta, garva kori tomarā sakale
amūlya udyāna khāni, sājāye rekhechi āmi, icchāmata vinaśta korile*

"You have all become bewildered by pride of your youthful beauty! I have protected this precious garden very carefully, but you have deliberately destroyed it!"

*chinna latāra parivarte, vimardiyā tomā sabe, aṅgalatā koribo luṅṭhana
naśta phala pratidāne, kuca kumbha vidāraṇe, dekhāibo āmāra vikrama*

"In exchange for the torn-up vines I will rip up all of your vine-like bodies and plunder them, and in return for the fruits you ruined I will tear up your breasts, and thus show everyone my prowess!"

*nava pallavera janya, bimbādhara duṭi śuno, chinna bhinna dhūsara koribo
vṛndāvana vana devā, mora ājñā laṅghe kebā, kārya dvāre sab jānāibo*

"Listen! For the fresh sprouts I will tear up your Bimbafruit-like lips and grey them. Who can disobey the orders of Me, the god of Vṛndāvana-forest? I will show you through My activities!"

*śuniyā nāgara kathā, bhrūkuṭi koriyā tathā, lalitāji duṭi netrāñcale
dāḍāiyā bhaṅgi kori, kṛṣṇe dṛṣṭipāta kori, sakhīgaṇa hāsya kori bole*

"Hearing Nāgara's words, Lalitājī frowned her eyebrows and cast sidelong glances at Kṛṣṇa. Standing there she made different gestures while the *sakhīs* laughed and said:"

ITI NIŚAMYA SABHRŪBHAṄGAM AVALOKAYANTYĀM LALITĀYĀM ANYĀH SASMITAM UCUḤ:

**VADANTYAḤ SMO NŪNAM TAVA KITAVA SATYAM HITAM IDAM
VRTHAṬOPAM HITVĀ VRAJA JHAṬITI NANDĪŚVARA PURAM
NA JĀNĪṢE KIM TAM PRAKHARA LALITĀ VIKRAMA TATIM
YAYĀ TE VANYĀNTAḤ KṢAPITAM ASAKṚT PAURUṢA YAŚAḤ (3)**

**ITI VIŚĀKHĀ KATHITAM ĀKARṆYA SADARPĀBHINAYAM KṚṢṆAḤ PUNAḤ PRĀHA-
 AHO ŚIṢYĀ EVAM NA HI KURUTA DHĀRṢṬYAM MAYI PUNAR
 YATAḤ ŚRUTVĀ KRUDHYANTY AKHILA LATIKĀ MAṆḌAPA VARĀḤ
 MAYĀ KĀMAM YATRA PRAGUṆA GURUṆĀ YAT KARUṆAYĀ
 VITĪRNĀ VO DĪKṢĀ NA KILA KATIDHĀ JAINA RACITĀḤ (4)**

Hearing Kṛṣṇa's words, Lalitā looked at Him with frowned eyebrows. The different other *gopīs* smiled slightly and told Him: "O You rascal! We're speaking truthfully, and for Your benefit! Give up Your false proud words and quickly return to Your father's abode Nandīśvara! Don't You know the great power of harsh Lalitā, who has destroyed Your masculine fame time and again in this forest?"

When He heard Viśākhā's words, Śrī Kṛṣṇa, feigning pride, again spoke: "Aho! Are you so bold and shameless towards Me, whereas you are My disciples? Hearing your words even this vine-pavillion becomes angry, for how many times has a great abode of attributes like Me not acted as your *guru* by giving you initiation in the Jain-religion in this vine pavillion?"

Stavāmṛta Kaṇā Vyākhyā: In this *stava* Śrīpāda Raghunātha, who is serving the dish of the transcendental Vraja-mellows, describes the joking pastimes of Śrī Rādhā-Mādhava and Their girlfriends, that are full of wonderful erotic mellows. In order to nourish the wonderful sweet flavour of these pastimes Śrī Kṛṣṇa's own pleasure potencies conceive of themselves as others' wives. *parakīya bhāve ati rasera ullāsa* (C.C.) "The extramarital flavour gives more pleasure." Although the *gopīs* are Kṛṣṇa's own *śaktis* and sweethearts, Yogamāyā, who can accomplish the impossible, does not give them that awareness, but makes them think of themselves as other men's wives. Although this awareness is illusory, it is generated by the *cicchakti* (the Lord's transcendental potency) to create a special relish. Śrī Kṛṣṇa Himself follows suit by considering them to be others' wives also. Such special flavours could not have been created if lover and beloved considered themselves to be 'each other's'.

*āmiho nā jāni tāhā nā jāne gopīgaṇa; duhāra rūpa guṇe duhāra nitya hare mana
 dharma chāḍi rāge duhe koroye milana; kabhu mile kabhu nā mile daivera ghaṭana
 ei sab rasa niryāsa koribo āsvāda* (C.C.)

"I (Kṛṣṇa) do not know it, nor do the *gopīs* know it. We always steal Each others' minds with Our qualities and forms. We give up virtuous principles to meet Each other, sometimes We meet and sometimes We don't meet - it is up to Fate. I (Kṛṣṇa as Śrī Caitanya) will relish this essence of *rasa*."

Lalitā is *prakharā*, or harsh. *durlaṅghya vākya prakharā prakhyātā gauravocitā* (Ujjvala Nīlamanī). "A harsh girl finds no opposition to her words in the society of *sakhīs*, and she's the object of everyone's respect." Lalitā looked at Kṛṣṇa with frowned eyebrows when she heard His words, and, understanding this, the other *sakhīs* told Him: "You rascal! There's no need for anymore trickery! We tell You the truth for Your own good: Give up Your false pride and quickly go back to Your own home Nandīśvara! If You stay here, then who will save You from the hands

of harsh Lalitā? Have you forgotten her prowess, with which she repeatedly destroyed Your masculine glories?"

Whenever Kṛṣṇa gets even a little bit out of line Lalitā will yell at Him, saying: "Don't You know me? I am Bhairavī (a turbulent girl, or a manifestation of Durgā-devī)! In front of me even the wind cannot touch Rādhikā's limbs! If You desire Your own benefit, then quickly go away!" Whenever Kṛṣṇa hears Lalitā's words He fearfully backs away. The *sakhīs* are reminding Kṛṣṇa of this and are advising Him to go off to Nandīśvara, lest He gets thoroughly thrashed by *prakharā* Lalitā's words. All the *sakhīs* nourish Śrī Rādhā-Mādhava's tasty erotic pastimes - *sakhī vinu ei līlāra puṣṭi nāhi hoy; sakhī līlā vistāriyā sakhī āsvādoy* (C.C.) "Without the *sakhīs* these pastimes cannot be nourished; the *sakhīs* expand them and relish them". Because each *sakhī* is endowed with her own nature, they can create different waves on the ocean of the *rasika* pastimes of the Yugala, hence it is said: Although Śrī Rādhā-Kṛṣṇa's ecstatic love is self-manifest, it cannot be nourished without the presence and the assistance of the *sakhīs*. For example, although the Lord is all-pervading He cannot nourish His own flavours without the aid of His intrinsic potency (*svarūpa śakti*) -

*vibhur api sukha rūpaḥ sva prakāśo'pi bhāvaḥ kṣaṇam api na hi rādhā-Kṛṣṇayor yā rte svāḥ
pravahati rasa puṣṭim cid vibhūtir ivesaḥ śrayati na padam āsām kaḥ sakhīnām rasajñāḥ* (G.L.10.17)

When Śrī Kṛṣṇa hears the words of *sakhīs* like Viśākhā, His mind reels in topmost ecstasy - *priyā yadi māna kori koroye bhartsana; veda stuti hoite hare sei mora mana* (C.C.) "If My sweetheart chastises Me out of proud anger, that takes My mind away from the prayers by the Vedas." Still, Kṛṣṇa proudly retorted: "How amazing! Although you're all My pupils, you act in such an impudent way! Even the vine-pavillions become angry when they hear your words! They know very well that you are My disciples and I'm Your most qualified, bona fide *guru*, who has initiated you in the Jain-religion so many times in these vine-pavillions!" This can mean two things: First of all, Jain-saints walk around completely naked, and Kṛṣṇa has similarly stripped the *gopīs* many times between these bushes. Secondly, Jain-*dīksā* can mean: A victory in the erotic battle." *jaine kāmakopa viṣayatvaṁ mārajil lokajij jina ityamaraḥ*, in other words: "Between these vines I have often defeated you in Cupid's battle and pacified your erotic agitation."

*ohe dhūrta cūḍāmaṇi, mahā kapaṭera khani, satya kathā bolitechi śuno
śunile hoibe hita, vrajarāja nanda-suta, ihā mithyā vākya noy kono
mithyā kathā kapaṭatā, chāḍiyā e pragalbhatā, nandīśvare koroḥo gamana
yadi bolo yābo keno? tāra uttara boli śuno lalitāra nā jāno vikrama
bārambāra vana madhye, pauruṣa yaśaḥ tyāge, hāsāile sakhīra samāje
viśākhāra kathā yoto, śravaṇete darpe koto, punaḥ kohe nava yuvarāja*

"O crownjewel of rascals! O mine of great deceitful tricks! Listen, we're speaking the truth for Your own good! O son of Vraja's king Nanda, these are not false words! Stop speaking false lies and give up Your bold behaviour! Go back to Nandīśvara! And if You ask: "Why should I go?", then I'll answer You, listen: Don't You know Lalitā's prowess? Time and again she has humiliated You in the assembly of *sakhīs* by forcing You to give up Your masculine pride in this

forest!" When the young prince of Vraja heard all these words of Viśākhā, He proudly replied:"
(3)

tomarā to śiṣya hoiyā, nija lajjā bīja khāiyā, punaḥ punaḥ dhṛṣṭatā koro nā
acetana latā-grha, kathā śuni kruddha seho, āherinī tāhā ki jāno nā
ei latā maṇḍapete, guṇasālī guru rūpe, koto bāra karuṇā koriyā
jaina racita dīkṣā, sabākāre dinu śikṣā, sakale ki giyācho bhuliyā

"Although you are all My pupils, you have now swallowed the seed of your shyness! Don't be so impudent again and again! Even this unconscious vine-cottage becomes angry when it hears your words. Don't you know that it sees everything? Have you all forgotten how many times qualified Me has kindly initiated and instructed you in Jain-religion, as your *guru*, here in this vine-pavilion?" (4)

**ETAN NIŚAMYA LAJJAYĀ KOPAM IVA VIVṚṆVATĪṢU SARVĀṢU PRASAṄGĀNTAREṆA TAM
VIJETUM VIŚĀKHĀ SA-NYĀYAM ĀHA -**

**SVAYAM YO NIRBANDHĀD DHANA VITARAṆAIR LOKA TATIBHIḤ
KAROTY ĀRĀMAṆ YAM SA HI BHAVATI TASYAIVA NIYATAM
IDAM TU ŚRĪ VṚNDĀVANAM AKṚTAM ANYAIR ANUDINAM
SAMĀNAM SARVEṢĀM KATHAM IVA TAVAIVĀDYA BHAVITĀ (5)**

**ITI VIŚĀKHĀ SANYĀYA KATHITAM ĀKARṆYA SADARPAM ABHINAYAM ŚRĪ KRṢṆAḤ
PUNAḤ PRĀHA-**

**AKUṆṬHAM VAIKUṆṬHE DIVI BHUVI CA RASĀYĀM ŚRUTI-GAṆAIḤ
PRAGĪTAM MAN NĀMNĀ VANAM ITI NA YAD VAḤ ŚRUTIM ITAM
NA YUṢMAD DOṢO'SMIN PRABALA MADA GARVOTTARUṆATĀ
TRIDOṢĪ BĀDHIRYAM PRACURAM AKAROD YAT SPHUṬAM IDAM (6)**

All the *gopīs* became angry and ashamed when they heard these words of Kṛṣṇa. Viśākhā, desiring to defeat Kṛṣṇa, then changed the subject and spoke the following reasonable words: "The person who spent money and employed many workers on its construction is the owner of a garden, but Vṛndāvana was never made by anyone, therefore everyone has equal rights here; why do You claim it all for Yourself then?"

Hearing these just words of Viśākhā, Kṛṣṇa spoke again with feigned pride: "In Vaikuṇṭha, in heaven, on earth and in hell the Vedas proclaim that this forest is mine and mention it in connection with My name, too! Have you never heard that? It is clear to Me that three faults have made you deaf: inebriation, pride and youthful beauty!"

Stavāmṛta Kaṇā Vyākhyā: Śrī Rādhikā had become very embarrassed by Kṛṣṇa's mentioning of the Jain-dīkṣā, and thus She became externally angry. What a wonderful movements She makes with Her face and with Her eyes when anger and shame meet in Her!

When Kṛṣṇa sees these *bhāvas* displayed by the embodiment of *bhāva*, He reaches the pinnacle of bliss; actually He only speaks such bold words to relish these wonderfully sweet expressions of His beloved: *ei bhāva yukta dekhi rādhāsyā nayana; saṅgama hoite sukha pāy koṭi guṇa* (C.C.) "When I see these expressions of emotion on Rādhā's face and in Her eyes, I become millions of times happier than when I unite with Her."

Viśākhā then changed the subject, because the subject that Kṛṣṇa brought up to defeat them is an embarrassing subject for a heroine to discuss. Thus she told Him: "O Kṛṣṇa! A person who spends money and employs workers in constructing a garden, is the owner of the place, but Vṛndāvana was never made by anyone; it was spontaneously manifest! Therefore everyone has equal rights here; why do You think that it's only Yours?"

These words of Viśākhā are quite correct, because in the *prakāṣa līlā* (Kṛṣṇa's pastimes as described in Śrīmad Bhāgavata) it is seen that Nanda Mahārāja, on the advise of his older and wiser brother Upananda, shifted his residence from Gokula to the safer Vṛndāvana when different demons caused too much disturbance in Gokula. Kṛṣṇa and Balarāma were filled with ecstatic love when They first beheld the natural beauty of Vṛndāvana. *vṛndāvanam govardhanam yamunā pulināni ca; vīkṣyāsīd uttamā prīti rāma mādhavayor nṛpa* (Śrī Bhāgavata 10.11.36) "O King Parīkṣit! When Balarāma and Mādhava beheld Vṛndāvana, Govardhana, and the bank of the Yamunā, They felt the highest love!" From this example it can be easily understood that the garden known as Vṛndāvana was not made by anyone.

The upright words of Viśākhā thwarted Kṛṣṇa's attempt to establish His sole proprietorship over Vṛndāvana. Still Śrī Kṛṣṇa feigned arrogance to defeat her and said: "Everywhere - be it in Vaikuṅṭha, in heaven, on earth, or in hell - Vṛndāvana is loudly proclaimed to be My abode!" Actually, in the Gopāla Tāpanī Upaniṣad it is said: *tam ekam govindam pañcapadam saccidānanda vigrahaṁ vṛndāvana surabhūruhatalāsīnam satatam sa marud gaṇo'yaṁ paramayā stutyā toṣayāmi*. "I worship that One Govinda, whose *mantra* (Gopāla-*mantra*) consists of five words, whose form is transcendental and who sits under a desire-tree in Vṛndāvana, being constantly praised by the winds." and: *dve vane staḥ Kṛṣṇavanam bhadravanam tayor antar dvādaśa vanāni puṇyāni puṇyatamāni*: "Of the twelve forests of Vraja, Kṛṣṇavana (Vṛndāvana) and Bhadravana are the most auspicious." Both these Vedic statements prove that Vṛndāvana is indeed Kṛṣṇa's abode.

One may ask here: "Isn't this whole discussion about the sovereignty over Vṛndāvana a huge display of prowess and opulence (*aiśvarya*), that hampers the sweetness (*mādhurya*) of Kṛṣṇa's pastimes?" The answer to this is that the love of the people of Vraja is so special in its sweetness, that they do not recognise Kṛṣṇa's divinity even when they see His supernatural powers. *dekhile nā māne kevalāra rīti* (C.C.) If they do not recognise His divinity even after seeing it, then what to speak of after hearing about it? When they see the prowess of their beloved, it only increases their love for Him, rather than diminishing it, and it never creates feelings of awe and reverence in their hearts for Him!

Śrī Kṛṣṇa said: "Although it is loudly announced everywhere that Vṛndāvana is Mine, you have not even heard this. That's no wonder, since inebriation, pride and youthfulness have made you deaf." *vivekahara ullāso madaḥ sa dvividho mataḥ. madhupāna bhavo'naṅga vikriyābharajo'pi ca* (Bhakti Rasāmṛta Sindhu) "There are two reasons why a person can go out of his mind and give up all discrimination - drunkenness or agitation with lusty desires." *saubhāgya rūpa tāruṇya guṇa sarvottamāśrayaiḥ iṣṭa lābhādinā cānya helanam garva irṣyate*

(ibid) "When one ignores others because of having one's desires fulfilled, or because of being fortunate, beautiful, young and qualified, one is called proud." The word *uttama tārūṇya* in the text means fully blooming youth. *nitambo vipulo madhyaṁ kṛśam aṅgaṁ vara dyuti; pīnau kucāv-uru-yugaṁ rambhābhaṁ pūrṇa yauvane* (Ujjvala Nīlamaṇi): "In fully blooming youth the buttocks have become large, the waist slender, the bodily complexion bright, the breasts big and raised and the thighs are tapering like bananas". Kṛṣṇa says: "I understand that you have become deaf because of these three faults (inebriation, pride and youthful beauty). The three physical faults of wind, bile and mucus causes different kinds of defaults like deafness".

**ETAD ĀKARṆYA TIRYAG VILOKAYANTĪ RĀDHĀ SASMITAM UVĀCA-
 AYE CED YAN NĀMNĀNKITAM ITI BHAVET TASYA VIPINAM
 TADĀSMAD VṚNDĀYĀ BHAVATI SUTARĀM EVA KAPAṬIN
 YATO'SYĀ NĀMNAIVA TRIJAGATI JANAIR GĪYATA IHA
 SVAYAM CA ŚRĪ SVĀMIN BATA TU NA HI NĀMNĀ KVACID API (7)
 ITI RĀDHĀYĀḤ SAYUKTIKA VĀK PĪYŪṢA MATTAḤ ŚRĪ KṚṢṆAḤ SASMITAM ĀHA-
 IYAM LAKṢMĪ VṚNDĀD API MADHURA VṚNDA MAMA VADHŪR
 BHAVEN NO CED ĀRĀT SA ŚĀPATHAM IMĀM PṚCCHATA SATĪM
 ŚRUTAU YAD DAMPATYOR NA HI BHAVATI BHEDAS TRUṬIR ATO
 DVAYOR NAU NĀMNAIVA TRI JAGATI JANO GĀYATI VANAM (8)
 ITI ŚRĪ KṚṢṆASYA VĀG AMṚTAM APĪYA RĀDHĀ VṚNDĀM PRATI NĪCAIR ĀHA-
 IDAM VṚNDE SATYAM BHAVATI NA HI KIM VĀ KATHAYA NAḤ
 PURO LAJJĀM HĀ HĀ KATHAM IVA TANOṢI PRIYA GAṆE
 ṚTAM CET TAD ROṢA CCHALATA IVA GACCHA KṢAṆAM ITO
 YATHĀ NĀNĀ VĀDAIR VAYAM IHA JAYĀMAḤ ŚAṬHA GURUM (9)**

Hearing Kṛṣṇa's words, Rādhikā looked in a crooked way and smiled slightly while saying: "Ohe Svāmin! If a thing belongs to the person it is named after, then, O cheater, this Vṛndāvana-forest belongs to our *sakhī* Vṛndā, after whom it was named! All the people in the three worlds, and even You Yourself call this place Vṛndāvana, but no one ever calls this place after You!"

Śrī Kṛṣṇa became inebriated by drinking these nectarean words of Śrī Rādhikā and said with a slight smile: "This Vṛndā, who is sweeter than all the goddesses of fortune, is My wife! If you don't believe that, then you can ask that chaste girl to take an oath on it! In the Vedas it is said that there is no difference between husband and wife, therefore this forest is called after both of us in the three worlds."

After hearing Kṛṣṇa's nectarean words, Rādhā whispered to Vṛndā: "Vṛnde, is this true or not, tell us! Alas! Why are you ashamed to speak to the truth before your dear friends? If this is true, then just go somewhere else, pretending to be angry; then we will somehow be able to defeat this teacher of cheaters in argument!"

Stavāmṛta Kaṇā Vyākhyā: In a transcendental revelation Śrīpāda Raghunātha relishes the very wonderfully sweet flavours of Śrī-Śrī Rādhā-Mādhava's joking conversations. This

endlessly sweet jesting pastime of the Śrī Yugala takes shape before Śrīpāda Raghunātha's eyes in a very beautiful way. Hearing Śrī Kṛṣṇa's joking words Śrī Rādhārāṇī casts a restless glances at His lotus like face and says with a slight smile: "Ohe Svāmin! A thing belongs to the person it is named after! Everybody knows that!" The word 'Svāmin' is here used to say: "Why have You become an object of everyone's ridicule by claiming proprietorship over something which isn't Yours? You should be ashamed of Yourself!" It is a cause of great astonishment to mark here how the Supreme nondual Absolute Truth is relishable within these pastimes and how the *līlā-śakti* causes the supreme Brahman to float away like a log of wood on a current of delicious *rasa*. "Who am I?" This the Lord has forgotten! The Supreme Truth is manifest to the greatest extent when He is with the *gopīs*. *gopāla kāmīnī jāraś caura jāra śikhāmaṇiḥ* (The paramour of the cowherdwomen is the crestjewel of paramours). Śrīmatī Rādhikā says: "O cheater! This forest of Vṛndāvana is named after My *sakhī* Vṛndā; everyone calls it Vṛndāvana, nobody calls it 'Kṛṣṇavana'! Even You call it Vṛndāvana; You also don't call it 'Kṛṣṇavana'!"

Vṛndādevī is the supreme sylvan goddess, the presiding goddess of Vṛndāvana; she constantly maintains the trees, vines, fruits, flowers and *kuñja*-cottages in Rādhā and Mādhava's playground, Vrajavana, therefore this playground is named Vṛndāvana. Although Rādhā and Kṛṣṇa are the presiding deities here, traditionally no-one calls it 'Rādhāvana', or 'Kṛṣṇavana'. Just to defeat Him in argument, Rādhikā reminds Kṛṣṇa of this glorious position of Her girlfriend.

Śrī Kṛṣṇa became inebriated by drinking Rādhā's ambrosial words and jokes and by seeing the sweet movements of Her face and eyes. He smiled and said: "This Vṛndā, who is sweeter than all the goddesses of fortune, is My wife, and if you don't believe My words, then you can ask this chaste girl under an oath!" This means that 'if Vṛndā is too shy to speak the truth openly, you can take the truth from her in this way'.

Actually, Vṛndā is one of the greatest contributors to the perfection of Rādhā and Kṛṣṇa's amorous affairs. She is a *dūtī* (girl-messenger), she's expert in maintaining the *kuñjas*, she's very learned in the scriptures on health and growth of trees and vines (*vrkṣa āyur veda*), all the moving and non-moving creatures in Vṛndāvana are under her control, she is an expert researcher, she arranges for Rādhā and Kṛṣṇa's meetings, and she is steeped in affectionate love for Them. In order to defeat Śrī Rādhārāṇī, Śrī Kṛṣṇa called Vṛndā His wife. Śrī Kṛṣṇa said: "In the Vedas the husband and wife are considered nondifferent from Each other, so when you mention the name Vṛndāvana, you automatically mention My name also."

When She heard Kṛṣṇa's claim, Rādhā whispered to Vṛndā: "O go Vṛnde! Is this true? Tell me everything openly!" When Vṛndā remained somewhat silent, Śrīmatī said: "Why are you shy to speak the truth before your beloved friends? If it is true, then just leave this place on the pretext of being angry at Kṛṣṇa for calling you His wife in front of everyone. If you go now we will be able to defeat that *guru* of cheaters. But if you stay here and you are really His wife, our defeat will be inevitable!"

**IDAM KARṆE TASYĀ NIGADITA VATIṢVĀSU SAHASAM
MRṢĀROṢĀD EṢĀ CALA KUṬILA CILLĪ-KṢAṆA-TATAIḤ
ALAM ŚONAIR ENĪ DRG ATI KUṬILĀḤ PREKṢYA SAKHI TĀḤ
SAGARVE GOVINDA PARIṢADI DADĀV UTTARAM IDAM (10)**

**AYE PADMĀṢAṆḌA VRAJA NAGARA BHAṆḌA VRAJAVANĀD
ITAS TVAM CED ICHE RUCIRA VANARAJATVAM ACIRĀT
SAKHĪ-STHALYĀḤ ṢAṢṬHĪM BHAJA NIJA VADHŪM TAM KILA TADĀ
YATHĀ SĀ TUṢṬYĀ TE BADARA VANARĀJYAM VITARATI (11)**

**TATA ITTHAM TAT SAUNDARYĀDIS TAVA NĀRABHAṬYĀ ŚRĪ GĀNDHARVĀYĀ
VRNDĀṬAVYĀM SVATĀM ARPAYANTĪ TAM UPĀLABHYA SOLLĀSAM PUNAR ĀHA -
YAD ETAD BIMBATVĀL LASATI MUKHAM ASYĀḤ KAMALATO
DRṢOR DVANDVAM CAṆCAT KUVALAYA MRGĀṆĀM IVA CARĀT
UDAṆCAN NĀSĀ-ŚRĪḤ ŚUKA NAVA YUVA TROṬĪ BALANĀL
LASAD BANDHŪKEBHYO'PI RUCI GHATĀRAJYAD ADHARAḤ (12)**

When Śrī Rādhā smilingly whispered this to Vṛndā, doe-eyed Vṛndā pretended to be angry and looked at her girlfriends with red eyes and crooked glances, speaking the following words to arrogant Govinda in the *gopī*-assembly: "Ohe Padmāṣaṇḍa (cowherder of Candrāvalī's girlfriend Padmā)! O clown of Vraja! If You quickly want to become the ruler of a lovely forest, then go to Sakhīsthalī (Candrāvalī's village) and worship goddess Ṣaṣṭhī there. When She is pleased with You, She will make You the ruler of the jujube-forest!"

After this Vṛndā blissfully began to praise Śrī Gāndharvā's (Rādhā's) beauty, establishing Her sovereignty over Vṛndāvana and rebuking Kṛṣṇa by saying: "Vṛndāvana's lotus flowers are the mere reflections or shadows of Rādhā's face, Her eyes are more beautiful than restless blue lotus flowers and deer, Her raised nose is more lovely than the beak of a young parrot and the beauty of Her reddish lips rebuke even the beauty of blooming Bandhūka-flowers."

Stavāmṛta Kaṇā Vyākhyā: By thus speaking with Each other Śrī-Śrī Rādhā-Mādhava cause the stream of the relish of Their mutual feelings to flow on. The waves that arise from the meeting of the ocean of Transcendence with the ocean of Love become manifest through these joking words of Rādhā and Mādhava. The eyes and mind of a spectator are enchanted by seeing big and small waves on an ocean, but he cannot even see or fathom the great depth of that ocean under its surface! In the same way there are vast flavours of *sac cid ānanda* (full transcendence) and *mahā bhāva* (the greatest love) under the surface-waves of the sweet and luscious jokes of Rādhā and Mādhava and Their girlfriends.

After Śrī Rādhārāṇī whispered in her ears with a smiling face, doe-eyed Vṛndā pretended to be angry at the *sakhīs*, casting sidelong glances at them once with red eyes. Seeing the mood in her eyes and on her face Śrīmatī Rādhārāṇī and Her girlfriends understood that Vṛndā had taken their side and was going to give Śrī Kṛṣṇa a just reply. Then Śrī Vṛndā rebuked arrogant Govinda in the assembly of *sakhīs* by calling Him 'Padmāṣanda' and 'Vraja nagara bhaṇḍa'. When they heard these words from Śrī Vṛndā, Śrī Rādhārāṇī and Her *sakhīs* began to laugh. Padmāṣanda means "He who is very attached to Candrāvalī's girlfriend Padmā", and by calling 'Kṛṣṇa Vraja nagara bhaṇḍa' Vṛndā means to say: "Everyone in Vraja is very naive and innocent;

You are the only trickster around here! If You want to gain sovereignty over a lovely forest, then go to Sakhīsthalī and worship goddess Śaṣṭhī there!" Śaṣṭhī means Candrāvalī. In Mukṭā Caritra, Śrī Raghunātha dāsa explains that Govardhana Malla (Candrāvalī's husband) is the first (*prathama*), Bhāruṇḍā (Candrāvalī's mother-in-law) is second (*dvitīyā*), Karālā (Candrāvalī's maternal grandmother) is third (*tṛtīyā*), Śaibyā is fourth (*caturthī*), Padmā is fifth (*pañcamī*) and Candrāvalī sixth (*ṣaṣṭhī*). Vṛndā said: "When goddess Śaṣṭhī, or Candrāvalī, is pleased with Your worship, then she will grant You sovereignty over the jujube-forest. You are a cowherdboy and tending the cows is Your duty! Cowherdboys wander from forest to forest, eating jujube-fruits, and if You become Lord of the jujube-forest all Your desires will have become nicely fulfilled".

Along with rebuking Śrī Kṛṣṇa, Vṛndā also praised Śrī Rādhikā's beauty and sweetness and established Her ownership of Śrī Vṛndāvana, saying: *yad etad bimbatvāl lasati mukham asyāḥ kamalato* "The lotus flowers of Vṛndāvana are nothing more than reflections or shadows of Śrī Rādhā's lotusface!" *mukhollāsaḥ phullam kamala-vanam ullāṅghayati*: (U.N.) "Śrī Rādhā's face defeats the beauty of whole forests of blooming lotus flowers!" If a golden lotus flower would blossom in a sweet lake of nectar, that could be slightly compared to Śrī Rādhā's face. Śrī Kṛṣṇa sometimes mistakes a golden lotus flower for Śrī Rādhā's face:

*jala krīḍā kāle kamalinyeka vipine nilīnā śrī rādhā yad adhi kamalam cumbati harau
sva vaktrābja bhrāntyā hasitam atha nālam sthagayitum hasitvā kāntenādhṛiyata hasitālī parikarā*

(Vṛndāvana Mahimāṃṛta 3,66)

"Once, while playing Her watersports with Kṛṣṇa, Rādhā dove into a forest of golden lotus flowers in the water and Kṛṣṇa began to kiss each and every lotus flower in that forest in search of Her. When Rādhikā saw this She couldn't keep from laughing anymore. The *sakhīs* then also began to laugh and Kṛṣṇa was able to catch His beloved."

Śrī Vṛndādevī said: *dr̥ṣor dvandvam cañcat kuvalaya mṛgāṇām iva cayāt*: "Śrī Rādhā's eyes are even more lovely than restless blue lotus flowers or the deer." *balād akṣṇor lakṣmīḥ kavalayati navyam kuvalayam* (U.N.) "The beauty of Rādhā's eyes forcibly devours the beauty of fresh blue lotus flowers." *indivara vara garava garāsita khañjana gañjana nayanā* (Pada Kalpataru) "Her eyes swallow the pride of the best blue lotus flowers and the Khañjana birds."

*nayana yuga vidhāne rādhikāyā vidhātrā jagati madhura sārāḥ sañcitāḥ sad guṇā ye
bhuvī patita tad aṁśais tena sṛñṭānya 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!" (Govinda Lilāṃṛta 11,100) What can compare to the beauty of these eyes, that bring even Govinda, who is *sac cid ānanda vighraha*, the very form of transcendental bliss, in a state of enchantment?

<i>majhu mukha heri, kuṭila kaṭākha,</i>	<i>bharama bhare sundarī, viśikhe tanu jara jara,</i>	<i>jhāmpai jhāmpalo deho jīvane nā bāndhoi thehā</i>
<i>cañcala nayane,</i>	<i>heri mujhe sundarī,</i>	<i>mucakāyai phiri gelo</i>

toikhone marame,

madana jara upajala,

jivaite saṁśaya bhelo

"When She looked at My face this beautiful girl greatly bewildered Me. Her crooked glances scorch My body and I cannot remain alive....When this beautiful girl looked at Me with restless eyes She smiled at Me, turned around and left. Then Cupid created a fever in My heart and I doubted whether I was alive or not." Then Vṛndā said: *udañca nāsā śrīḥ śuka nava yuga troṭi-balanāl lasad bandhūkebhyo'pi ca ruci ghaṭārajyad adharaḥ* "Her raised nose is more beautiful than the beak of a young parrot, and Her red lips easily defeat the beauty of blossoming Bandhūka-flowers." The beauty of Śrīmatī's nose is described by Śrīla Kavirāja Gosvāmī as follows:

*amusyāḥ śrī nāsa tīla kusuma tūṇo ratipater
adho vaktraṁ pūrṇaṁ kusuma viśikhaś citra mṛgayoḥ
sukha dvārā tasmāt smita caya miñāt te nipatitāḥ
śaravyatvaṁ yeṣāṁ alabhata hareś citta hariṇaḥ*

"Śrī Rādhikā's nose is like Cupid's quiver, filled with arrows made of sesame flowers. When Rādhikā smiles with bowed-down head, the hunter Cupid shoots arrows from this quiver to pierce the deer of Hari's mind". (Govinda Līlāmṛta 11.98) And of the beauty of Her lips it is said:

*bandhor harer jivatayāsyā tat tā premno bahir bimbatayā tathāsyā
rādhādharaṣṭhāv iti bandhujīva bimbau svayaṁ tan nahi sāmyam ābhyām*

"Rādhā's lips are known as *bandhu jīva* and *bimbādhara*, because they are the life (*jīva*) of Rādhā's friend (*bandhu*) Śrī Kṛṣṇa, and Her love for Kṛṣṇa is reflected (*bimba*) in them, so they are known as *bimbādhara*. Therefore they cannot be compared with Bandhujīva-flowers and Bimbafruits!" (Govinda Līlāmṛta 11,78)

**AYE DANTĀḤ KUNDĀVALI KARAKA BĪJĀDI RACANĀD
API SPHĪTĀ GĪTĀḤ KUMUDA VANATO'PI SMITA LAVAḤ
ŚRUTI DVANDVAṀ MUÑJĀ LALITA GUṆAPUÑJĀD API PUNAR
LALĀTODYAL LAKṢMĪḤ SUBHAGA BAKA PUṢPĀD ATITARĀM (13)
CALAC CILLĪ VALLĪ BHRAMARA VARA PAṆKTER API TATAḤ
SPHURAJ JAMBŪ PAKKA PRACURA PHALATO'PY ETAD ALAKAḤ
KACOLLĀSAḤ SPHŪRJAN MADA ŚIKHI ŚIKHAṆḌĀD API MADHAU
PIKOTTĀNA DHVĀNĀD API PARAM UDĀRĀM MRDU VACAḤ (14)**

"Aho! Śrī Rādhā's row of teeth are more beautiful than Kunda-flowers or pomegranate-seeds, Her smile shines brighter than a whole forest of white lilies, Her ears are even more praiseworthy than the lovely strands of *muñja*-grass, Her forehead is more enchanting than Baka-flowers, Her restless vine-like eyebrows are looking

nicer than swarms of the greatest bumblebees, Her hairlocks blacker than ripe Jambū-fruits, Her braid is more enchanting than the tail of a drunken peacock, and Her soft voice is sweeter than the cooing of a cuckoo in the spring!"

Stavāmṛta Kaṇā Vyākhyā: While describing Śrī Rādhā's *rūpa mādhuṛī*, Śrī Vṛndā-devī shows here how obviously and naturally Vṛndāvana's fruits, flowers, trees, vines, animals and birds are the reflection or expansion of Śrī Rādhā's original beauty and sweetness, and how Vṛndāvana therefore automatically belongs to Her. Her teeth are shining brighter than Kunda-flowers or pomegranate-seeds:

*kundākṛtir hira rucir vicitrā śrī rādhikāyā rada kira rājih
yā nitya kṛṣṇādhara bimba mātra svādena lebhe śikharac chabītvam*

"Rādhikā's parrot-like teeth are shaped like Kunda-flowers and colored like diamonds. These parrots always relish the Bimbafruit-like lips of Śrī Kṛṣṇa, from which they attain the colour of ripe pomegranate-seeds!" (Govinda Līlāmṛta 11, 81) Śrī Rādhā's slight smile is even whiter than a whole forest of lilies. Śrī Kṛṣṇa dāsa Kavirāja writes that Śrī Rādhā's smile is brightly white like some extraordinary flower:

*harer guṇāli vara kalpavallyo rādhā hṛd āramam anu praphullāḥ
lasanti yā yāḥ kusumāni tāsāṃ smīta 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?" (Govinda Līlāmṛta 11,88) Even the slightest smile of Śrī Rādhikā destroys the patience of Śrī Kṛṣṇa, who is full transcendental bliss personified. Kṛṣṇa says: *āḍa nayane iṣat hāsiyā ākula korolo more* "When She slightly smiles at Me with squinted eyes, She upsets Me." Rādhā's eyes are more praiseworthy than the curly blades of Muñjā-grass.

*hari nayana cakora prītaye rādhikāyā mukha śaśinam apūrvam pūrṇam utpadya dhātā
nayana hariṇa yugmaṃ nyasya tasmin sulolaṃ nyadhita tad avaroddhum pārsvayoḥ karṇa pāsau*

"The Creator created Śrī 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." (Govinda Līlāmṛta 11,92) It is not possible to understand Kṛṣṇamayī (Rādhā) without bringing Her in connection with Kṛṣṇa. Again, Her forehead is more enchanting than even the halfmoon-shaped Baka-flowers.

*rādhālikam cillyalakāli mañjulaṃ navendulekhā madahāri divyati
uparyadhaḥ ṣaṭpada pāli veṣṭitaṃ yathā navam kāncana 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." (Govinda Līlāmṛta 11,106) Śrī Rādhā's restless vine-like eyebrows are more beautiful than clusters of blackbees: *yāhā yāhā bhaṅgura bhān vilola; tāhā tāhā uchalai kālindī hillola* "Wherever She moves Her eyebrows, there the waves of the Yamunā swell." *bhāṅka bhaṅgima thori janu; kājare sājalo madana dhanu* "She makes slightly crooked gestures with Her eyebrows, that are anointed with eyeliner and resemble Cupid's bows." In this way the Mahājanas have described the beauty of Śrīmatī's eyebrows in different ways. Her curly locks are even blacker than ripe Jambū-fruits (rose-apples). The beauty of Her curly locks had been described before. Again it is said in Govinda Līlāmṛta (11,111):

alaka madhupa mālā bhāti yā rādhikāyā mukha kamala madhūli pāna lubdhopariṣṭāt
nayana hariṇa yugmārodhanāyāghaśatoror madana mṛga yūnāsau lambhitā bāgurātvam

"Śrī Rādhikā's bee-like locks become eager to drink the honey of Her lotuslike face, above which they reside. The hunter Cupid has placed them as a net to catch Kṛṣṇa's deer-like eyes." Rādhikā's hairlocks are not only as black, but also as round (curly) as ripe Rose-apples. Again, Her braid is even more charming than the tail of an intoxicated, lusty peacock:

vilāsa visrastam avekṣya rādhikā śrī keśapāsam 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, fearing that the luster of their feathers and tails is defeated!" (Govinda Līlāmṛta 11,116) Kṛṣṇa says: *aiche sukeśini hām nāhi pekhi; cita murati kiye rahalahi lekhi* "I've never seen a girl which such beautiful hair. Her form remains drawn within My mind." Śrī Rādhā's beautiful, soft voice is more beautiful than the sweet singing (*kuhū kuhū*) of the cuckoos in the spring. The cuckoos' voices become very sweet and beautiful in the spring from drinking the harsh from the mango-buds, but Śrī Rādhā's soft voice is even sweeter than that! Śrī Kṛṣṇa says in Ujjvala Nīlamanī:

suvadane vadane tava rādhike sphurati keyam ihākṣara mādhuri
vikalatām labhate kila kokilāḥ sakhi yayādyā sudhāpi mudhārthatām

"O Fairfaced Rādhike! When they hear the wonderful sweet words emanating from Your beautiful mouth even the cuckoos are upset, and even the sweetness of nectar becomes worthless!" Śrī Kavirāja Gosvāmīpāda has written:

premājya narmāli sitā rasāvalā mādhvīka manda smita candra samyutā
asyā mṛṣerṣyā maricānvitādbhutā vāṇi rasālollasatiśa tṛptidā

"Śrī Rādhā gives joy to Her Lord with Her amazing words that are flavoured with the *ghī* of love, the sugar of humour, the honey of Her flavours, the camphor of Her smile and the black pepper of Her false envy." (Govinda Līlāmṛta 11,86)

**NITAMBAḤ ŚAILĀNĀM API VIPULA BHĀRĀD ATI GURUḤ
KUCAU TUṄGAU BILVĀDIKA PHALA KULĀD APY ATI-GHANAU
BHUJĀ-YUGMAṀ BHRĀJAD VRATATI TATITO'PĪHA LALITAM
LALĀMA ŚRĪ ROMĀVALIR API BHUJAṄGĪ TATI RUCEḤ (15)**

**VARORU RAMBHĀLI KRAMA RACANA JRMBHĀD API GATIR
MARĀLĪ PĀLINĀM API CALANA RAṄGĀN MRDUTARĀ
PADA DVANDVAṀ PHULLA STHALA KAMALA VṚNDĀD API SADĀ
VADĀNYATVAṀ KALPADRUMA NIKARATO'PI VRAJAPURE (16)**

Śrī Rādhā's buttocks are heavier than mountains, Her raised breasts are more firm than Baelfruits, Her arms are more tender than vines, Her body-hairs are more beautiful than female snakes, Her tapering thighs are more enchanting than banana-trees, She walks more slowly and elegantly than a flock of female swans and Her lotus feet are softer than blooming landlotuses and more generous even than the wishyielding trees in Vrajapura."

Stavāmṛta Kaṇā Vyākhyā: Śrī Vṛndādevī continues to describe the incomparable sweetness of each of Śrī Rādhā's limbs. While describing the enormity of Śrīmatī's buttocks Śrī Vṛndā said: "Śrī Rādhikā's buttocks are even heavier than mountains". Where have they gotten that weight from? Śrīla Kavirāja Gosvāmīpāda writes in Govinda Līlāmṛta (11,62):

*asyā nitambo stanayor daridrayoḥ sandhiṁ vidhāyāhṛta madhya sampadoḥ
paścād vidhir vikṣya kalim pralubdhayoś cakāra sīmāṁ trivali cchalena kim*

Śrī Rādhikā's buttocks and breasts were first poor, then they teamed up and stole the volume of Her waist (when She attained puberty). After that, though, they still quarreled out of greed. Seeing this, did the Creator divide them with the three lines on Her belly as a frontier to stop the quarrel?" Because of its size these buttocks are also compared with the bank of the Yamunā:

*rādhā śroṇir iyaṁ samā na pulinaih satyā kaver gīr iyaṁ
yad veṇī yamunā tad eva pulinaṁ kāñcī marāli tatiḥ
no cet tatra harer mano naṭavaraḥ śrī rāsa lāsyam katham
svābhir vṛtti sakhi naṭibhir aniśam kurvann na viśrāmyati*

"Arent the words of a poet who says that Rādhā's buttocks are like the bank of the Yamunā, true? Certainly they are true, for Her braid, that reaches down to Her waist, is like the Yamunā and Her sash of bells sings like the swans in the Yamunā. If not, then why would Kṛṣṇa's mind, the best dancer, or His mind's girlfriends, the dancing girls of His desires always dance the Rāsa there, without ever resting?" (Govinda Līlāmṛta 60)

Śrī Rādhā's breasts are raised and firm like Bael-fruits. The great poet Vidyāpati sang:
girivara guruyā payodhara paraśīte gīma gaja motima hārā; kāma kambu bhari kanayā sambhu

pari dhārata suradhunī dhārā "Her breasts are as heavy as the greatest mountains and they are touched by elephant-pearls that hang on a string from Her neck. Her neck thus resembles Cupid's conchshell that showers Her breasts, that resemble Śiva-liṅgas, with heavenly Gaṅgā-water in the form of the pearls from this necklace." *urahi añcala jhāṁpi cañcala ādha payodhara heru; pavana parābhava śarada ghana janu bekata korolo sumeru* "When the wind removes Her veil it reveals half of Her breasts, that defeats the revelation of the large golden Sumeru-mountain after the wind has blown away the autumnal clouds (the blue veil)." Śrī Kavirāja also compares Rādhikā's breasts with Bael-fruits in Govinda Līlāmṛta (11.69): *kṛṣṇotphulla tamāla veṣṭana paṭur bilvat kucādhah phale rādhā bāhu late ime kara yuga śrī pallave divyataḥ* "Rādhā's arms are not golden lotusstems, but the ropes of Cupid that expertly clasp around Hari, who is like a blooming Tamāla-tree who holds Her baelfruit-like breasts and sproutlike hands."

Śrī Rādhā's arms are more tender than beautiful vines. These vine-like arms have already been described. Śrīla Prabodhānanda Sarasvatī has written in Sangīta Mādhava: *maṇi keyūra lalita balayāvali maṇḍita mṛdu bhujā vallim*: "Śrī Rādhikā's tender vine-like arms are decorated with jewelled armlets and bangles." Śrīmatī's hairs are more beautiful than lustrous female snakes. Śrīla Rūpa Gosvāmī writes in Cāṭu Puṣpāñjalī: *romāli bhujagī mūrdhna ratnābha taralāñcitām*: "Śrī Rādhā's hairlines are like a female snake, and the locket in the middle of Her necklace (hanging on Her breasts, inbetween which these hair-lines are) is like the jewel on the hoods of this snake." When Kṛṣṇa sees these hairlines, that are like female snakes, He becomes very agitated. Śrīmatī's thighs are even more charming than banana-trees:

*svasthityaiva stambhita svarṇa rambhā stambhārambhe divyato'syā sujaṅghe
dhātṛānaṅgoṣṇārta kṛṣṇebha śita cchāyā-śālā stambhatām lambhite ye*

(Govinda Līlāmṛta 11,55)

"Śrī Radhika's nice thighs shine like stunned golden bananas, or the foundation pillars of a shading house, placed by the Creator to give soothing shade to the Kṛṣṇa-elephant who is heated with lust." Śrī Rādhikā walks even slower than a flock of swan-queens. Govinda dāsa sings: *komala caraṇa, calita ati manthara, utapata bāluka belo; heraitē hāmāri, sajala dīṭhi paṅkaje, duhu pāduka kori nelo* "She walks very slowly, Her feet throwing up the sand. She looks at me with tear-filled lotus-eyes and I bring Her both Her shoes". Śrī Prabodhānanda Sarasvatī writes in Sangīta Mādhava: *mada karirāja virājad anūttama calita lalita gati-bhaṅgim* "Her lovely gait is incomparable, not even to the mad king of elephants." Her lotus feet are even softer than landlotuses and more generous than wishyielding trees. *yāhā yāhā aruṇa caraṇa colo coloi; tāhā tāhā thala kamala dala khalai*: "Wherever She places Her red footsoles, there the lotuspets open." Kṛṣṇa sings: *caraṇa yugala, o thala kamala, ālatā rañjita tāya; mujhu mana tāhe, kāhe nā bhulabo, madana murachā pāy* "Her lotus feet are like land-lotuses that are anointed with red footlac. My mind can never forget them, they make even Cupid faint!" Nothing can compare to Śrī Rādhā's lotus feet:

*yaṅ kāntyā lavaṇāc chriyaḥ kīsalaye yā pallavākhyām nyadhāt
padmākhyām naline vidhāya malinī bhāvaṁ nīśā kokavat
śokāt kokanadābhīdhām vilapanai raktotpale cety asau
sā rādhā bhūvi tat pada dvayam idam kenopameyaṁ bhavet*

(Govinda Lilāmṛta 11, 52)

"The luster of these feet is cutting down the pride of beautiful fresh soft red lotuspetals, therefore their fresh sprouts are known as *pallava*. The lotus (or *nalini*) is known as *padma* because it is contaminated (*pada* means position and *mala* means dirt); and the red lotus flower is called *Kokanada* because it sadly wails (*artanāda*) at night like a *Cakravāka* (*koka*) bird. So when lotus flowers have all these shortcomings, then how can we compare Rādhā's feet with them?" In Vraja these feet are more generous even than the *kalpavṛkṣa*. The *kalpavṛkṣa* can give the applicant all kinds of temporary happiness, but Śrī Rādhā's lotus feet are called *prema kalpavṛkṣa*; they bestow the wealth of *prema* on mere sight. Śrī Prabodhānanda Sarasvatī compared even a single speck of dust that sticks to these lotus feet to a *kāma-dhenu*, a wish-yielding cow: *bhāvotsavena bhajataṁ rasa kāmadhenuṁ taṁ rādhikā caraṇa reṇum ahaṁ smarāmi* (Rādhā Rasa Sudhānidhi - 5). "I remember Rādhikā's footdust, that is like a wish-yielding cow that grants the perfection of *rasa* to anyone who worships them with a festival of ecstatic love."

**DR̥ṢOḤ PREMNĀ ŚASVAT KṢARAD AMṚTA NIḤSYANDA VITATIS
TATHĀ SVEDA STOMAḤ KANAKAJAYI VARṢMA PRAPATITAḤ
MANOGAṄGĀ KR̥ṢṆĀ VIVIDHA SARASĪ VṚNDA VICALAT
PRAVĀHĀD APY UCCAIḤ PULAKA UTA NĪPA STAVAKATAḤ (17)**

**ALAM GANDHA SNIGDHĀ KANAKA GIRI VANDYĀ DYUTIR API
SPHUṬAT PHULLAC CAMPĀVALI KANAKA YŪTHĪ NIVAHATAḤ
API BHRĀJAD VAKṢAḤ STHALAM ATULA SIMHĀSANA KULĀD
API BHRĀMYAN NETRĀ KRAMAṆA NAṬANAM KHAÑJANA GAṆĀT (18)**

"The streams of love-tears that constantly flow from Her eyes like streams of nectar, and the sweatdrops that melt from Her beautiful body, whose luster defeats the glories of gold, are both greater than the streams of the Mānasa Gangā, the Yamunā and different other lakes. Her ecstatic goosepimples defeat the charm of clusters of Kadamba-blossoms, Her bodily luster is praised even by the golden mountains, Her body is even more smooth and fragrant than blooming Campaka-flowers and golden Yūthī-flowers, Her breasts are more splendid than matchless lion-thrones, and Her restless eyes are even more charming than dancing wagtailbirds."

Stavāmṛta Kaṇā Vyākhyā: By describing *premamayi* Śrī Rādhārāṇī's ecstatic *sāttvika* symptoms, such as shedding tears, perspiring, and horripilating, Vṛndādevī establishes Rādhikā's ownership of the rivers and lakes of Vraja like Mānasa Gangā and the Yamunā, as well as the Kadamba-trees. Because She is endowed with *mahā bhāva*, all the ecstatic symptoms are fully blazing (this is called *sūdhīpta sāttvika bhāvas*) in Her. Śrīla Rūpa Gosvāmī writes in *Bhakti*

Rasāmṛta Sindhu *sarva eva parāṁ koṭi sāttvikā yatra vibhrati* "When the *sāttvika bhāvas* are fully blazing, they reveal all ecstatic symptoms to the utmost degree". *premamayī Śrī Rādhā* constantly sheds streams of nectarean tears. Regardless of whether She is united with Kṛṣṇa or separated from Him, tears flow from Her eyes like torrents of rain in the monsoon-season (the Śrāvaṇa-month). *harṣa roṣa viśādāḍair āsru netre jalodgamaḥ harṣaje'sruni śitatvam auṣṇaṁ roṣādi sambhave* "Tears shed out of joy, anger or sorrow are called *āsru*. Tears of joy are cold, and tears of anger or sorrow are warm". Perspiration is another *sāttvika bhāva*. *svedo harṣa bhaya krodhāḍijaḥ kledakara stanoḥ*. "Perspiration is moist on the body, which is caused by joy, fear or anger". The tears and sweatdrops that emanate from Śrīmatī's divine body are more beautiful than all the ponds, lakes and rivers of Vraja, such as Pāvana Sarovara, Kusuma Sarovara, Mānasa Gaṅgā and the Yamunā, and Her ecstatic goosepimples are more beautiful than Kadamba-blossoms.

*svedair darśita durdinā vidadhatī vāṣpāmbubhir nistr̥ṣo
vatsī raṅgaruhālibhir mukulinī phullābhir āmulataḥ
śrutvā te muralīm tathābhavad iyaṁ rādhā yathārādhyate
mugdhair mādḥava bhārati pratikṛtir bhrāntyāḍya vidyārthibhiḥ (U.N.)*

Once, Śrī Rādhikā went out to meet Kṛṣṇa at forenoon when She suddenly heard the song of His Muralī-flute, and wonderful *sāttvika* ecstasies appeared on Her body. A *dūtī* then quickly came to Kṛṣṇa and told Him: "Oh Mādḥava! When Rādhikā heard Your flutesong, She began to perspire so much that She created a bad (rainy) day with uninterrupted torrents of sweatdrops. The stream of Her tears quenched the thirst of the female calves, and the ecstatic goosepimples on Her limbs made students think that She was Sarasvatī-devī, the goddess of learning, so they began to offer oblations to Her (here the symptoms of becoming stunned and pale are described)". In this present age of Kali Śrīman Mahāprabhu appeared, accepting the feelings of Śrī Rādhā, and displayed wonderful *sāttvika* ecstasies simultaneously. His dancing before the chariot of Lord Jagannātha is described as follows:

*uddaṇḍa nṛtye prabhura adbhuta vikāra; aṣṭa sāttvika bhāvodaya hoy sama kāla
māṁsa braṇa saha roma vṛnda pulakita; śimulira vṛkṣa yeno kaṅṭake veṣṭita
ekeka dantera kampa dekhite lāge bhaya; loke jāne danta sab khasiyā paḍoya
sarvāṅge prasveda chuṭe - tāte raktotgama; jaja gaga jaja gaga gadgada vacana
jala yantra dhārā yeno bohe āsru jala; āṣa pāṣa loka yoto bhijilo sakala
deha kānti gaura kabhu dekhiye aruṇa; kabhu kānti dekhi yeno mallikā puṣpa sama
kabhu stabdha kabhu prabhu bhūmite poḍoy; śuṣka kāṣṭha sama hasta pada nā coloy
(C.C. Madhya 13)*

"During His powerful dancing the Lord showed wonderful transformations. All eight *sāttvika* ecstasies rose in Him simultaneously. He got blisters in His flesh and the pores of His skin erupted in horripilation, so that they resembled a Śimuli tree studded with thorns. His teeth flapped in a terrifying way, making the people think that His teeth were falling out. Sweatdrops emanated from all of His limbs, mixing with blood and He could only stutter *gaga jaja gaga jaja* (meaning to say Jagannātha, Jagannātha). Tears splashed out of His eyes like fountains, moistening the people all around. Sometimes His golden luster turned red and

sometimes it resembled jasmine-flowers. Sometimes the Lord was stunned and sometimes He fell to the ground. His hands and feet did not move anymore, as if they were made of wood." Śrī Rādhikā's bodily luster is praised even by the golden mountains; She shines even brighter than molten gold. The whole of Vṛndāvana is illuminated by this golden aura. *nava campaka gaura kāntibhiḥ kṛta vṛndāvana hema rūpatām* (Saṅgīta Mādhava). *gātre koṭi taḍic chabi* (Rādhā Rasa Sudhānidhi) "Her body shines like millions of lightning strikes." But this loving splendour is not blinding, rather it soothes the eyes. Śrī Rādhā's body is even more pleasing and fragrant than blooming Campaka-flowers and golden Yūthika-flowers. Is there any comparison in this world to Her bodily fragrance, that maddens even *rasa rāja* Mādhava? One of Śrī Rādhā's holy names is *gandhonmādita mādhavā*, She who maddens Mādhava with Her exquisite odour." Mādhava simply praises the direction where Śrī Rādhā's divine fragrance comes from, saying: "O direction! Show Me My beloved!", and He praises the wind that carries Rādhā's bodily fragrance, saying: "O Wind! Your name *gandhavaha* (carrier of fragrance) is a succes! Blessed you are, that You can carry Rādhikā's bodily fragrance!"

Again, Śrīmatī's breasts are more charming than matchless *simhāsanas*, that can only be beautiful when the king of Śrī Kṛṣṇa's mind sits on it. Śrī Rādhā's wandering eyes are more charming than the dancing of the Khañjana birds in restlessness. In his Vilāpa Kusumāñjali (verse 42) Śrīpāda has written:

*yat prānta deśa lava leśa vighūrṇitena baddhaḥ kṣaṇād bhavati Kṛṣṇa karindra uccaiḥ
tat khañjarīta jayi netra-yugaṁ kadāyaṁ saṁpūjayiṣyati janas tava kajjalena*

"With even the slightest movement of Your eyes You immediately tightly bind down the king of elephants Kṛṣṇa. When can I worship these eyes, that defeat the Khañjana birds in restlessness, with eyeliner?" The great glory of Śrī Rādhikā's eyes is that they capture even the world-enchanter, Śrī Kṛṣṇa. When Kṛṣṇa falls in love with Her, He tells a friend:

*sajani! yāite pekhalum rāi
mujhe heri sundarī, bharamahi cañcala, cakita camaki coli yāy
pada dui cāri, coloi vara nāyarī, rahalo nimikha śara jori
kuṭila kaṭākha, kusuma śara varīṣaṇe, saravasa leyalo mori
majhu mana yaśa guṇa, sudhi mati sādhasa, lei cololo sab bālā
govinda dāsa, kohoi ab mādhasa, japatahi tuyā guṇa mālā*

"Dear friend, I went to see Rādhā, but when this beautiful girl saw Me, She became very restless and went away in a startled mood. This excellent heroine took two or four steps, but then She stopped for a moment and showered Me with Her glances, that were like Cupid's floral arrows that took everything away from Me! This girl away My mind, My fame, My qualities, My pure intelligence and My saintliness, and then went off". Govinda dāsa sings: "Now Mādhava is doing *japa* on the *mālā* of Your attributes!"

**PARAM CĀSYĀDĪNĀM VIKASANABHARĀDEṢU KILA SA
KVACIN MĀNĀN MLĀNER BATA BHAVATI SAIVAIṢV IHA YATAḤ
ATO'SYĀŚ CHĀYAIVA SPHUṬAM AṬAVIR ITTHAM KHALU BHAVET**

KATHAṄKĀRAM ŚVĀMIN BHAVATU BHAVATAḤ SĀMPRATAM IYAM (19)

API CA-

**MUKHĀDĪNĀM PADMĀDIKA PURU PADĀRTHĀḤ SAMA RUCAḤ
PRAPANNĀḤ SĀRŪPYAM YAD ATI VILASANTI SPHUṬAM ATAḤ
AJĀṆḌE VIKHYĀTĀ PRAKṚTI MADHUREYAM SAMA GUṆĀ
TATAḤ ŚRĪ RĀDHĀYĀḤ PRAKAṬAM AṬAVĪYAM PRIYA SAKHĪ (20)**

**VIRĀJAC CHĀYĀTVE PRAKAṬATARA SĀRŪPYA BALANĀT
SAKHĪTVE"PI KRĪḌĀSPADAM AṬAVIR EṢĀ RASAMAYĪ
SADAITASYĀ EVA VRAJABHUVI BHAVATY EVA SUTARĀM
YATAŚ CHĀYĀ SAKHYOḤ SPHURATI NA HI BHEDAḤ KVICID API (21)**

"Listen to another reason why Vṛndāvana is Rādhikā's reflection: Whenever She is angry Her face dries up, and then the lotus flowers also wilt. It is obvious that this forest is Rādhā's shadow, therefore, O Svāmin! How can You claim that this forest is Yours? Furthermore, the lotuses and other flowers have attained the same luster as Rādhā's. By taking shelter of Her different limbs they have attained forms equal to Hers. In this world this forest is known to be as naturally sweet and qualified as Śrī Rādhā is; it is manifest from Śrī Rādhā and it is Her dear girlfriend. This delicious forest is Rādhā's shadow and it is manifest in the same form as Hers. Because it is Her playground it is also Her girlfriend. Therefore this forest in Vrajabhūmi is only Rādhā's, for no one sees difference between a girl and Her shadow, or a girl and Her girlfriend."

Stavāmṛta Kaṇā Vyākhyā: In a transcendental vision Śrīpāda Raghunātha, in his form of Tulasī Mañjarī, relishes the words emanating from Śrī Vṛndā-devī's mouth and is narrating them. Śrī Vṛndā has previously stated that all objects in Vṛndāvana are reflections of Śrī Rādhā and now she provides some logical arguments and solid evidence for this. She gives irrefutable evidence for the fact that all objects in Śrī Vṛndāvana are the reflections or shadows of Śrī Rādhā - When Śrī Rādhā is angry all the lotuses and other flowers of Vṛndāvana wilt. All of Śrī Rādhā's activities are meant to please Śrī Kṛṣṇa. Śrīmatī's *rasamaya māna* is just another astonishing ingredient to delight Śrī Kṛṣṇa. *priyā yadi māna kori koroye bhartsana; veda stuti hoite hare sei mora mana* (C.C.) "When My sweetheart angrily chastises Me then that takes My mind away from the reverential praises of the Vedas." *Māna* is a novel and wonderful magic trick. The Nāyaka is eager at every moment to see the sweet face of His pouting sweetheart, that she covered with Her veil out of pride. Still the mobile and immobile creatures of Vṛndāvana all wilt when they see Mānamayī's wilted face. Vṛndā and others personally witness Śrī Rādhikā's *māna* (pique):

*avanata vayani dharaṇi nakhe lekhi; ye kohe śyāma nāma tāre nāhi pekhi
aruṇa vasana porī vīgalita keśa; ābharaṇa tejala jhāmpala veśa
nirasa aruṇa kamala vara vayani; nayana lore bohi yāoto dharaṇi
aichana samaye āolo vanadevī; kohoye coloho dhani bhānuka sevi*

"She held Her head down and marked the soil with Her toenails, unwilling even to look at anyone who pronounces Śyāma's name. Her loosened braid fell over Her red *sārī* and She took off Her ornaments. Her face was like a wilted red lotus flower and tears streamed from Her eyes onto the ground. At that time the sylvan goddess (Vṛndā) came there and said: "Come, my girl, serve the sun (by doing *pūjā*)!", but She remained sitting there with lowered head, without giving an answer. Vidyāpati says: "He has gone away."

Śrī Vṛndā-devī again spoke: "All the objects of Śrī Vṛndāvana, like the lotus flowers, have taken shelter of Śrī Rādhā's limbs, such as Her face and have thus attain *svārūpya* with Śrīmatī's each and every limb. *svārūpya* means equal forms. Actually all mobile and immobile objects in Vṛndāvana are transcendental, there are no dull material objects there, made of the five main elements. Although they are *premamaya svarūpa*, they appear to the naked eye as worldly objects made of the five main elements. Śrī Vṛndā said: "They are radiating extraordinary luster and beauty because they have attained *svārūpya* with *premamayī* Śrī Rādhā (there is nothing as sweet in the world as love. It makes even the Lord, who is imperceptible by the material senses, greedy). Because Vṛndāvana has attained *svārūpya* with *premamayī* Śrī Rādhā it is called **naturally sweet**, and it has become world famous as Śrī Rādhā's **priya sakhī, who is as qualified as She is**. Even Śrī Kṛṣṇa sees Śrī Rādhā in Vṛndāvana's wealth of beauty. It is described in Govinda Līlāmṛta (6. 20-25):

*sva ramaṇa sahitānām veṇu nādāhṛtānām tṛṇa kavala mukhānām cañcalālokanāni
harir atha hariṇīnām vikṣya rādhā kaṭākṣaiḥ smṛti patham adhirūḍhair vivyathe viddha marmā
preṃṇā'nṛtyat phulla mayūrī tati yuktaḥ kṛṣṇālokān matta mayūra vraja ārāt
snigdhe rādhā keśa kalāpe rati mukte yat sat piñchair āśu murāreḥ smṛtir āsīt
mada-kala kalaviṅki matta kādambikānām sarasi ca kala-nādaiḥ sārāsānām priyāyāḥ
balaya kaṭaka kāñcī nūpurodyat svanormi bhrama culukita citto'bhyāgatām tām sa mene
upari capala bhṛṅgaṃ padma mīṣat prakāśam vara parimāla pūram śaśvad ālokya Kṛṣṇaḥ
smita śabala kaṭākṣam padma-gandham priyāyā mukham idam iti mattvā tām upetām viveda
rucaka karaka bilvair nāgarāṅgaiḥ supakkaiḥ prati diśam anudṛṣṭair harṣa tarṣākulo'sau
sapadi lasad uroja bhrāntiḥ sambhrānta cetā vapuṣa iha vibhutvaṃ rādhikāyāḥ śaśanke
yato yataḥ patati vilocanam hares tatas tataḥ sphurati tad aṅga saṃhatīḥ
na cādbhutaṃ tad iha tu yad vrajāṭavī mude harer alabhata rādhikāmatām*

"When Hari saw the restless eyes of the does that were grazing with their bucks, coming close to Him, being attracted by the sound of His flute, the remembrance of Rādhā's glance appeared in His mind. This gave pain to His heart. When the peahens saw Kṛṣṇa they approached Him and began to dance, intoxicated with love for Him. Seeing their tails, Murārī remembered Rādhā's smooth braid, loosened after Their loveplay. The sounds of intoxicated Cātakī-birds in a nearby lake reminded Kṛṣṇa of Rādhā's bangles, the warbling of the swans of Her sash of bells and the songs of the cranes in that lake of Her anklebells. Thus He was deluded into thinking that His beloved had come. Staring at the restless bees on the slightly blooming, nicely fragrant lotus flowers, Kṛṣṇa thought that it was His beloved's smiling fragrant lotusface with Her sidelong glances. This made Him think that She had come. Looking all around Him, Kṛṣṇa became thirsty from seeing the ripe Rucakas, pomegranates, Baelfruits and

oranges, joyfully imagining them to be the beautiful breasts on Śrī Rādhikā's body. Wherever Hari cast His glance, He saw reminders of Rādhikā's body. This is not so amazing, for Vṛndāvana had taken Her form just for His pleasure."

Finally Śrī Vṛndā said: "O Śrī Kṛṣṇa! So You see that this *rasamayi* Vṛndāvana is clearly Śrī Rādhā's shadow. It is Her girlfriend because it is Her playground. Hence only She, and no one else has sovereignty there! A shadow cannot live without its original body, rather it has no existence without the body; there's no difference between a form and its shadow. A girl is also nondifferent from Her girlfriend; if there was any difference, there could be no friendship between them. In all cases it is proven that Vṛndāvana belongs to Śrī Rādhā!"

**ADO VṚNDĀ NĀNDĪ STAVA RASABHARAIḤ POṢITA VAPUḤ
ŚRĪYĀ PŪRṆE GHŪRNAT SMARA NAṬANA TRṢṆA TARALITE
AHO RĀDHONMĪLAN MANASIJA MAHĀ NĀṬAKA NAṬĪ
NAṬĀCĀRYE TASMIN NAṬITUM IVA DRṢṬĪM SAMATANOT (22)**

**VIŚĀKHĀ TU SNEHA SNAPANA KṚTA ROMĀÑCA VILASAT
VAPUS TĀM ĀLIṄGYA STAVA RACITA HRĪ ŚRĪ SMITA VṚTĀM
SAHĀSAM DṚC BHAṄGYĀ GIRIDHARAM UPĀLABHYA SAHASAM
VINODAIR VṚNDĀYĀḤ ŚIRASI SUMANO VṚṢṬIM AKAROT (23)**

Aho! Śrī Rādhikā's body was nourished by Vṛndā's *rasika* praises! As a dancing-girl in the great dancing-act of Cupid She cast a very beautiful glance at Kṛṣṇa, the great dancing-teacher, out of a strong desire to dance the dance of the greatly accomplished Cupid with Him. But Viśākhā, who was showered by affection and adorned by goosepimples of ecstasy, embraced slightly smiling Rādhikā who became shy from hearing Herself being praised. With joking words and sly glances she rebuked Giridhārī and then she blissfully showered Vṛndā over the head with flowers.

Stavāmṛta Kaṇā Vyākhyā: In a transcendental vision, Śrīpāda Raghunātha, who is the great craftsman of *Vraja-rasa*, relished the sweet flavours of Śrī Rādhā-Mādhava's pastimes and recorded them in these lovely verses, composed with wonderful poetic expertise. Śrī Rādhā is the star actress in this amorous play around the flowers of Vṛndāvana, and Her *sakhīs* are the supporting actresses. Śrī Kṛṣṇa, the acting teacher of all *rasas*, has put up this play especially to relish all the endless waves of emotions that the star actress Rādhikā, the endless ocean of *mādana mahā bhāva*, reveals during this greatly humorous and amorous flower-play. He will be blessed by relishing Śrī Rādhā's wonderful dance of emotion in this play of Cupid, and the *sakhīs* and *mañjarīs* will also very blissfully swim around in this lake of the wonderful *rasika* dancing of this dancing teacher and this great dancing girl, therefore there is such an expert exchange of joking words in this play. In the beginning of this very amazing play Śrī Rādhā's dear girlfriend Vanadevī Śrī Vṛndā spoke the *nāndīpāṭha*, or introductory text. In the Nāṭaka

Candrikā it is written: *prastāvanāyāḥ sāmukhye nāndī kāryā śubhāvahā* "An auspicious introductory text must be spoken to make a play beautiful and smoothly running in all its phases." In the course of the discussion we say something about the qualifications of the *rasa*-relishing audience of a play: *tena sāmājikānām eva rasaḥ* (Alaṅkāra Kaustubha) "Sensitive persons relish *rasa*." When the audience is so astonished by the play it views that it forgets everything else, then there must be a wonderful savour in the play, that causes them to be so absorbed. This astonishment is called *rasa*, and without astonishment there is no question of *rasa*. *rase sārasā camatkāro yaṁ vinā na raso rasaḥ* (Alaṅkāra Kaustubha): "The essence of *rasa* is astonishment, and without astonishment there is no question of *rasa*." How indescribably wonderful and blissful is the savour of an audience that has become completely free from the material modes of passion and ignorance and whose purified hearts are composed of *viśuddha sattva* because of the desire to taste this transcendental *rasa*! Gauḍīya Vaiṣṇava-practitioners that relish the great savour of Rādhikā and Mādhava's amorous play while being absorbed in their *mañjarī svarūpa* are blessed! They are certainly the most qualified audience!

Rasika Śrī Rādhārāṇī was satisfied by Vṛndā's *nāndīpāṭha*, in which she established Rādhā's sovereignty over Vṛndāvana with sound evidence, and in which she expertly described the sweetness of the face, eyes and all Her other different limbs of the great dancing girl in the play of Cupid. This reveals so many hundreds of ecstatic feelings, without limits, and it showers the dancing teacher Śrī Śyāmasundara and the *sakhīs* with a stream of all these sweet emotions. Hence Her physical beauty is greatly increased. Śrī Kṛṣṇa is the original personality of Godhead and the boundless ocean of sweetness and beauty. Especially in Vraja His extraordinary four sweetnesses are manifest - the sweetness of His pastimes, of His love, of His fluteplaying and His form. Although He is already manifest in His fullest form here, still His sweetness increases unlimitedly when He is with Śrī Rādhā, enjoying Her love! Moreover, Śrīpāda Raghunātha is a dear maidservant of Śrī Rādhā. The sweetness of Śrī Kṛṣṇa's body is even greater to a maidservant of Śrī Rādhā when He is controlled by Śrī Rādhā's love and when He is engaged in loving pastimes with Her. All the indescribably sweet emotions that Śrī Rādhā shows to Śrī Kṛṣṇa out of erotic agitation make the dancing teacher, Śrī Kṛṣṇa, very agitated with thirst to see the play of naughty Cupid enacted. Śrī Kṛṣṇa is the ocean of transcendence; although He is Self-satisfied and Self-delighted, the *mādana prema* of Śrī Rādhā is able to awaken desires within the youthful transcendental Cupid. Śrī Rādhā casts a beautiful glance at this dancing teacher Śrī Kṛṣṇa, desiring to dance with Him.

Viśākhā is especially showered by the *rasa* of Rādhā's affection; she's in a sense non-different from Śrī Rādhā in body and heart, and Śrī Rādhā is the object of Viśākhā's love even more than millions of her own life-airs. Viśākhā was studded by goosebumps of ecstasy when she heard Śrī Rādhārāṇī being praised by Vṛndā like that. She embraced Rādhikā, who smiled shyly and sweetly after hearing Herself being praised, then she rebuked Śrī Kṛṣṇa with jokes and gestures of the eyes and laughed while rewarding Vṛndā for establishing Vṛndāvana as Śrī Rādhā's domain by showering flowers over her head.

**ETAN MADHURA VARṆANĀKARṆANENA SVĀNTAS TOṢAM BAHIR VIHASYA SOTPRĀSAM
KṚṢṆAḤ PUNAR ĀHA -**

**TVAD ĀLER AṄGĀLĪ MAMA KAMALA VṚNDĀVANA TANOḤ
SAD AṄGĀNĀM KUÑJĀDIKA RUCIRA NĀMNĀM RUCI DHANAM
DHRUVAM HṚTVĀ MLĀNĀM PRAKAṬAM AKAROT TĀM KATHAM IMĀM
IDĀNĪM SĀRŪPYA STAVANAMIṢATO RAKṢASI ŚATHE (24)**

**TAVĀLYĀ EVAM CED ATI GUṄAGAṆĀ MAT PRIYA VANĀD
API ŚREṢṬHĀḤ SUṢṬHU DHRUVAM IHA BHAVANTI SPHUTAM AMĪ
TADĀ TUCCHAṂ PUṢPAṂ KATHAM APAHARET SEYAM ATHAVĀ
SVABHĀVAŚ CAURĀṆĀM PARADHANA JIGHRĶṢUR NA HI CALET (25)**

**PRAKĀRAIS CHĀYĀTO YAD ATI VARA BIMBASYA MAHIMĀ-
NAM UCCAIR VISPHĀRYA SMARASI MAYI RĀDHĀM VITARITUM
KATHAM TAT SYĀD YASMĀT PATI PARAVAŚEYAM TATA IMĀM
SA CED ĀRĀD DADYĀD BHAVATI MAMA TARHY EVA MAMATĀ (26)**

Hearing Vṛndā's sweet descriptions, Kṛṣṇa was very pleased within. Externally, however, He smiled and rebuked her as follows: "O deceitful girl! The limbs of your friend Rādhā have stolen the beauty of the *kuñjas* and other items of My lovely Vṛndāvana and have clearly caused them to wilt. How will you protect Her simply praising Her as being identical with Vṛndāvana? If the attributes of your dear friend are even better and more beautiful than those of My dear Vṛndāvana, then why is She stealing insignificant flowers here? It seems that thieves can never give up their natural tendency to steal others' property! And if you show that the glories of the original form are greater than its reflection or shadow, and you're thinking of handing Śrī Rādhā over to Me, then listen - She is controlled by Her husband, and only if Her husband comes here personally to hand Her over to Me, then you will be successful!"

Stavāmṛta Kaṇā Vyākhyā: Śrī Kṛṣṇa floated in an ocean of bliss when He heard Śrī Vṛndā-devī's sweet words about Rādhā's excellence. Just to reveal Rādhā's excellence He is making these joking challenges. Kṛṣṇa is *rasika śekhara*, the king of relishers. *rasa āsvādaka rasamaya kalevara* (C.C.) He is both *rasa* and its relisher, and His desires are totally fulfilled when He savours Rādhikā's *mādana rasa*. Therefore, although He was already most satisfied with Śrī Vṛndā's words He wanted to relish Śrī Rādhā's sweetness even more, so just to reveal Śrī Rādhā's supremacy He smiled and said, on the pretext of rebuking her: "O deceitful Vṛnde! The different limbs of Your *sakhī* Rādhā have stolen the wealth of luster of the excellent limbs of the *kuñjas* and other items of the body of lovely Śrī Vṛndāvana, and thus clearly caused this forest to wilt!" Just to establish Śrī Rādhā's proprietorship over Vṛndāvana, Śrī Vṛndā-devī spoke about the origin and the reflection and described the limbs of Śrī Rādhārāṇī as being more sweet and beautiful than the items of Vṛndāvana. Śrī Kṛṣṇa admitted that in another way by rebuking Vṛndā, saying: "Oh Vṛnde! She made Her own limbs very beautiful by stealing Vṛndāvana's wealth of beauty. By causing this forest to wilt She committed a great crime; how will you save Her from such an unpardonable crime by simply describing how Her limbs are identical with the stolen items of the forest? If the qualities of your *sakhī* are really better and

more beautiful than My beloved Vṛndāvana's, then why did She come here to steal some insignificant flowers?" It may seem that Śrī Kṛṣṇa means to say that Śrī Rādhā's qualities can never exceed Vṛndāvana's attributes like beauty, for if they had She would never have come to Vṛndāvana to steal its insignificant fruits. But if this had been His purport His previous statement that Śrī Rādhā had contaminated Śrī Vṛndāvana by stealing its beauty would have been false. Hence He said: "Or thieves just have to steal, compelled by their nature. Even if they are rich they will still steal others' insignificant property!" In this way *vāgmī śiromaṇi* (the crownjewel of talkers) Śrī Kṛṣṇa praised Rādhikā on the pretext of rebuking Her, and at the same time accused Her of two crimes: Stealing Vṛndāvana's wealth and stealing its flowers.

Then *rasika rāja* Śrī Kṛṣṇa managed to increase the ocean of Rādhikā's sweetness in yet another way by saying another confidential thing: "O Vṛnde! Are you using this praise of Rādhā being the origin and Vṛndāvana being Her reflection just as a pretext to hand Her over to Me? If someone wants to give his daughter girl to a beautiful and sweet young man he first glorifies that girl to the young man. Otherwise, if Śrī Vṛndāvana is mine, then this Rādhā, who is, according to you, as qualified as Vṛndāvana, is also mine. Do you have that in mind when you try to give Śrī Rādhā to Me? How will that ever succeed? She is controlled by Her husband - how can you, as Her *sakhī*, just give Her to Me? If Her husband would personally come here and give Her to Me, then you will be successful, otherwise not!"

**ETAD VICITRA RAṄGOCCHALITA VĀG BHAṄGĪ VILĀSA SUDHĀ SVARDHUNĪ
TARAṄGENOTTARALĪ KṚTA HRD VṚTTI DRḌHA NAUKĀM ŚRĪ RĀDHĀM
SASMITAM ĀLOKAYANTĪṢU SARVĀSU SASMITAM LALITĀ LALĀPA-
PIPĀSĀRTAḤ KAŚCID KṢUDATI VIVAŚO VARTMANI CALAN
MARU KṢETRE KṢĀRODAKAM ALABHAMĀNO'PI VIRASAM
SVAYAMBHŪ SAṂSTAVYĀM HARI PURA VARASTHĀM API SUDHĀM
PRAPĀTUṂ DRĀG ICCHAN JAGATI KILA HĀSYĀSPADAM ABHŪT (27)**

**TATO RASIKA ŚEKHARAM VRAJA RĀJA KUMĀRAM SA DRG AṅCALA VIBHRAMEṆA
PAŚYANTĪ SAKHĪḤ PRATI ŚRĪ RĀDHĀ VYĀJAHĀRA-
SPHUṬAM KĀLĪ ŚAIBYĀ CARAMA VANITĀ MADHYAMA VADHŪR
MAHĀ PADMĀ PADMĀ PARAMA RUCI KṚT KĀMADA KUCĀ
VARĀ ṢAṢṬHĪ CANDRĀVALĪR API LASED YASYA MAHIṢĪ
KATHAM TASYĀPYANYĀ BHAVATU BHUVI YOGYĀ NAVA VADHŪḤ (28)**

Kṛṣṇa's wonderful amusing words were like the playful waves of the nectarean heavenly Gangā-river that rocked the strong boat of Śrī Rādhā's heart. Seeing this, all the *sakhīs* smiled, and mildly smiling Lalitā said: "If a thirsty wanderer in the desert who cannot even find any salty water wants to drink the nectar from Lord Indra's abode, that is even praised by Lord Brahmā, then he will surely become a laughingstock in the whole world!" Then Śrī Rādhikā cast a restless glance at Rasika Śekhara Vraja Rāja Kumāra (Kṛṣṇa, the king of relishers and the prince of Vraja) and

told Her *sakhīs*: "How can any other maiden on earth still be qualified to become the wife of this person, who has a great and beautiful queen like goddess *Ṣaṣṭhī Candrāvalī*, whose middle wife is the most beautiful great lotus flower *Padmā*, whose breasts fill Him with desire, and whose junior wives are *Kālī* and *Śaibyā*, among others?"

Stavāmṛta Kaṇā Vyākhyā: How many hundreds of waves of emotion arise on the *rasa*-river of *Rādhā* and *Mādhava*'s joking and laughter with Their *sakhīs*! How *rasika* are the words of *Rāsarāja* (*Kṛṣṇa*) and *Mahābhāva* (*Rādhā*), how *rasika* are the movements of Their eyes and faces! They lick Each other up with the corners of Their eyes and They make Each other relish the taste of love with Their jokes. *Śyāmasundara*'s words to *Vṛndā* were like a billowing *Gaṅgā*-stream of nectar, whose waves caused the strong boat of *Rādhā*'s heart to rock. This *Gaṅgā*-river of amorous *rasa* is as pure as it is tasty, and *Rādhā* and *Mādhava* and Their girlfriends all blissfully swim in this spotless love-river. A fortunate soul, who engages in hearing, chanting and remembering these *rasika* pastimes will also become completely pure and filled with supernatural *rasa*, that is indicated here. Although *Rādhā* is normally most grave, Her body was amorously stirred by *Kṛṣṇa*'s insinuating words, and to illustrate this, *Śrī Dāsa Gosvāmī* says that the strong boat of Her heart was rocked on the nectar waves of *Kṛṣṇa*'s words. How sweet that *Śrī Rādhā* then appears before the transcendental youthful Cupid Himself! Slightly smiling, the *sakhīs* relished *Bhāvamayī*'s (*Rādhikā*'s) sweet emotions, and *Śrī Lalitā*, who was also adorned with a slight smile, told *Śrī Kṛṣṇa*: "A thirsty wanderer in the desert, where even a drop of salty water is hard to find, looks ridiculous when he desires the nectar of *Amarāvati* (*Indra*'s paradise), which is hard to obtain even by Lord *Brahmā*!" With these joking words *Lalitā* means to say that *Kṛṣṇa* is so unqualified as a potential bridegroom because He's such a womanizer that no man wanted to give his daughter to Him in marriage, and no qualified maiden also wanted to accept Him as her husband. Where then are His qualifications for getting such a qualified girl as *Śrī Rādhikā* for a consort? In this way she showed how irresistibly beautiful and sweet, yet difficult to attain *Rādhā* is, and how specially attractive She thus becomes for *Kṛṣṇa*. In *Ujjvala Nīlamaṇi Śrī Rūpa Gosvāmī* quotes *Bharata Muni* saying: *bahu vāryate yataḥ khalu yatra prachanna kāmukatvaṁ ca. yā ca mitho durlabhatā sā manmathasya paramā ratiḥ* "That *rati* (love) that meets with many obstacles caused by morality and society, in which the desires of the hero and heroine must be concealed and in which the meetings are difficult to accomplish, is Cupid's greatest *rati*." That is the special feature of the sweet *rati* of *Kṛṣṇa*'s consorts in *Vraja*. *kabhu mile kabhu nā mile daivera ghaṭana* (C.C.) "Sometimes we meet, sometimes we don't meet - it is all up to Fate." Actually Fate has no influence on the Personality of Godhead. The *daiva* mentioned here is *Kṛṣṇa*'s *līlā-śakti* (pastime potency), this is confirmed by *Śrī Jīva Gosvāmī* in his commentary on *Śrīmad Bhagavata* (10.15.29): *devo bhagavān tasyedaṁ līlā śakti vaibhavam*. Goddess *Yogamāyā* (mystic illusion), who makes the impossible possible, makes sure that *Rādhā* and *Kṛṣṇa* have great difficulty in meeting Each other, that They must conceal Their desires and that They face many obstacles, so that They can relish the sweet, astonishing excitement of Their extramarital relationship.

In the *pūrva rāga* (first love) stage *Śrī Rādhā* laments: "Alas! How far away is My beloved - how hard it is to meet Him! I'm ashamed to death for loving this boy! There's no end to the

chastisements of My superiors, there's no way back either, and there's also no way of attaining Him! There's no light, all the directions are filled by a black cloud (Kṛṣṇa)! The birds and beasts in the forest can have Him, but I'm such an unfortunate girl that I cannot get Him! Alas! Why don't I die?" In this way Premamayī sits at home and cries, shedding rivers of tears, and finally faints. All the consolations offered by Her girlfriends are futile.

Meanwhile, Kṛṣṇa's also going mad over the form and attributes of His Kāñcana Pañcālikā (golden puppet) Rādhā; His heart is wrecked by pain and anxiety over Her. He cries unclearly, and this is giving Him even more heartache. His face is wilted, and when His best friend asks Him what's wrong He tries to hide His feelings, but when His friend insists, He will hold His friend's hand and weep. He feels great heartache when He remembers the sweetness, the form and the qualities of His beloved. When He plays His flute His hidden feelings of agony are carried by the wind and make His Premamayī even more mad after She hears it. Ultimately then the day comes that Their friends can arrange for Their sweet meeting with great endeavour. Who can say how unlimitedly sweet the experience of that meeting is? Lalitā's words give some indication how rarely Rādhārāṇī is attained by Kṛṣṇa.

Then Rādhārāṇī casts a restless glance at Rasika Śekhara Vraja Rāja Kumāra and says, while looking at Her friends, "Which girl on earth can still be qualified to become the bride of this boy whose main Queen is Goddess Śaṣṭhī Candrāvalī, whose intermediate Queen is Padmā, who is most beautiful and who is also called Mahā Padmā (the great goddess of fortune, who is most worshipable for Kṛṣṇa) and Kāmadastanī (She whose breasts make Kṛṣṇa mad with amorous desires), and whose junior wives are Kālī and Śaibyā?" Lalitā, being Śrī Rādhārāṇī's girlfriend, had joked with Kṛṣṇa by explaining how rarely attained Rādhā is and how unqualified Kṛṣṇa is for Her. Rādhikā is the crownjewel of Kṛṣṇa's heroines, so she has joked properly in this way. Śrī Rādhārāṇī may spend the whole night weeping in the trysting *kuñja*, waiting for Śyāma and when Śyāmasundara spends the night with Candrā, Padmā and Śaibyā in Candrā's *kuñja*, ignoring Śrī Rādhā's unique ingredients of *mādana rasa*, He acts like an *arasika* (tasteless person) - that is indicated in these joking words!

**TAC CHRAVAṆATO ROṢEṆAIVA SĀṬOPAMĀ TĀSĀM VASANA HĀRĀDIKAM ĀDĀTUM
UPASARPATI ŚRĪ VRAJENDRA-NANDANE SPHUṬAM EVA CAMPAKALATĀ SOLLUNṬHAM
AVĀDĪT -**

**VANE PHULLAC CILLĀTAKA PATIR AYAM BĀḌHAM ASAKṚT
SATĪR ASMAN PRĪTYĀ PARICARATI BHOGĀDI KUSUMAIḤ
ITI ŚRĪ VṚTTĀNTAM NĪSAMAYITUM ĀRYĀM DIŚA NRPE
YATHĀ ŚRṆVANN ASMAI SRAJAM IHA SUKHAM PREṢAYATI SAḤ (29)**

**ITI CAMPAKALATĀ LAPITAMAVADHĀRYĀ SMITVĀ ŚIRODHUNANAM UVĀCA
KṚṢṆAḤ:**

**NRPENDRENAIVĀRĀD APAṆA VIPINASYĀVANA KṚTE
NIYUJYĀSMĀN ŚĀŚVAD YAD UTA GADITAM TAC CHRṆUTA BHOḤ
NIJO VĀ BĀHYO VĀ HARATI YA IHĀSYĀPI GALITAM
DALAM VĀ PUṢPAM VĀ HARATA KILA TAD VASTRA PADAKAM (30)**

**ATO'HAM YUṢMĀKAM MAṆI VASANA HĀRĀDIKAM IDAM
BALENAIVĀLUŃCYA PRAMADA BHARATO YĀMI SADANAM
NA MANYADHVE PUṢPĀŃKURA DALA HṚTĪM CEN NANU TADĀ
VICĀRAM NĪVĪNAM API KUCA PAṬANAM VITARATA (31)**

When Vrajendra-nandana heard these words He pretended to be angry and came up to the Vraja-sundarīs to take their garments and necklaces. Then Campakalatā-sakhī spoke the following sarcastic words: "Ohe *sakhīs!* Kṛṣṇa is the best of highwaymen, who repeatedly worships chaste girls like me with the flowers of enjoyment and so in this Vṛndāvana. Send Vṛndā to king Kāmsa to tell him the good news, the king will be very happy when he hears this and send Him a garland!"

Hearing Campakalatā's words Kṛṣṇa slightly smiled, nodded His head and said: "Ohe *gopikās!* Listen to what the king told Me before engaging Me in guarding this forest: "O Guardians! Take the clothes, necklaces and ornaments of anyone who steals even one leaf or one flower in this forest, whether it is a relative of mine or not!" So therefore I will now blissfully take your jewels, clothes and necklaces and go home; and when you say "We didn't steal any flowers, sprouts or leaves", then I will first check that by having a thorough search through your girdles and blouses!"

Stavāmṛta Kaṇā Vyākhyā: When Vrajendra-nandana heard the joking words of Śrī Lalitā and Śrī Rādhārāṇī, He became very satisfied within, but externally He pretended to be angry and went up to the Vraja-sundarīs to take their clothes and ornaments away. At this point Campakalatā sarcastically said: "O friends! This Kṛṣṇa is the best of highway-men, who often worships chaste girls like me in this Vṛndāvana with the flowers of enjoyment and so." By saying *phulla cillātaka patiḥ* (best of highwaymen) Campaka-latā is offering praise (*pati* means the greatest) as well as insult (calling Him a highwayman). She praises Him by saying "He worships chaste girls like me with the flowers of enjoyment", and at the same time she rebukes Him by saying: "Different highway men may rob travellers of their monetary wealth, but He is robbing the chaste girls of Vṛndāvana of their greatest wealth, that is their honour of chastity, by making love with them". Campakalatā said: "Send Vṛndā to King Kāmsa with this good news; when the king hears this he will happily send Him a garland." Here praise is offered by saying: 'good news' and 'the king will send a garland', and at the same time criticism is offered by saying: "A king could not receive any news worse than that highwaymen are making his kingdom unsafe by robbing his citizens." When Campakalatā says: "The king will send Kṛṣṇa a garland", she means to say that king Kāmsa will become very angry and have Kṛṣṇa bound around the neck and arrested, and this is a rebuke. In this way Campakalatā pretends to be praising Kṛṣṇa, but is actually criticising Him. This is called *solluṅṭha*, which is defined as follows: *durvādaḥ syād upālambhas tatra yaḥ stuti pūrvakah; solluṅṭhanam sa nindas tu yas tatra paribhāṣanam:* "Chastising and criticising someone by using words of praise is called *solluṅṭha*."

When Kṛṣṇa heard Campakalatā's words He smiled slightly, nodded His head and retorted: "Ohe Gopikās! It was the king who employed Me as the guard of this forest." In this

way He defeated Campakalatā's argument that He was hostile or unsubmitive to the king, but that rather He was a personal employee of the king, who would be amply rewarded for His valuable services. Then again He said: "When the king engaged Me in My job, He told Me: "O foresters! Take the garments and necklaces of whoever takes any flowers or leaves that fall from the trees of this forest, what to speak of picking the fruits and flowers, no matter whether it is a relative of mine or not!" Therefore, on the king's orders, I'm taking your jewels, clothes and necklaces and then I'm blissfully going back home! And if you say: "We didn't steal any flowers, leaves or sprouts from the forest!", then let Me have a thorough search through your girdles and bodices and I will see if you really didn't hide anything in there!"

ITI SOLLUNṬHAM ĀBHĀṢYA SODGRĪVAM UDVĪKṢYA AYE! DHURVAM ETA GUṆAVATYO NĪVYAḤ PARADRAVYAM NA RAKṢIṢYANTA EVA KINTU KATHINEṢVETEṢV EVA TAL LAKṢAṆAM LAKṢYATE. TATHĀ HI -

**UROJĀNŪCCHŪNĀN YAD ABHIKALAYĀMY ADYA DIVASĀT
PARASMĀT TASMĀN ME KUSUMA KULAM ATRAIVA BHAVITĀ
ATO JIJÑĀSOR ME SVA KARA MILANE DOṢA IHA VO
BHAVEC CEN MAT SPARŚĀT SVAYAM AKAPAṬAM PREKṢAYATA TĀN (32)**

TAD ANANTARAM BHANĠYĀ ŚRĪ RĀDHĀ NĪVYĀM EVA SANDEHAM IVODBHĀVYA TASYĀM DRṢṬIM NIKṢIPYA AHO NYĀYYAM ITYUCCAIR ĀBHĀṢYA RĀDHĀM PRATY UVĀCA-

**RĀDHE TVAN NAVA NĪVIKĀ GUṆAMAYĪ SĀDHVĪTI SĀDHVĪ-GAṆAIḤ
SAŚLĀGHAM PARIGĪYATE YAD IHA TAT SOLLUNṬHAM EVA SPHUṬAM
YAD DRṢṬEḤ KRṢPAYĀ DRUTAM NIVIḌATO BANDHĀD VIMUKTĀPY ASAU
TĀM EVĀDYA DRḌHAM SADĀTMA SAVIDHE NĪTVĀ BABANDHA SVAYAM (33)**

BHOḤ PAŚYATA PAŚYATA KRṬAGHNYO'NAYĀ NĪVYĀ DAMBHA VṚTTIM ĀCARYA MAT SURABHI PUṢPĀNI SVĀDHAS TĀD RAKṢITĀNI SANTI YATO ROMĀVALĪ NĀMA BHRAMARA PAṆKTIS TAT SAURABHYAM ANUBHŪYA TAD ANUSARANTĪ VARTATE. ETAD ĀKARṆANENA BHRŪ-BHANĠYĀ TAM ĀKṢIPYA GRḤĀYA GACCHANTYĀM BALĀT KRṢṆENA VYĀGHOṬITĀYĀM RĀDHĀYĀM TUṄGAVIDYĀ'BRAVĪT -

**ŚAṬHENDRA TVAM ŚĀŚVAT PADAKAM API HARTUM VADASI YAT
TAD ASMĀBHIḤ SODHAM NRPA SUTATAYĀ SAMPRATI ŚRṆU
SAMASTĀḤ SAMBHŪYA HRIYAM IVA VIHĀYA PRIYATAMĀM
GRAHĪṢYĀMO'VAŚYĀM VAYAM API TAVĀCCHIDYA MURALĪM (34)**

After speaking these sarcastic words Kṛṣṇa stuck out His neck, looked at the *gopīs* and said: "Aho! These girdles are *guṇavatī* (bound with strings or full of qualities), they will never take another's property, but these hard breasts show signs of concealing something! O beautiful girls! I see that your breasts are bigger today than on other days; therefore My flowers must be hidden in your breasts! If you think that it is wrong of Me to place My hands on your breasts, then just honestly take off your blouses and show Me your breasts yourselves!"

Kṛṣṇa then cast a doubtful glance at Rādhikā's underwear, as if thinking: "She must have them!", and then loudly told Her: "O Rādhe! The chaste girls all praise Your *guṇamayī* (endowed with strings, or very qualified) underwear as being saintly, but this is just a false (sarcastic) praise. This girdle has slackened its tight bondage by the grace of My mere glance, but now it attracts My liberating glance to itself and tightly binds it down to itself! Aho! Look all of you! This ungrateful underwear has proudly hidden My fragrant flowers within its lower portion, that's why these bumblebee-like pubic hairs are following their fragrance towards the bottom of Your girdles."

When Rādhā heard these naughty words She frowned Her eyebrows and angrily headed towards home, but Kṛṣṇa forcibly brought Her back. Tuṅavidyā then told Kṛṣṇa: 'O King of cheaters! You're always speaking about necklaces and lockets, and we've tolerated all this so far because You are the son of the king! Now listen - we will now give up all our bashfulness and hesitation and we're certainly going to grab Your beloved Muralī-flute away!'"

Stavāmṛta Kaṇā Vyākhyā: Rādhā and Mādhava are the transcendental Kāma and Rati (Cupid and his wife), and Raghunātha dāsa, in his *siddha svarūpa* of Tulasī mañjarī now relishes Their amorous quarrel over flowers. This is the playful quarrel of Rasa-rāja and Mahā-bhāva! Each of the *sakhīs* is also a picture of *ānanda rasa*! Śrī Rādhā-Mādhava are the transcendental Kāma and Rati. Śrī Rādhārāṇī is able to enchant even the transcendental youthful Cupid of Vṛndāvana Anaṅga Mohana (the enchanter of Cupid) with Her gestures, Her moods and Her glances. Śrī Prabodhananda Sarasvatī desires to see Śrī Rādhikā in this way (Vṛndāvana Mahimāmṛta 9.19):

*kaiśora kānti mada bhaṅgi taraṅgitoru mādhurya sindhu buḍitā hari bhāva-mūrtiḥ
bhrū bhaṅgimonnaṭana raṅgad anaṅga koṭiḥ śrī rādhikā rasamayī hṛdi me cakāstu*

"May Rasamayī Śrī Rādhikā, who is drowning in an ocean of sweetness filled with waves of intoxicated movements of adolescent luster, the mere dancing of whose eyebrows causes millions of Cupids to dance, and who is the very form of love for Śrī Hari, be manifest in my heart!" On one side the ocean of *mahā bhāva* is filled with innumerable waves of ecstatic love, on the other side the waves of *rasa* in the ocean of *rasa*, Śyāma, who enchants millions of Cupids, are heightened by the worship offered to Him by the lotuslike eyes of the large-breasted beautiful girls of Vraja. Thus they swim in the *rasa*-ocean of their exchange of jokes. Śrī Lilāśuka says that the *rasika* humorous exchange between *rasa-rāja* Kṛṣṇa and the goddesses of Vraja can only be manifest in the hearts of the most fortunate and sensitive devotees:

*paryācitāmṛta rasāni padartha-bhaṅgī valgūni valgita viśāla vilocanāni
bālyādhikāni mada ballabha bhāvinībhir bhāve luṭhanti sukṛtām tava jalpitāni*

"O Lord! Your exchange of joking words with the *gopīs*, during pastimes like flower-stealing, that are full of naughty ambiguities and that are extremely enchanting and clever, that are sprinkled with the nectar of adolescent conversations and during which You make Your wide

eyes look very crooked, are manifested only in the hearts of the fortunate souls!" (Kṛṣṇa Karṇāmṛta 33)

This is a tidal wave of intimate *rasika* joking! Śyāma is eros personified, and He is always immersed in erotic *rasika* pastimes, saying: "O Beautiful girls! Your virtuous girdles never steal anyone's property, that is the work of Your big, hard breasts. That is clearly visible, for they look much bigger than they did the other day! These fragrant flowers of Mine that you stole must be hidden in Your breasts! If I do anything wrong by touching your breasts Myself while looking for the flowers, then excuse Me; I don't want to commit such an offense. You can then take your blouses off yourselves and show Me your breasts, so that I have no more doubts about you!" How sweet is Śrīla Rūpa Gosvāmī's description of this pastime in his Svayaṁ Utprekṣita Līlā!

*śrī Kṛṣṇa - jāne tava kaca-pakṣaṁ sambhṛta vara mallikā lakṣam
urasi ca kañcuka rājam dhruvam arbuda mādHAVI bhājam
ehi tava kṣaṇa mātraṁ vicārayāmi kramād gātram
tattve kila nirṇīte prayāhi bhavanam taḍit prīte
śrī rādhā - na mudhā mādHava racaya vivādaṁ vidadhe tava muhur aham abhivādam
gokula vasatau smaram iva mūrtaṁ na kim u bhavantaṁ jāne dhūrtam?
vetti na gopī vṛndārāmaṁ vṛndāvanam api bhuvi kaḥ kāmam
aham iha tad idaṁ kitava rasālaṁ katham avaceṣye na kusuma jālam?
śrī Kṛṣṇa - nedam atra kalasa stani śaṁsa krodhano nṛpatir eṣa nṛśaṁsaḥ
tena hanta vidite vana bhaṅge yauvataṁ patati bhīti taraṅge
tanvi! geha gamana vayasāyam cet karoṣi śṛṇu ramyam upāyam
atra matta bahu ṣaṭpada vīre līlayā praviśa kuñja kuṭīre
śrī rādhā - gokule kulavadhūbhir arcitā śīla-candana rasena carcitā
rādhikāham adhikāritāmataḥ kiṁ karoṣi mayi dhūrta kāmataḥ
nākṣiṇī kṣīpa kuraṅgi sarvataḥ sākṣiṇībhava sakhībhir anvitā
mādHavaḥ kila dunoti mām asau sādHavaḥ śṛṇuta bhoḥ śikhi-striyaḥ*
(Svayaṁ Utprekṣita līlā 19-26)

Śrī Rādhārāṇī is picking flowers and Śrī Kṛṣṇa comes to Her dressed as a forester - O Vidyud Gauri (girl as golden as the lightning)! You have stolen so many things from King Cupid! There must be innumerable MādHAVI-flowers hidden within Your braid and within Your blouse. Come here and I will search each of Your limbs to see how many flowers You have stolen. After that You can go home."

Śrī Rādhā said: "Oh MādHava! I praise You again and again - don't quarrel unnecessarily with Me! O shameless one! You say that You are Cupid's servant, but actually You are the Cupid of Gokula - who does not know that? O cheater! This is the garden of My *sakhī* Vṛndā, hence it is named Vṛndāvana. No Cupid can trespass here. We will pick flowers here in our *rasika* Vṛndāvana, what right do You have to prohibit us?"

Śrī Kṛṣṇa said: "O Kalasa-stani (girl with jug-like breasts)! Don't speak like that here - this king Cupid is very angry and cruel by nature. If he finds out that young girls are plundering his forest waves of terror will follow. Oh Tanvi (slender girl)! If You are eager to go home alone, then listen, I will tell You of a good way: enter into this *kuñja kuṭīra* which is protected by many heroic sentry-like intoxicated bumblebees - then You won't have to fear!"

Śrī Rādhā: "O shameless rake! My name is Rādhikā, and I am always worshipped by the housewives of Gokula and I am anointed with the sandalwood paste of My good qualities. What are You doing to Me in such a whimsical way?" O shameless rascal! Don't wink at Me all the time like that! O does! You are all My witnesses! O saintly peahens! Listen - how much misery Mādhava is giving Me!"

Śrīpāda Raghunātha says: Śrī Kṛṣṇa casts a doubtful glance at Rādhārāṇī's girdle and said with gestures: "Oh Rādhē! The chaste girls all praise the saintliness of Your underwear, but that's actually all sarcasm! Behold the proof of that: By the grace of My glances Your underwear was liberated from its own tight bondage (that is an *anubhāva* or physical expression of permanent emotions that Śrī Rādhā's undergarments fall off when She sees Śrī Kṛṣṇa), but now it has attracted My eyes to itself and bound them! This ungrateful underwear (that does not remember a good turn done to it) has hidden many fragrant flowers within itself, therefore a swarm of bumblebees, in the form of Your pubic hairs, are following their fragrance and are flying to the lower part of Your girdles!"

Hearing these words of Śrī Kṛṣṇa Śrīmatī rebuked Him with a gesture from Her eyebrows and set out to return home, but Śrī Kṛṣṇa forcibly brought Her back. Then Tuṅgavidyā said: "O King of cheaters! You are always speaking of taking away necklaces, medals and so, and we have tolerated this so far because You are the son of a King, but we won't tolerate anymore! From now on we will all join together to snatch away Your Muralī-flute, which is dearer to You than life!"

TATAḤ ŚRĪ KṚṢṆAḤ SADARPAM UPADIṢAN NIVĀHA -

**AHAṂ SAKHYE DAKṢAŚ CATURA YUVA-RĀJO VRAJAPURE
SVAKAṂ VṚNDĀRAṆYAṂ VIKASAD ABHIRAKṢĀMY AVIVAŚAḤ
PRADĀYĀRĀD AṅKA SRAJAM ANUGATA MAT KARUṆAYĀ
SAMASTA HITVAITĀM APASARATA CAURĪM CALA SAKHĪM (35)**

**EVAM ĀKARṆYA LALITĀNTAḤ SUṢṬHU PRAMUDITA SĀKŪTA BHAṅGYĀHA-
PUNAR GARVAṂ KURYĀN NA HI VIṬA ŚAṬHĀSMAT PURA IHA
VRAJASYAITASYĀLAM CATURA YUVARĀJO'HAM ITI BHOḤ
YAD EṢA TVAT SEVYA SMARA NUTA RASENDRA PRIYA-SAKHĪ
MAHĀRĀJÑĪ CAṆḌĀ TVAD UPARI CA RĀGĀT PRATAPATI (36)**

**KUṬILA DRṢṬYĀ SAHĀSA LAJJAYĀ TĀM AVALOKAYANTĪM ŚRĪ RĀDHĀM PRATI ŚRĪ
KṚṢṆO VYĀJAHĀRA -**

**MUDHĀ VĀDAM RĀDHE NA SRJA NIJA MATTĀLI LAPANĀD
VRAJE ŚUDDHĀ SĀDHVĪ YAD ASI TAD IDAM VACMI VINAYAIḤ
TVAM ETĀ HITVĀGRĀ VANAKARA KRTE MAHYAM ACIRĀT
PRASĀDAM DATTVĀ TE RUCIRA ŚUCI-MĀLĀM VRAJA GRHAM (37)**

Then Kṛṣṇa proudly told the *gopīs*: "O *sakhīs*! In this Vraja I am the clever prince, and I always carefully protect this flowergarden Vṛndāvana. You should all

submit yourselves to Me and hang a garland around My neck, after which You can leave by My grace, leaving your friend (Rādhā), who is a thief, behind!"

When Lalitā heard these words she became very happy and said in a sly manner: "O deceitful rascal! Don't be so proud to say that You're the clever and expert prince of this Vraja! *śṛṅgāra rasa's priya sakhī*, the great Queen Śrī Rādhā, who is praised even by Your master, king Cupid, can also become very angry and show You Her might!"

When Rādhā heard Lalitā's words She cast a crooked glance at her with shy smile on Her face. Kṛṣṇa then told Her: "O Rādhe! Don't concoct anymore futile arguments with Your puffed-up *sakhīs*! You are reputed in this Vraja as the purest and most chaste girl, therefore I'm humbly telling You - abandon these horrible friends of Yours and go back home after giving Me Your enchanting *śucī-mālā* as a forest revenue."

Stavāmṛta Kaṇā Vyākhyā: In this way the waves of laughter and joking billow on. Although these amorous joking pastimes of Kṛṣṇa and the *gopīs* resemble the affairs of ordinary boys and girls, they are not. This *rasika* pastime is built on an invisible foundation of transcendental truth (*tattva*). The pleasure potency is within Kṛṣṇa and is also eternally manifest outside of Him in the form of Śrī Rādhā and the *gopīs*, for the sake of expanding transcendental pastimes. The Rāsa-vaktā (speaker of the Rāsa-*līlā*) Śrī Śukadeva put it like this: *reme rameśo vrajasundaribhir yathārbakaḥ sva pratibimba vibhramah* (Ś. Bhāg. 10.33.17): "In this way the Lord of Ramā (Lakṣmī or Rādhā) sported with the beautiful girls of Vraja, just as a boy plays with his own reflection." Although the Lord is Self-satisfied and Self-delighted He still manifests His transcendental form in this world, to experience special joy. Just as an ocean turns into ice when it gets freezing cold, so the Supreme Brahman turns into the form of Śrī Kṛṣṇa when it is touched by the 'cold' of the devotees' love for Him, just to play transcendental pastimes. To relish sweet erotic pastimes He appears in two separate forms, Śrī Rādhā-Kṛṣṇa, in Vraja: *rādhā pūrṇa śakti - Kṛṣṇa pūrṇa śaktimān; dui vastu bheda nahe sāstrera pramāṇa* (C.C.): "Rādhā is the full energy and Kṛṣṇa is the full energetic. There is no difference between the two, this is proven in the scriptures." Just as one body may be divided equally into two parts, and as it is natural to be attracted to Each other, similarly the attraction of Mahābhāva to Rasarāja and of Rasa-rāja to Mahābhāva is natural and very strong. These *rasika* pastimes, that are full of transcendental truths, are the result of this mutual attraction and these *rasa*-pastimes must be meditated upon with faith.

Hearing Tuṅgavidyā's words, Kṛṣṇa proudly told the *gopīs*, as if instructing them: "O *sakhīs*! I am the very clever prince of Vraja, and I always diligently guard My own garden called Vṛndāvana. It is therefore absolutely necessary that you submit yourselves to Me and that you give your garlands to Me (embracing Me around the neck). I will then be so kind to let you go, and you can quickly go home, leaving this flower-thief Rādhā behind here with Me!"

Hearing these words of Śrī Kṛṣṇa, Lalitā was internally very satisfied and said with different gestures: "O Puffed-up rascal! Don't vainly praise Yourself as the clever prince of Vraja! Look, You call Yourself the servant of king Cupid, but *śṛṅgāra rasa priya sakhī* (erotic mellows' dear girlfriend) Śrī Rādhārāṇī is worshipable even for Your *sevya* Kandarpa Rāja. She

may get angry when She hears Your self-praise and She may show the might of Her passion to You!" The external meaning of these duplicitous words of Lalitā is: 'Rādhā may get angry (the word *rāga* means anger or passion, Ed.) with You', and the internal meaning is: 'Rādhā will show You how passionate She can be in an amorous battle against You; She will defeat You once You unite with Her'.

When Śrī Rādhārāṇī heard these words of Lalitā She cast a crooked glance at Lalitā with Her shy, smiling face. Then Kṛṣṇa told Śrī Rādhārāṇī: "O Rādhē! Stop concocting all these futile arguments with Your crooked, puffed-up *sakhīs*! You are known as a pure-hearted, chaste girls in Vraja, therefore I'm humbly asking You: "Abandon Your horrible friends and blissfully return home after giving Me Your *śucī*-garland", meaning to say: "After playing erotic pastimes with Me in the *kuñja*, or giving Me Your *śucīmālā* (*śṛṅgāra śucir ujjvalaḥ*; *śucī* means erotic) by embracing Me in an erotic way, You may return home."

**TAC CHRUTVĀ SA-BHRŪ-BHAṄGAM ŚRĪ RĀDHĀ BHAṄGYĀHA-
TVAM ĀSĀM VAIDAGDHĪ GHATITA VAPUṢĀM SĀMSADI MADĀN
NA CEMĀM BHAṄGYĀKHYĀM KUNAṬA KUNAṬĪM NĀṬAYA VṚTHĀ
VANĀD ASMĀD GATVĀ SVAKAM UCITA BHAṆDATVAM ACIRĀN
NIJĀSTHĀNĪ MADHYE RACAYA NIVASAN BHAṆḌA SAKHIBHIḤ (38)**
**TATAḤ KṚṢṆAḤ SMITVĀ SAŚAUTĪRYAM UVĀCA -
VRAJE'SMAJ JUṢṬĀN NĀŚANA NIRATA KĪNĀŚA VANITĀḤ
KURUDHVE ME NAṢṬĀM PRAKATAM AṬAVĪM KASYA BALATAḤ
IDĀNĪM TAC CHĀNTĪM BATA JHAṬITI LABDHUM GIRIPATER
GUHĀKĀRĀGĀRAM GHANATARA TAMISRAM PRAVIŚATA (39)**
**TAD ĀKARṆYA SASMITA GARVAM VIŚĀKHĀBRAVĪT -
BHAVĀDRK SĀMPŪJYOJJVALA KULAVAD ETAT PITṚ PADAIḤ
SVAYAM DATTĀ YASMAI NAVA KAMALINĪYAM GUṆAVATĪ
AHO SARVA ŚREṢṬHAḤ SA CA TAVA VITASYĀPI KṚṢĀKAS
TATHOCCHIṢṬA PRĀŚĪ PRATHITA JAṬILĀ SŪNUR ABHAVAT (40)**

Hearing Kṛṣṇa's words, Śrī Rādhā frowned her eyebrows and said: "O bad actor! Don't let the bad actress of Your words dance any longer in this assembly of very clever girlfriends! Quickly get out of this forest, and go to a place which is suitable for You to fool around in with Your clownish friends!"

Kṛṣṇa then smiled and proudly said: "What right you women, who are simply subsisting on our foodremnants, have to ruin this garden of Mine? Now, as a punishment for this offense you must enter into the prison house of this densely dark cave of Govardhana Hill!"

Hearing this, Viśākhā smiled and proudly said: "O how amazing! Do You claim that Abhimanyu, the son of Jaṭilā, who was given this qualified lotus-like girl Rādhā as a wife by Her father, the most worshipable Mahārāja Vṛṣabhānu, who is of great splendid nobility, has become the eater of the foodremnants of a cowherd-playboy like You?"

Stavāmṛta Kaṇā Vyākhyā: When, previously, Śrī Kṛṣṇa revealed the desire to unite with Śrī Rādhā, using ambiguous words, Śrī Rādhārāṇī frowned Her eyebrows and said: "O bad actor! Don't vainly let the bad actress of Your proud words dance in this assembly of very clever *sakhīs* anymore!" She meant to say: "You have been defeated in argument so many times by My most clever and eloquent *sakhīs*! Aren't You ashamed to try again? All Your efforts in using clever words will end up just like another bad act!" Here Śrīmatī rebukes Naṭarāja (king of dancers or actors) Vrajendranananda, whose theater of *māyā* makes all the material universes constantly dance, and whose transcendental potency makes all the pure devotional worlds eternally act in innumerable ecstatic plays, by calling Him a 'Kunata', or a bad actor; that is the wonderful special feature of the sweet love of Vraja, and such rebukes please Śrī Kṛṣṇa unlimitedly more than the reverential hymns offered to Him by the Vedas!

Śrīmatī said: "Go! Get out of this forest and go to a playground which is suitable for You and Your clownish friends like Madhumaṅgala to fool around!" In this way Rādhikā jokingly refuted Kṛṣṇa's claim that Vṛndāvana is His forest and again establishes it as Her own forest. "We are playing in this solitary forest, picking flowers, and it is not proper for You (as a man) to come to this place, where the girls are allowed to play and ramble freely! Not only this, but You're also acting like a clown by using all these clever words - that is the most shameless thing! You should stay in a place which is suitable for You and Your clownish friends to play around - the pasturing-fields or so!"

Then Kṛṣṇa smiled and said: "You are just cowherd-women who eat our (Me and My family) foodremnants, what gives You the right to spoil My garden like this?" They are claiming equal ownership of Vṛndāvana with Śrī Kṛṣṇa, therefore Śrī Kṛṣṇa says: "You are cowherd women that eat our food-remnants." *kṛṣṇere īśvara nāhi māne vraja jana; aiśvarya dekhile-o nija sambandha manana* (C.C.) "The people of Vraja don't consider Kṛṣṇa to be God; even if they see His prowess they just consider Him to be one of their folk." The people of Vraja consider Śrī Kṛṣṇa to be their beloved. Even if the Vrajavāsīs see Kṛṣṇa killing so many powerful demons, their sweet human-like feelings for Him do not decrease. Although Śrī Kṛṣṇa is the Original Personality of Godhead and the Lord of all endless opulence, He just thinks Himself to be the son of Nanda Mahārāja, according to their love for Him. Just as the burning power of fire diminishes before the Candrakānti-jewel, the knowledge of Kṛṣṇa's prowess and opulence diminishes before the sweet love of the people of Vraja. In this way Kṛṣṇa can jokingly claim that He is the prince of Vraja whose foodremnants all the cowherdwomen eat. Then He says: "Now you must enter a dark cave of Govardana Hill to be punished for your misbehaviour!", meaning to say: "You will have to engage in intimate amorous pastimes with Me as a punishment for your crimes!" Hearing these words of Śrī Kṛṣṇa, Viśākhā smiled slightly and then proudly said: "O how amazing! Are You claiming that Abhimanyu, the son of Jaṭilā, who got this qualified, lotus-like girl Rādhā as a wife from Her father, the most worshipable Mahārāja Vṛṣabhānu, who is of great splendid nobility, has become the eater of the foodremnants of such a cowherd-playboy like You? What a shameless thing to say!" To nourish the excitement of the extramarital love of Kṛṣṇa and the *gopīs*, Yogamāyā (mystic illusion), who can accomplish the impossible, has arranged for the *gopīs'* dream-like marriage with other cowherders like Abhimanyu, but actually

these cowherders never even get to see their 'wives', who are actually Kṛṣṇa's eternal consorts. Rather, Yogamāyā arranges for the cowherders to associate with illusory 'shadow-forms' of their young *gopī*-wives¹⁴. Even when the *gopīs* just hear the names of their husbands they become afraid. The *gopīs* don't consider their husbands to be so great; the words of Viśākhā are only meant in a sarcastic way.

**SADĀ PADMĀ PUṢṬĀDHARA GALITA MĀDHVĪKA DHAYANĀN
NIKĀMAṂ ŚYĀMĀTMĀ BHAVASI YAD API DRĀG API TATHĀ
VICĀRYA TVAṂ SĀDHVĪ NUTA GUṆA-VIDHUṂ MĀTULA VADHŪṂ
BHAJEMĀMATRA SYĀT KITAVA ŚIVA LĀBHAS TAVA YATHĀ (41)**

**TAC CHRUTVĀ SANARMA BHAṄGYOKTYĀ DAVĪYAḤ SAMBANDHAḤ KHYĀPAYAN
KṚṢṆAḤ SĀDARAM ĀLALĀPA -**

**ASĀV ASMAN MĀTUR JANAYITṚ PRASŪ PAUTRA VANITE-
TYALAM JÑĀTAM YASMIN KṢAṆA IHA SADAINĀM TAD AVADHI
NAMĀMI DHYĀYĀMI DRUTAM ANUSARĀMI VRAJAPURE
GRAHĪTUṂ SAT KĀMĀŚIṢAM ATITARĀM BHAKTI VINATAḤ (42)**

**UDAÑCAN MAÑJĪRA DHVANI SAHACARĪ SAÑCAYA JUṢAŚ
CALANTYĀ RĀDHĀYĀḤ PRAKAṬITA RUṢAḤ ŚRĪ GIRIDHARAḤ
GIRĪNDRĀT PĀRĪNDRĀDHĪKA GATIR UPETYĀŚU NAKHARAIR
GAJENDRODYAT KUMBHA DVAYAM IVA DADĀRA STANA YUGAM (43)**

"O Cheater! Your heart is contaminated by always drinking the wine that oozes from Padmā's luscious lips! Therefore now intently worship this daughter-in-law of Your maternal aunt, Śrī Rādhārāṇī, that moon of virtues who is praised by all the dedicated wives - thus You will attain all auspiciousness!"

Hearing Viśākhā's words, Kṛṣṇa decided to announce the distant relationship He had with Rādhā and respectfully and jokingly said: "She's the granddaughter-in-law of My maternal grandmother, that much I know. For the sake of receiving Her auspicious blessings, that fulfill all desires, I humbly and devotedly offer My obeisances unto Her in this Vrajapura. I meditate on Her and I follow Her."

Just as a lion quickly and angrily pounces on a mad elephant from a mountain to tear his temples apart with his nails, similarly Giridhārī quickly came up to Śrī Rādhikā, whose anklebells jingled as She quickly ran away with Her girlfriends, to scratch Her breasts with His nails.

Stavāmṛta Kaṇā Vyākhyā: Śrī Viśākhā again said: "You must have gone mad after drinking the honey from Padmā's luscious lips, that's why You are now speaking about the respectable cowherders in such a humiliating way! Now listen to what I tell You for Your own good: You should respectfully worship Your distant relative Śrī Rādhārāṇī, who is related to Your

14 This is confirmed in Srimad Bhagavata 10/33/38). Ed.

maternal grandmother, and who is praised by all the faithful wives of Vraja! You will certainly benefit from such worship!"

Hearing Viśākhā's words Kṛṣṇa revealed His distant kinship with Rādhā, saying with a joking kind of reverence: "Rādhā is the granddaughter-in-law of My maternal grandmother, and She's therefore like the wife of a maternal uncle to Me". Kṛṣṇa's maternal grandmother is named Pāṭalā *gopī*, and Pāṭalā's brother is named Gola *gopa*. Gola *gopa*'s son is again Abhimanyu, Śrī Rādhā's husband. That is why Kṛṣṇa calls Her the granddaughter-in-law of His maternal grandmother. In the Rādhā Kṛṣṇa Gaṇoddeśa Dīpikā Śrīla Rūpa Gosvāmī writes: *khyātā mātāmahī goṣṭhe pāṭalā nāma dhaiyata.....golo mātāmahī bhrātā dhūmalā vasana cchabiḥ*. "Kṛṣṇa's maternal grandmother in Vraja is known as Pāṭalā....Gola is her brother. He wears a grey garment." Śrī Kṛṣṇa therefore says: "As soon as I heard this, I humbly and devotedly began to offer My obeisances unto Her, follow Her and meditate upon Her, so that My lusty desires would be fulfilled". This means that when Rādhā is *mānini* (pouting) Kṛṣṇa bows down to Her feet to get the auspicious blessing of a blissful meeting with Her. One excellent means to slacken a girl's pique is *nati*, or bowing down to Her. When other means of slackening pique, like *sāma* (appeasement), *dāna* (presenting gifts) and *bheda* (separation) are unsuccessful, then the guilty hero finally falls at the offended heroine's feet and begs her for forgiveness. This is called *nati*. *kevalam dainyam ālambya pādapāto natir matā* (U.N.). Again, when Kṛṣṇa arrives in the trysting-*kuñja* before Rādhārāṇī and waits for Her to show up, He sits down in meditation, hoping to attain a blissful meeting with Her. Śrī Prabodhananda Sarasvatī has said: *kāṇḍī taṭa kuñja mandira gato yogīndravat yat pada jyotir dhyāna-paraḥ sadā japati yām premāśru pūrṇo hariḥ*: (Rādhā Rasa Sudhānidhi 96) "Hari sits in a *kuñja* on the bank of the Yamunā just like the king of *yogīs*, meditating on the light emanating from Rādhā's lotus feet and doing *japa* of Her holy name with tear-filled eyes." And when Śrī Rādhārāṇī arrives in the trysting *kuñja* before Him, then Kṛṣṇa submissively follows Her (means going on *abhisāra*, love-journey), desiring to meet Her.

When Śrī Rādhārāṇī heard Śyāmasundara's words She headed for home with Her *sakhīs*, making Her anklebells sweetly jingle. At that moment Giridhārī pounced on Her and scratched Gajagāminī's (Rādhikā, who walks like an elephant) breasts with His sharp nails, just as a lion pounces on a mad elephant from a high mountain and angrily scratches its trunk with its sharp claws. After this the *sakhīs* and *mañjarīs* arranged for a happy end of this pastime by arranging for Rādhikā and Mādhava's intimate meeting in one of the nearby *nikuñja mandiras*.

**IDAM RĀDHĀ KRṢṆOJJVALA KUSUMA KELĪ KALI MADHU
PRIYĀLĪ NARMĀLĪ PARIMALA YUTAM YASYA BHĀJANĀT
MAMĀNDHASYĀPYETAD VACANA MADHUPENĀLPA GATINĀ
MANĀG GHRĀTAM TAN ME GATIR ATULA RŪPĀNGHRIJA RAJAḤ (44)**

By worshipping the dust of Śrīla Rūpa Gosvāmī's lotus feet, the limping bumblebee of the words of an ignorant person like me is now able to smell a little of the fragrance of the honey of Rādhā and Kṛṣṇa's playful and brilliant flowerquarrel,

that is scented by the words of Their dearest girlfriends. This matchless footdust is my only goal!

Stavāmṛta Kaṇā Vyākhyā: In his *kiṅkarī svarūpa* of Śrī Rādhā's dear maidservant Śrīpāda Raghunātha has directly witnessed this brilliant joking flower-quarrel of Rādhā and Kṛṣṇa and Their beloved *sakhīs*, and he has blessed all the Gauḍīya Vaiṣṇava-*sādhakas* with the wonderful relish of this pastime by recording whatever he has experienced. Humbly he thinks, in external consciousness: "How can a dull and ignorant person like me be qualified to describe such *rasika* intimate pastimes?" But then again he thinks: "This was only possible by the grace of the most merciful Rūpa Gosvāmī!" Just as Śrīpāda Dāsa Gosvāmī developed extraordinary devotion to and faith in Śrīla Rūpa Gosvāmīpāda, similarly Śrīla Raghunātha was the vessel of Śrī Rūpa Gosvāmī's extraordinary deep loving affection. After Śrī Rūpa Gosvāmī departed from this world, Raghunātha dāsa considered the whole world to be void: *sūnyāyate mahā goṣṭham girindro'jāgarāyate; vyāghra tuṅḍāyate kuṇḍam jīvātu rahitasya me* "Without my life-support, Śrī Rūpa Gosvāmī, the great pasturing-fields of Vraja are void to me, the Govardhana Hill stretches itself out like a python and Rādhākuṇḍa looks like the gaping mouth of a tiger to me, ready to swallow me." We can easily understand how elevated Dāsa Gosvāmī's devotion to Śrīla Rūpa Gosvāmī was, since Śrī-Śrī Girirāja and Śrī Rādhākuṇḍa were dearer to him than life, but now they appear terrifying to him!

Hence Śrīpāda Raghunātha experiences that his vision of this flower-game was due to Śrī Rūpa's mercy, and that makes him say: By worshipping the dust of Śrīla Rūpa Gosvāmī's lotus feet, the limping bumblebee of the words of an ignorant person like me is now able to smell a little of the fragrance of the honey of Rādhā and Kṛṣṇa's playful and brilliant flowerquarrel, that is scented by the words of Their dearest girlfriends. This matchless footdust is my only goal!"

At different places in Stavāvalī Śrī Raghunātha dāsa Gosvāmī shows his great devotional faith in Rūpa Gosvāmī's footdust. For instance:

ādadānas tṛṇam dantair idam yāce punaḥ punaḥ; śrīmad rūpa padāmbhoja dhūliḥ syām janma janmani / śrīmad rūpa padāmbhoja dhūli mātraika sevinā; kenacid grathitā padyair mālā ghreyā tad āśrayaiḥ / ādadānas tṛṇam dantair idam yāce punaḥ punaḥ; śrīmad rūpa padāmbhoja rajo'ham syām bhava bhava.

"Taking a straw between my teeth I pray again and again that I may remain the dust of Śrīla Rūpa Gosvāmī's lotus feet, birth after birth!" "Some person, who serves the dust from Śrīmad Rūpa Gosvāmī's lotus feet, has strung this garland of verses. May the devotees smell this garland." "Taking a straw between my teeth I pray again and again: May I become a speck of dust at Śrī Rūpa's lotus feet, birth after birth."

*jaya jaya śrī rūpa gosvāmī!
yāhāra caraṇa dhūli, nitya mora snāna keli,
angera bhūṣaṇa cintāmaṇi
ajñāna timire andha, nāhi jāni bhālo manda,
jñāna sūnya mo heno adhama
śrī rūpa gosvāmī pāda, sei mora sampad,
anurāge koriyā bhajana
vrajera vaidagdhi sāra, līlāmṛta pārāvāra,
sakhīgaṇa praṇaya sugandha*

*śrī rādhā kṛṣṇojjvala , kusuma keli kali madhu,
sparśa koilo mora vākya bhṛṅga
śrī rūpera padaraje, luṭāiyā ei vraje,
vrajavane sukhe kori vāsa
rādhā Kṛṣṇa kuñja sevā, karo mui rātri divā,
nivedaye raghunātha dāsa*

"All glories to Śrī Rūpa Gosvāmī, in whose footdust I constantly bathe. This footdust is the Cintāmaṇi-jewel that decorates my body. I am blinded by the darkness of ignorance, and I don't know what is good and bad. I'm a low fool who has no knowledge at all, but the lotus feet of Śrī Rūpa Gosvāmī are my treasure, and I worship them with great attachment. The bumblebees of my words could somehow touch the honey of Rādhā and Kṛṣṇa's brilliant flowerquarrel, that is like the essence of the ocean of nectarean clever Vraja-pastimes that is scented with the love of the *sakhīs*." Raghunātha dāsa sings: "In this Vraja I roll in Śrī Rūpa Gosvāmī's footdust and I blissfully dwell in the forests of Vraja, serving Rādhā and Kṛṣṇa in the *kuñjas* day and night."

**Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Rādhā Kṛṣṇojjvala Kusuma Keli",
"Rādhā and Kṛṣṇa's brilliant flowergame."**

Translated in March 1992 by: Advaita dāsa. Upgrade December, 1995

Śrī-Śrī Prārthanāmṛtam

Nectarean prayers of Śrīla Raghunātha Dāsa Gosvāmī

VERSE 1:

**ŚRĪ RŪPA RATI MAÑJARYOR AṄGHRI SEVAIKA GRDHNUNĀ
ASAṄKHYENĀPI JANUṢĀ VRAJE VĀSO'STU ME'NISĀM**

śrī rūpa rati mañjaryāḥ - of Śrī Rūpa and Rati Mañjarī; *aṅghri* - lotus feet; *sevā* - service; *eka* - only; *grdhnunā* - with the desire; *asaṅkhyena* - with innumerable; *api* - even; *januṣā* - births; *vraje* - in Vraja; *vāsa* - residence; *astu* - let it be; *me* - for me; *anisām* - always.

Let me stay in Vraja for innumerable births, simply having the desire to serve the lotus feet of Śrī Rūpa and Śrī Rati Mañjarī!

Stavāmṛta Kaṇā Vyākhyā: This Prārthanāmṛta Stava of Śrīla Raghunātha dāsa Gosvāmī is like an enchanting variegated garden full of Rādhā and Mādhava's *līlā rasa*. Just as there are blooming flowers of different colours and different scents in a beautiful flowergarden that enchant the mind with their beauty and fragrance, so there are different flower-like descriptions of Rādhā and Kṛṣṇa's loving pastimes in this Prārthanāmṛta Stava, that will enchant the minds of the *yugala upāsakas* (persons who meditate on Rādhā and Kṛṣṇa). These pastimes are taking place in a wonderful way in the transcendently enlightened heart and mind of Śrīla Raghunātha dāsa Gosvāmī, and along with recording these pastimes in this *stava* he also prays for the *mañjarī*-service he desires. These verses are the great treasure of the *smaraṇa* of a *yugala upāsaka*.

In the first verse of this *stava* Śrī Raghunātha dāsa prays that he may live in Vraja for countless births, as long as he can carry the desire for the service of Śrī Rūpa and Rati Mañjarī's lotus feet in his heart. Vraja's *rāga bhakti* means constant allegiance. *Rāga bhajana* cannot reach perfection unless one serves a favorite devotee of Śrī Kṛṣṇa. Śrīmat Rūpa Gosvāmī teaches expertise in *rāga bhajana* in Bhakti Rasāmṛta Sindhu (1.2.294): *Kṛṣṇaṁ smaraṁ janam cāsya preṣṭhaṁ nija samihitam; tat tat kathā rataś cāsau kuryād vāsam vraje sadā* "One should remember Kṛṣṇa and His dear devotee of one's own choice, and one should always live in Vraja, being constantly engaged in speaking about them." The chosen examples of the *mañjarī-bhāva sādhakas* are the eternally perfect *mañjarīs* like Śrī Rūpa and Śrī Rati Mañjarī. By being firmly attached to their lotus feet the *sādhaka* can attain the perfection of allegiance to their feelings, and can also attain the sweet and luscious service of the Yugala Kīśora in his *smaraṇa*, by following their orders. Although Śrī Raghunātha dāsa is himself one of these eternally perfect *mañjarīs*, named Rati or Tulasī mañjarī, he still humbly prays for the service of the lotus feet of the *nitya siddhā* Śrī Rūpa and Rati Mañjarī's lotus feet, as if he is an ordinary practising devotee.¹⁵

In external consciousness (*sādhakāveśa*) Śrīpāda says: "I desire innumerable births in Vraja, as long as I can be lovingly attached to the lotus feet of Śrī Rūpa Mañjarī and Rati Mañjarī." Śrī Jīva Gosvāmī writes in his "Durgama Saṅgamanī-commentary on the aforementioned verse from Bhakti Rasāmṛta Sindhu (*Kṛṣṇaṁ smaraṁ*, 1.2.294): *sāmarthyē sati vraje śrīman nanda vrajavāsa sthāne śrī vṛndāvanādau śarīrena vāsam kuryāt tad abhāve manasāpīty arthaḥ* "If possible one should physically live in the abode of Śrī Nanda-vraja, in Śrī Vṛndāvana, but if it is not possible one can also live there mentally." In Gopāla Campūḥ (Pūrva Campū 1.53), Śrī Jīva Gosvāmī has written: *cid ānanda eva kevalam svarūpānatirikta śakti vyakti-vaśād vyakti viśeṣatayā vyaktībhavan gokula śabdabala labdhā lokaval līlā - kaivalya kalanāya puṣpavadādi lakṣaṇa prakāśavatayā tat tat prakāśya puṣpādi lakṣaṇāsvādyatayā ca prakāśate na tu martyalokavad viparīta pariṇati rīti paritatayā vibhatsitavyad vratatām*

15 In the Sri Gaura Govindarcana Paddhati of Srīman Mahāprabhu's beloved associate Srīla Gopala Guru Gosvami it is written - *ratyambujakhyā kunjo'stindulekha kunja daksine; tatraiva tisthati sada surupa rati manjari.....daksina mrdvika khyata tulasiti vadanti yam.....iyam hi raghunathakhyam prapta gaura rase kalau* (Paddhati Trayam). In his Sri Gaura Ganoddesa Dipika Sripada Kavi Karnapura has called him 'Rasa Manjari', and has also mentioned two alternative names for him - *dasa raghunathasya purvakhyā rasa manjari. amum kecit prabhasante śŚrīmati rati manjarim. bhanumatyakhyaya kecid ahus tam nama bhedatah* We are mentioning him as Rati Manjari or Tulasi Manjari, following the opinion of the Paddhati-traya.

āpadyate "There is One Supreme Light named *sac cid ānanda* which is nondifferent from its own innate power (*svarūpa śakti*), but which has mercifully manifested itself in a visible form generally known as Gokula. Just as lotus flowers become tasty due to the sunshine and the lilies become tasty due to the moonshine, but the original light of the sun and moon cannot be relished by the earthling, so also has God's abode Gokula become relishable for ordinary people (or at least *sādhakas*) by becoming manifest on earth through His *svarūpa śakti*. Gokula and its aspects like *līlā* may then become manifest in a relishable form, but this abode and its objects are not under the law of the five material elements. In other words, it does not decay in the way mundane objects in the mortal world do." Explaining the inconceivable principle of the holy abode, Śrīpāda says: "May I always live in Vraja, throughout innumerable births."

The question may now be asked - Do persons who are fixed in living in the holy abode have to go through innumerable births and deaths? And if that is so, then what is the result of living in the *dhāma*?" Actually the *dhāma* is so kind to bless the person who constantly lives there by swiftly engaging him in direct devotional service before giving him *prema*. It may happen that a person takes two to three births more just to relish the flavours of *bhajana*. But Śrīpāda Dāsa Gosvāmī says with the greatest humility: "I will have to take innumerable births because of all my wicked deeds, but if the desire to serve the lotus feet of Śrī Rūpa Mañjarī and Śrī Rati Mañjarī remains awake in my heart and if I can live in Vraja, then it is most desirable for me to take innumerable births!" Śrīpāda personally prays like that and thus encourages the hearts of the *mañjarī bhāva sādhakas* to live in Vraja and to become attached to the service of Śrī Rūpa Mañjarī and Rati Mañjarī.

VERSE 2:

**AYAM JĪVO RAṄGAIṚ NAYANA YUGALA SYANDI SALILA
PRADHAUTĀṄGO RAṄGE GHAṬITA PAṬU ROMĀLI NAṬANAḤ
KADĀ RĀSE LĀSYAIḤ ŚRAMAJALA PARIKLINNA PULAKA
ŚRIYAU RĀDHĀ KṚṢṆAU MADANA SUNAṬAU VĪJAYATI BHOḤ**

ayam - this; *jīvaḥ* - living being; *raṅgaiḥ* - with gestures; *nayana* - eye; *yugala* - couple; *syandi* - streaming; *salila* - water; *pradhauta* - washing; *aṅga* - body; *raṅge* - on the stage; *ghaṭita* - revealed; *paṭu* - clever; *romāli* - pores of skin; *naṭanaḥ* - dancing; *kadā* - when; *rāse* - during the Rāsa dance; *lāsyaiḥ* - by dancing; *śramajala* - sweatdrops of fatigue; *pariklinna* - moistened; *pulaka* - goosepimples; *śriyau* - beauty; *rādhā-Kṛṣṇau* - Rādhā and Kṛṣṇa; *madana* - Cupid; *sunāṭau* - great dancers; *vījayati* - fanning; *bhoḥ* - O!

O! When can I blissfully serve Rādhā and Kṛṣṇa, the best dancer and dancing girl in the Rāsa-dance, by fanning Them when They sweat of fatigue of dancing on the Rāsa-dancing stage and Their hairs stand on end of ecstasy, while I sprinkle my own body with my tears of ecstasy?

Stavāmṛta Kaṇā Vyākhyā: In *sādhakāveśa* Śrīpāda yearns for loving attachment to Śrī Rūpa Mañjarī's lotus feet. Actually he is an eternal associate of the Lord, therefore this loving attachment to Rūpa Mañjarī is self-perfect (natural, automatic). By the grace of Śrī Rūpa, Śrīpāda perceives one pastime after the other in this Prārthanāmṛta Stava, and when these visions subside he prays to Śrī Rūpa's lotus feet for further relish of the sweetness of these pastimes and engagement in service.

In this verse he perceives the *Rāsa-līlā*. He who is called *raso vai saḥ* in the Upaniṣads, is in the most intensely concrete stage 'the embodiment of the king of erotic flavours', who enjoys the flavours of a delectable pastime involving intimate erotic dancing called *rāsa līlā* in Vṛndāvana with Vṛṣabhānu-nandinī Śrī Rādhā, who is the embodiment of *mahā-bhāva*, which is the supreme essence of His own pleasure potency, and an endless circle of *gopīs* that are Her bodily expansions. The supreme assistant in this pastime is *svayam bhagavatī* (the Original Goddess) Śrī Rādhārāṇī, who is the embodiment of complete *mahā bhāva* and who is the supreme shelter of all divine potencies (*śaktis*). Because She fulfills all of Śrī Kṛṣṇa's desires for erotic flavours Her name is **Rādhikā**.

In a divine vision Śrīpāda perceives Śrī-Śrī Rādhā-Kṛṣṇa dancing on a jewelled stage in the *Rāsa-līlā*, as the best dancer and dancing girl of Cupid. No other words than as 'Madana Sunaṭau' could describe Their forms. Śrī-Śrī Rādhā-Mādhava are the transcendental hero and heroine. - the mundane Cupid has no access to Their transcendental pastimes. The lustre of Their toenails makes millions of Kāmadevas and Ratis faint, but still Their pastimes cannot reach perfection without Cupid's aid. Therefore this *kāmāvatārāṅkura* (the root cause of all the descents of Cupid), the transcendental youthful Cupid, places one drop of Himself within the worldly Cupid, who enchants all the universes, and thus infuses a spark of this transcendental eros within His pastimes. Because They enchant Each other with Their beautiful forms, attributes, emotions, glances, gestures and different erotic feelings during the *Rāsa*-dance, Rādhā and Kṛṣṇa are called Cupid's best dancer and dancing girl. In the naturally beautiful surrounding of sweet Śrī Vṛndāvana these transcendental dancers Śrī Rādhā-Mādhava dance on a jewelled dancing-stage. Śrī Ṭhākura Mahāśaya fittingly describes this sweet Yugala Nṛtya in his Prārthanā Gītikā:

kadamba tarura ḍāla, nāmiyāche bhūme bhāla,
phuṭiyāche phula sāri sāri
parimale bharalo, vṛndāvana sakala,
keli kore bhramarā bhramarī

rāi kānu vilasai range
kibā rūpa lāvanī, vaidagadhi khani dhani,
maṇimaya ābharaṇa aṅge

"The branches of the Kadamba-tree bow down to the ground because of the heavy weight of all its blooming flowers, that fill all of Vṛndāvana with their fragrance and cause the male and female bees to play. Thus Rāi-Kānu (Rādhā Kṛṣṇa) enjoy Their sports! How beautiful elegant Rādhā is! She is a mine of cleverness, who wears jewelled ornaments on Her limbs!"

*rādhāra dakṣiṇa kara, dhari priya giridhara,
madhura madhura colī yāy
āge pāche sakhīgaṇa, kore phula variṣaṇa,
kono sakhī cāmara ḍhulāya*

"Dear Giridhārī sweetly walks along, holding Rādhā's right hand. Behind and before Them the *sakhīs* shower Them with flowers and some *sakhī* fans Them."

*parāge dhūsara sthala, candre kore suśītala,
maṇimaya vedira upore
rāi kānu kara joḍi, nṛtya kore phiri phiri,
paraśe pulaka tanu bhare*

"Rāi and Kānu hold hands and dance around and around on a jewelled stage which is greyed by dust and cooled by the moon, Their hairs standing on end of ecstasy when They touch Each other."

*mṛgamada candana, kore kori sakhīgaṇa,
variṣaye phula gandha rāje
śramajala bindu bindu, śobhā kore mukha indu,
adhare muralī nāhi bāje*

"The *sakhīs* keep musk and sandalpaste in their hands and shower fragrant flowers. Rādhā and Kṛṣṇa's moonlike faces are beautified by sweatdrops and Kṛṣṇa cannot play His flute anymore."

*hāsya vilāsa rasa, sarasa madhura bhāṣa,
narottama manoratha bhoru
duhuka vicitra veśa, kusume racita keśa,
locana mohana līlā koru*

"Narottama's mind is absorbed in Their joking, humorous pastimes, Their sweet luscious words, Their wonderful dresses, Their flower-decorated hairs, and Their eye-enchanting pastimes!"

Śrī Raghunātha dāsa, in his *siddha svarūpa* of Tulasī Mañjarī, sees how the divine Couple is perspiring of fatigue from dancing. They look just like a golden and an emerald mirror beautified by pearl-drops! When They touch Each other during the dance Their hairs are standing up of ecstasy, making Their pores resemble Kadamba-blossoms. Tulasī takes her fan in her hand and fans the joyfully dancing Rādhā and Mādhava, who are becoming tired. Enchanted by the sweetness of the Yugala, Tulasī sprinkles her own body with a stream of her ecstatic tears. How blessed this Tulasī is by attaining this sweet relish vision and this rare service! Suddenly the divine vision ends and Śrīpāda anxiously prays at the lotus feet of Śrī Rūpa Mañjarī for this heart's service!

VERSE 3-5:

**PREMODREKAIR NAYANA NIPATAD VĀRIDHĀRO DHARAṆYĀM
VAIVARṆYĀLĪ SAVALITA VAPUḤ PRAUDHA KAMPAḤ KADĀHAM
SVEDĀMBHOBHIḤ SNAPITA PULAKA ŚREṆĪ MŪLAḤ SMITOKTAU
RĀDHĀ KṚṢṆAU MADANA SAMARA SPHĀRA DAKṢAU SMARĀMI (3)**

**MASĀRA KṢMĀSĀRODBHAVA NAVA TAMĀLODBHAṬA MADA
PRAHĀRI ŚRĪ BHĀROJJVALA VAPUṢAM UDYAC CHUCI RASAIḤ
KADĀ RĀKĀ CANDRA STUTA VADANA NIDRĀLASA DṚŚAM
DṚŚĀ KṚṢṆAM VAKṢAḤ SVAPANA PARA RĀDHAM SAKHI BHĀJE (4)**

**SARĀGAM KURVATYĀḤ SAKHI HARI KṚTE HĀRA RACANAM
KARE ŚRĪ RĀDHĀYĀḤ PRAKṬA PULAKODREKI MAYAKĀ
VICITYĀLAM CAṆCAD DYUTI VIVIDHA VARṆAM MAṆIKULAM
KRAMENĀRĀD DEYAM KIM ITI KṚPAYĀ TAC CARAṆAYOḤ (5)**

prema - love; *udrekaiḥ* - with an abundance; *nayana* - eyes; *nipatad* - falling; *vāridhāra* - stream of water; *dharanyām* - on the earth; *vaivarṇya* - paling; *ālī* - many; *savalita* - mixed; *vapuḥ* - body; *praudha* - great; *kampaḥ* - shivering; *kadā* - when; *aham* - I; *sveda* - sweat; *ambhobhiḥ* - with the water; *snapita* - bathing; *pulaka* - goosepimples; *śreṇī* - series; *mūlaḥ* - root; *smīta* - smile; *uktau* - spoken; *rādhā Kṛṣṇau* - Rādhā and Kṛṣṇa; *madana* - Cupid; *samara* - battle; *sphāra* - great; *dakṣau* - expert; *smarāmi* - I remember.

masāra - sapphire; *kṣmā-sāra* - mountain; *udbhava* - coming from; *nava* - fresh; *tamāla* - Tamāla-tree; *udbhaṭa* - great; *mada* - pride; *prahāri* - striking; *śrī bhāra* - full of beauty; *ujjvala* - brilliant; *vapuṣam* - with the body; *udyat* - appearing; *śuci rasaiḥ* - with erotic mellows; *kadā* - when; *rākā candra* - full moon; *stuta* - praised; *vadana* - face; *nidrā* - sleeping; *alasa* - fatigue; *dṛśam* - eyes; *dṛśā* - by looking at; *Kṛṣṇam* - Kṛṣṇa; *vakṣaḥ* - chest; *svapana* - dreaming; *para* - absorbed in; *rādhām* - Rādhā; *sakhi* - O friend; *bhaje* - worshipping.

sarāgam - with passion; *kurvatyaḥ* - doing; *sakhi* - O friend; *hari kṛte* - done for Hari; *hāra* - necklace; *racanam* - making; *kare* - in the hand; *śrī rādhāyāḥ* - of Śrī Rādhā; *prakṛta* - manifest; *pulakodreki* - goosepimples; *mayakā* - by me; *vicitya* - collected; *alaṁ* - greatly; *caṅcad* - shimmering; *dyuti* - splendor; *vividha* - different; *varṇam* - colors; *maṇi kulam* - jewels; *kramena* - gradually; *ārād* - close by; *deyam* - giving; *kim* - what; *iti* - thus; *kṛpayā* - by mercy; *tat* - Her; *caraṇayoḥ* - lotus feet.

O sakhi! When can I remember smiling Rādhā and Kṛṣṇa who are very expert in fighting Cupid's battle, while streams of tears from my eyes sprinkle the earth, my hairs stand on end, I perspire, become pale and tremble heavily?

O sakhi! When can I worship Kṛṣṇa, whose shimmering nectarean blackish-bluish luster defeats the mighty pride of a young Tamāla-tree growing from a sapphire

mountain, whose beauty is enhanced by the arising of *śṛṅgāra rasa* (erotic mellows) whose face defeats the beauty of the full moon, whose eyes are filled with sleep and fatigue and on whose chest Śrī Rādhikā is resting, with my eyes?

O sakhi! When can I collect brilliantly shining jewels of different colours and place them in Śrī Rādhā's hand when She lovingly strings a necklace for Her Hari, by the grace of Whose lotus feet I have been able to stand close by Her with goosepimples of ecstasy on my skin?

Stavāmṛta Kaṇā Vyākhyā: In the previous verse Śrī Raghunātha dāsa Gosvāmī had a vision of the Rāsa-līlā. The divine Couple began to perspire and in his form of Tulasī Mañjarī he was allowed to fan Them. As the vision vanishes he becomes very anxious and submits his prayers to the lotus feet of Śrī Rūpa Mañjarī for attaining the rare fortune of Their devotional service. Again Śrīpāda's heart goes to the kingdom of *līlā*, floating on waves of prayer, and after perceiving this pastime he narrates it one by one in these three verses.

In his vision Śrīpāda sees Śrī Rādhā-Mādhava eagerly proceeding to an intimate *kuñja*-cottage where They will make love, after taking rest to recover from the Rāsa-dancing. *kiṅkarī* Tulasī peeps through the holes of the *kuñja* to relish the sweetness of Śrī Rādhā-Mādhava's pastimes. How intense is this Yugala-pastime!

*duhuṅ keli paṇḍita rūpe guṇe sama; vilāsa vikrama rase keho nāhi kom
surata mūrati kāhe duhu parakāśa; rati-pati antare lāgalo tarāsa
adbhūta rati-raṇa dūre rahu lāj; nūpura kiṅkiṇī ruṇu-jhuṇu bāj
akhaṇḍa vilāsa rasa kachu nahe bāda; duhuṅ meli pūralo ājanamaka sādha
eka tanu eka mana ekai parāṇa; duhuṅ aṅga eka manasija niramāna
śramajala pūralo duhuṅ jana gāya; duhuṅ rati samare ora nāhi pāya*

"The experts in playfulness are equal in form (beauty) and attributes. Neither of Them is inferior in the *vikrama rasa* (heroic mellow) of these pastimes. They are both manifest as the embodiments of eros, causing fear even in Cupid's heart. In Their amazing erotic battle They cast Their shyness far away, and Their anklebells and waistbells jingle. There's no obstacle at all in Their uninterrupted pastimes. By meeting They have fulfilled desires They cherished from Their very births. They are One body, One mind, and One life. Both Their bodies were made by mind-born Cupid. Their bodies are studded with sweatdrops and They cannot find the end to Their erotic battle."

kiṅkarī Tulasī has dedicated her heart to Śrī Rādhā-Mādhava; when They are happy she is also happy. Śrī Rādhā-Mādhava are absorbed in ecstatic *rasa* when They know that They have delighted Each other during Cupid's battle. Their mouths are adorned with soft smiles. Tulasī feels in her heart how happy the Pair is, and she sprinkles the surface of the earth with her ecstatic tears of love while her hairs are standing on end and sweatdrops trickle from her limbs. It looks as if the root-area of her vine-like goosepimples is sprinkled with the water of sweatdrops. Tulasī's golden complexion has turned pale out of ecstasy and she shivers all over her tender body. Without having *mahā bhāva* one cannot manifest four or five of these *sāttvika* ecstasies at the same time. Tulasī is absorbed in witnessing the Yugala-Vilāsa. Suddenly the

revelation disappears and Śrī Raghunātha dāsa sees that his external body is also studded with *sāttvika* symptoms of ecstasy. That is not at all amazing for an eternally liberated soul like him! When Śrī Vallabha Bhaṭṭa's youngest son Viṭṭhala-nātha was engaged in the service of Śrī Raghunātha dāsa Gosvāmī at Śrī Rādhakūṇḍa, Śrī Raghunātha's body once showed signs of indigestion. Śrī Viṭṭhala-nātha brought a doctor, and the doctor diagnosed that Raghunātha dāsa had become sick from eating too many things fried in *ghī*. But it was known throughout Vraja that Raghunātha dāsa was not taking anything else but some buttermilk. He had become sick by eating too much *prasāda* of Śrī Rādhārāṇī, that was fried in *ghī* in his mentally conceived *siddha mañjarī*-body, and the results were visible in his physical body! These extraordinary things can only occur with eternally perfect souls. It's therefore not impossible that *sāttvika* ecstatic symptoms that were experienced in the *siddha deha* also become visible on the material body. In external consciousness, after his divine vision has disappeared, Śrī Dāsa Gosvāmī prays to Śrīmatī Rūpa mañjarī's lotus feet: "May I at least be able to remember the Yugala Kīśora, who are adorned with softly smiles and I am having tears in the eyes and goosebumps on the body!"

The relish of *smaraṇa* is not less. He who always relishes the flavours of these pastimes as if he directly perceives them, also submits prayers for relishing the sweet taste of Yugala *līlā* in his *smaraṇa*. Hence Śrīla Ṭhākura Mahāśaya instructs the Gauḍīya Vaiṣṇava *sādhakas* as follows in the *bhajana*-limb called *smaraṇa - sādhana smaraṇa līlā, ihāte nā koro helā, kāya mane koriyā susāra. manera smaraṇa prāṇa, madhura madhura dhāma, yugala vilāsa smṛti sāra* (P.B.C.) "Do not neglect the practice of *līlā smaraṇa*, but make this the essence of your body and mind. *smaraṇa* is the life-force of the mind and is the abode of all sweetness, and the essence of all remembrance is the loving pastimes of the Yugala Kīśora."

When the transcendental vision ends Śrīpāda's heart is stirred, and again the vision of this pastime arises. In his *kiṅkarī rūpa* Śrīpāda sees that, after the erotic battle, the Yugala sits up on the bed and the curious Rasika maṇi (Kṛṣṇa) prays to His Priyājī for *viparīta vilāsa* (reverse pastimes):

<i>rati raṅga ucita,</i>	<i>śayanahi nāgara,</i>	<i>yācata viparīta keli</i>
<i>anunaya kotohu,</i>	<i>koroye jani hasi hasi,</i>	<i>mukha hi mukha kori meli</i>
<i>śuni hasi śaśimukhī,</i>	<i>lājahi kuñcita,</i>	<i>avanata koroto vayāna</i>
<i>jīvaite upavāsī,</i>	<i>dārida yaichana,</i>	<i>māgaye bhojana pāna</i>
	<i>dekho dekho vaidagadhī raṅga</i>	
<i>kāma kalā guru,</i>	<i>rasika śiromaṇi,</i>	<i>nā choḍai so rasa dhaṅga</i>
<i>pāda paraśi puna,</i>	<i>rāi mānāolo,</i>	<i>nija sukha bahuta jānāi</i>
<i>bhaṇa rādhā mohana,</i>	<i>tachu sukhūi,</i>	<i>ataye se hota bādhāi</i>

"The hero lies down in a way fit for erotic loveplay and begs for reverse pastimes. They smile and Their mouths are meeting Each other. Śaśimukhī (moonfaced Rādhikā) shyly smiles when She hears Kṛṣṇa's request and lowers Her head. Kṛṣṇa is like a fasting poor man who begs for some food and drink. Look, behold Their clever pastimes! Rasika Śiromaṇi is the art-teacher of eros, who does not give up His romantic moods. By touching Her feet He honours Rāi and shows Her how much He enjoys. Rādhā Mohana sings: "His happiness is Her happiness!"

How wonderful is this *viparīta vilāsa*! Tulasī keeps her eye at the slit of the *nikuñja* and relishes the sweetness of these pastimes. After the *viparīta vilāsa* Svāminī lies on Her hero's

chest; Śyāma has gone out of His mind, His Nāyikā maṇi (jewellike heroine) has given Him so much pleasure today! This sweet relish is blossoming on the body of *rasa*! A young Tamāla-tree growing from a sapphire mountain is naturally proud of itself. Wherever a young Tamāla-tree grows its glossy complexion attracts everyone's eyes and mind, but when such a tree grows from a sapphire mountain, it certainly becomes endlessly more attractive and proud! Can there be any doubt about that? Still, Śyāma's brilliant, glossy bluish hue defeats even the great pride of such a young Tamāla-tree. Śrī Rādhārāṇī has given eros personified (Kṛṣṇa) so much erotic relish that it increases Śyāma's beauty unlimitedly! His ambrosial moonlike face defeats the beauty of the full moon, His eyes are filled with amorous fatigue, and Śrīmatī Rādhārāṇī, who is exhausted from the amorous *viparīta vilāsa*-battle, has placed Her body on His chest. The maidservants of Rādhā love to behold beautiful Śyāma in this way; even if they would look at it for ages they could not get enough of it! But alas! Suddenly the vision disappears and the eye-enchanting beauty (of Kṛṣṇa) has evaporated! Śrī Raghunātha feels as if he has gone blind, and in *svarūpāveśa* he prays to Śrī Rūpa Mañjarī: "When can I worship Kṛṣṇa like that with my eyes?", meaning: "When can I fill my eyes with the vision of Śyāma's sweet forms like that?" Śrīpāda's life is filled with the thirst for seeing Śyāmasundara with Śrī Rādhārāṇī, who is dearer to Śrīpāda than millions of lives, reclining on His chest.

Śrī-Śrī Rādhā-Mādhava sleep a little, languid of lovemaking, and after this little nap They sit up on Their bed. Śrīmatī sees that Śyāma's clothes and ornaments are dishevelled and His jewel necklace is broken, so She says: "O Sundara! Just look at Your condition! Acchā, just wait! I have messed up Your clothes and ornaments, I'm going to dress You nicely again!" Śrīmatī then mercifully calls for Her maidservant Tulasī, who must help Her restring Kṛṣṇa's jewel necklace. Tulasī's skin is studded with goosepimples of ecstasy while she thinks: "How amazing! There are so many qualified maidservants, but still Svāminī has chosen me to help Her! How merciful She is to call me!" She collects brilliantly shining jewels of different colours from a jewelbox and hands them to her Svāminī, who strings them into a necklace. The stringing is almost done. Tulasī's bliss knows no bounds! Just as she wants to place a big gem in Svāminī's hands everything disappears. The vision has ended. Raghunātha dāsa then feels as if he has fallen from heaven into an ocean of misery, and he anxiously prays to Śrī Rūpa Mañjarī, while swimming in his own tears.

VERSE 6:

**MĀNENĀLAM KĀVALITA DHIYĀ ŚYĀMAYĀ RĀDHĪKĀRDRA
DRĀG ĀHŪTĀ VYASANA KATHANĀYETI SAMVIDYA KĪRĀT
TASYĀ VEŚAIR GATAM AGHAHARAM TASYA DOṢAM LAPANTAM
TUṢṬYĀLIṄGYA TVARITAM ATHA SĀ JÑĀTA TATTVĀ JADĀSĪT**

mānena - with pique; *alam* - useless; *kavalita* - swallows; *dhiyā* - intelligence; *śyāmayā* - by Śyāmā; *rādhikā* - Rādhikā; *ardrā* - melting; *drāk* - at once; *āhūtā* - called; *vyasana* - disaster; *kathanāya* - for telling; *iti* - thus; *samvidya* - understanding; *kīrāt* - from a parrot; *tasyā* - Her;

veśaiḥ - by dressing; *gatam* - coming; *aghaharam* - Kṛṣṇa; *tasya* - His; *doṣam* - fault; *lapantam* - speaking; *tusṭyā* - out of satisfaction; *āliṅgyā* - embracing; *tvaritam* - at once; *atha* - then; *sā* - She; *jñāta* - known; *tattvā* - the truth; *jaḍa* - stunned; *āsīt* - became.

"There's no need for this pique, that swallows Your intelligence". When Kṛṣṇa heard from a parrot that Śyāmā-sakhī had told this to Rādhikā to make Her aware of Kṛṣṇa's misery, Kṛṣṇa at once dressed up as Śyāmā-sakhī and came to Rādhikā, speaking elaborately about His own faults. Rādhikā was pleased with Śyāmā (Kṛṣṇa) and embraced her (Him), but at that time She understood the truth and became stunned.

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha's relish of transcendental visions is very wonderful. His experiences of *līlā rasa* are even deeper than direct perceptions, and in this verse he describes one wonderful pastime of Śrī Rādhā-Mādhava. Śrī Raghunātha dāsa, in his *siddha svarūpa* of Tulasī Mañjarī, sees that Rādhikā is angrily pouting in some *kuñja*. She had spent the whole night vainly waiting for Kṛṣṇa to show up, crying over Him, and when He finally did show up, early in the morning, He was having clear signs of another girl's love-making on His body. Svāminī became very angry and there was nothing that Śyāma could do to change Her mind, so He gave up all hope for appeasing Her and went off. Tulasī sees Māninī's condition as follows:

avanata vayanī dharaṇī nakhe lekhi, yo kohe śyāma nāma tāhe nāhi pekhi
aruṇa vasana pari vigalita keśa; ābharaṇa tejala jhāmpala veśa
nīrasa aruṇa kamala vara vayanī; nayana lore bohi yāoto dharaṇī

"She lowered Her head and marked the ground with Her toes, refusing to look at anyone who even pronounced Śyāma's name. Her hair hung loose over Her red dress and She had taken off Her ornaments. Her face resembled a dried-up red lotus flower over which tears streamed onto the earth."

Śrīmatī had been angry for long and the end was not in sight. When Śyāmalā sakhī heard about Śrī Rādhā's *māna* she became very sad. Although Śyāmalā is a *yūthesvarī* (group leader) herself she's also an intimate friend of Rādhikā's who is completely enchanted by the sweetness of Her form, qualities and pastimes. Rādhikā cannot refuse the requests of Śyāmā-sakhī at all. Śyāmalā sent one of her dear friends to Svāminī to try to persuade Her. Tulasī, who was absorbed in Śrīmatī's personal service, saw this *sakhī* coming to Svāminī and telling Her: "Sakhī Rādhē! Śyāmalā sakhī says that this *māna* is ruining Your intelligence, therefore you should not keep on sulking like this for so long! Give up Your pique now!"

śuno śuno sundarī rādhe! kānu saṅge prema korosi kāhe bādhe
anukhana yo jana tuyā guṇe bhora; tuhu koiche tejabi tākara kora
niśi diśi vayāne nā boloi ān; āna jana vacane nā pātaye kān
tuyā lāgi tejalo gurujana āśa; kāhe lagi tuhu tāhe bheli udāsa
aichana supurukha kotihu nāhi dekhi; āpana dib tohe hari nā upekhi

e sab vacane yadi rākhaho māna; nā jāniye koiche kaṭhina tuyā prāṇa

"Listen O listen beautiful Rādhē! Why are You trying to stop Your loving union with Kṛṣṇa? He is constantly absorbed in thinking of Your qualities, how can You give up His lap? Day and night He doesn't speak about anyone but You and He doesn't listen to anyone who speaks to Him. For Your sake He gave up His dependence on His superiors; how can You be so indifferent to Him? I've not seen such a nice man anywhere; how can You ignore that Hari? If You maintain Your pique even after hearing My words, then I don't know how hard Your heart is!" Śrīmatī replied —

*sakhi nā bolo nā bolo kānura bola o kathā nāhiko māni
viṣama kapaṭa tāhāra prema bhāle bhāle hāma jāni
nikuñja kānane saṅketa koriyā tāhā jāgāilo more
āna dhanī sane se niśi vañciyā vihāne milalo dūre
sindūra kājara sa aṅgopara kapaṭe minati kelo;
chala kori śira sindūra kājara āmāra caraṇe delo*

"Sakhi! Don't say anything, don't say anything! I don't care what You say about Kānu! He's so deceitful! I know His love very well! I went to meet Him in a forest-grove, and He kept Me awake there the whole night (waiting for Him)! But He spent that night with another girl, that He met in a distant place! This cheater now humbly puts vermilion and eyeliner (the make-up of that other girl that stuck to His body during Their love-making and wearing which He came to Me at the end of night) on My footsoles (when He places My feet on His head as a humble means of appeasement). This is all just a trick!"

śata guṇa hiyā anale jvālilo "My heart burns a hundred times stronger in this fire". Saying all this, Śrīmatī began to cry with a choked voice, making Śyāmā's *sakhī* thoughtful. When Śyāmā had sent her *sakhī* to Rādhikā she had told her: "If you cannot appease Rādhikā's *māna*, then I will have to tell Her myself how sad I am because of this. Please let Her come to me then!" Śyāmā's *sakhī* then went to Śrī Rādhā to give Her this message of Śyāmā.

Meanwhile Kṛṣṇa had sent a parrot out to find out what Rādhikā was doing, and that parrot now returned to Kṛṣṇa and told Him about Śyāmā's message for Rādhikā. Kṛṣṇa thought to Himself: "If I now come to Priyājī dressed as Śyāmalā She may change Her mood and give up Her pique! She won't have to come to Śyāmalā Herself; Śyāmalā will come to Her!" So with this in mind Kṛṣṇa dressed Himself up as Śyāmalā, went to Rādhikā's *kuñja* and, imitating Śyāmalā's voice, began to speak about Kṛṣṇa's different faults to Her. Śrīmatī was very happy to hear 'Śyāmalā's' words and thought: "She understands exactly how I feel!", and embraced the disguised Kṛṣṇa with great love and attention. But as soon as She did that She understood that She was cleverly tricked by Śyāma, and She became stunned. Finally Śyāma broke Mānini's *māna* with the assistance of *kiṅkarī* Tulasī. *kiṅkarī* Tulasī floated in an ocean of transcendental bliss when relishing the sweet flavours of the Yugala-meeting after *māna* had ended.

VERSE 7:

**SANĪRA MUDIRA DYUTIḤ PURAṬA NINDI VASTRAṂ DADHAC
CHIKHAṆḌA KṚTA ŚEKHARAḤ SPHURITA VANYA VEŚAḤ SUKḤĪ
SAMṚDDHA VIDHU MAṆḌALĪ STAVANA LAṄGHI VAKTRE DHṚTĀM
KA EṢA SAKHI VĀDAYAN MURALIM ADYA BUDDHIM HARET**

sa nīra - with water; *mudira* - raincloud; *dyutiḥ* - luster; *puraṭa* - gold; *nindi* - defeating; *vastram* - cloth; *dadhat* - wearing; *śikhaṇḍa* - peacock; *kṛta* - made; *śekharaḥ* - crown; *sphurita* - manifest; *vanya* - sylvan; *veśaḥ* - dress; *sukhī* - happy; *samṛddha* - increasing; *vidhu* - moon; *maṇḍalī* - globe; *stavana* - glorified; *laṅghi* - surpassing; *vaktre* - on the mouth; *dhṛtam* - holding; *ka* - who; *eṣa* - this; *sakhi* - O friend; *vādayan* - playing; *muralim* - flute; *buddhim* - intelligence; *haret* - stealing.

O sakhi! Who is this, whose luster is like a fresh monsooncloud, who wears a cloth that mocks the splendor of gold, who has a crown of peacock feathers, who wears a sylvan dress, who is most happy, whose charming face is praised by the full moon, and who steals my intelligence by playing His enchanting flute?

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa's mind and heart float like a wooden log on the Mandākinī-¹⁶ river of *rasa* of Rādhā and Mādhava's pastimes. The nature of *līlās* is that they bestow the transcendental flavours of the own *svarūpa* to the one who relishes them. The extraordinary erotic flavour that is invested in Śrī-Śrī Rādhā-Mādhava's pastimes cannot be found in any other pastime. Śrī Raghunātha dāsa's mind and heart are absorbed in this astonishing savour. Let alone in his *svarūpāveśa*, even in his external consciousness he considers himself to be Rādhārāṇī's maidservant. This constant identification with Rādhā's *kiṅkarīs* is the only cause of Śrīpāda's relish of *līlā rasa*. Therefore the Gauḍīya Vaiṣṇavas should identify themselves with their *siddha svarūpas* and become blessed by being showered with the Mandākinī-stream of *līlā rasa*.

In this verse Śrīpāda, in his *kiṅkarī-svarūpa*, translates the words of his own Svāminī Śrī Rādhā's words. Once Śrī Raghunātha dāsa, in his *siddha svarūpa* of Tulasī Mañjarī, was engaged in Śrī Rādhā's devotional service in the village of Yāvata when Śyāmasundara played His flute in a distant forest; He played the name **Rādhā**, hearing which Anurāginī (passionate Rādhā) went mad and the dike of Her patience broke.

*parama madhura mṛdu,
dhvani śuni dharaṇī,*

*muralī bolāyato,
dharalo kula kāmīnī,
nīpa nīkaṭe nava raṅgiyā*

*adhara sudhā-rase dhariyā
coṅka paḍolo jaga bhariyā*

*padera upare pada,
pañcānana caturāna,
phala phule magana,*

*taru mūle śyāma cāṇḍa,
nārada dhvani śuni,
sakala vṛndāvana,*

*līlā lalita tribhaṅgiyā
surapati dhande
taru saṅge jhare makarande*

¹⁶ Celestial Ganges in heaven.

*śunīyā bāṁśira gāna,
rāya śekhara bole,*

*muni jana bhule dhyāna,
vāṁśi śuni ke nā tule,*

*yogīndra munīndra murachāya
kulavatī vāñcibe ki tāya*

"He kept His flute to His lips, that are full of nectar, and played on it most softly and sweetly. When the housewives heard this sound they dropped their barrels onto the earth. This young playful swain stood near a Nīpa-tree in a lovely threefold bending form, placing one foot on the other. Śiva, Brahmā, Nārada and Indra all became upset when they heard this flute-sound and honey oozed from all the trees of Vṛndāvana, that were loaded with ripe fruits and flowers. When the great sages heard this flute-song they forgot their meditations and the great mystics fainted. Rāya Śekhara said: "If no one can stay calm from hearing this flute-sound, then how can the housewives survive?"

Hearing the flute-sound Śrīmatī anxiously ran out of Her house onto the forest-path with two or three of Her friends. Tulasī followed Śrīmatī just like Her shadow. Following the flute-sound Śrīmatī saw that Vṛndāvana was completely illuminated by a bluish aura, and then She saw Śyāma standing under a Kadamba-tree in His enchanting threefold bending form, holding His flute to His flower-like lips and causing a stream of nectar to emanate from each hole as He played it. All the moving and nonmoving creatures of Vraja were enchanted when they heard this flutesong and stood stunned like pictures. Śrīmatī stared at *bhuvana mohana* (world-enchanting) Śyāma through the leaves and the vines and showed Her *sakhīs*: "O Look *sakhi!* Look at this enchanting bluish aura, that pervades all the directions like a fresh monsoon cloud!" *mahābhāva-mayī* Śrīmatī could not really ascertain what this bluish luster was when She saw Śrī Kṛṣṇa's effulgent form:

*tāpiñchah kiṁ kim u jaladharaḥ kandalo vaindranīlah
sānuḥ kimvāñjanaḥ śikhariṇaḥ kṣība bhṛṅga vrajo nu
kṛṣṇāpuraḥ kim uta nicayaḥ kiṁ svīd indīvarāṇām
puñjībhūto vraja mṛga-dṛśāṁ kiṁ svapāṅgāvalokaḥ*

(Śrī Rādhikā thought to Herself when She saw Kṛṣṇa:) "Is this a Tamāla tree, a cloud or a sapphire sprout? Is it a mountainpeak of collyrium, a swarm of blackbees or the stream of the Yamunā? Or is it the glances of all the doe-eyed *gopīs*, that create blue lotus flowers?" (Govinda Līlāmṛta 8,111) *kuvalaya nīla ratana dalitāñjana megha puñja jini varaṇa sucānda* (Mahājana *pada*) "His lustre resembles a blue lotus flower, a sapphire, crushed eyeliner and monsoon clouds." In Śrī Rādhā's *bhāva* Śrīman Mahāprabhu described Śrī Kṛṣṇa's bodily lustre:

*nava ghana snigdha varṇa, dalitāñjana cikkaṇa, indīvara nīdi sukomala
jini upamā gaṇa, hare sabhāra netra mana, Kṛṣṇa kānti parama prabol
koho sakhi! ki kori upāya?
kṛṣṇādbhuta balāhaka, mora netra cātaka, nā dekhi piyāse mori yāya
jiniyā tamāla dyuti, indranīla sama kānti, sei kānti jagata mātāya
śṛṅgāra rasa sāra chāni, tāte candra jyotsnāsāni, jāni vidhi niramilo tāya*

"Kṛṣṇa's lustre is most powerful. It defeats all objects of comparison and steals everyone's eyes and minds, since it has the pleasant colour of fresh monsoon clouds and crushed eyeliner,

and it is more tender than blue lotus flowers. O *sakhi*, tell Me what to do? Kṛṣṇa is a wonderful monsoon cloud and My eyes are like Cātaka birds, that die of thirst if they don't see Him. This lustre, that maddens the world, defeats the lustre of Tamāla-trees and resembles a sapphire gem. I know the Creator made it transparent by filtering the essence of erotic *rasa* and mixing it with moonlight. (Caitanya Caritāmṛta)

Śrīmatī is saying: "Sakhi! This man, whose lustre resembles a fresh monsoon cloud, wears a yellow cloth that shines more bright than gold, He wears a peacock feather crown on His head, He is most happy to wear an enchanting forest dress, and He plays a Muralī-flute that He keeps to His mouth, that is even more charming than the full moon." Accepting Śrī Rādhā's *bhāva*, Śrīman Mahāprabhu said:

<i>saudāminī pītāmbara,</i>	<i>sthira rahe nirantara,</i>	<i>muktā hāra baka-pānti bhālo</i>
<i>indra dhanu śikhi pākhā,</i>	<i>upare diyāche dekhā,</i>	<i>āra dhanu vaijayanti mālo</i>
<i>muralīra kala dhvani,</i>	<i>madhura garjana śuni,</i>	<i>vṛndāvane nāce mayūra-caya</i>
<i>akalaṅka pūrṇa kala,</i>	<i>lāvanya jyotsnā jhālamala,</i>	<i>citra candrera tāhāte udoya</i>

"His yellow *dhotī* resembles a lightning strike that remains always steady and His pearl necklace resembles a line of ducks. Above that a peacockfeather can be seen, like a rainbow and His Vaijayanti flower-garland is like another bow. When they hear the soft and sweet playing of the Muralī-flute, the peacocks begin to dance in Vṛndāvana, where a wonderful moon rises, whose spotless beams shimmer with the light of elegance." (C.C.)

Śrī Rādhārāṇī asks Her girlfriend: "Sakhi, who is that man who has stolen My intelligence by flaying the flute?" Because of Her great *mādanākhyā prema* Śrī Kṛṣṇa's sweetness appears as ever-fresh to Śrīmatī, therefore it is not so astonishing that She asks such questions to Her *sakhīs*. *nava re nitui nava* - it is eternally new. Now Śrīpāda Raghunātha's visions end and he records Śrī Rādhārāṇī's divine words in this verse as it is.

VERSE 8:

**EKAṂ SVAPNA VARAṂ ŚRṆUSVA LALITE HĀ HĀ SAKHI ŚRĀVAYA
SVAPNE PUṢPA HṚTAU TVAYĀ SAHA MAYĀ PRĀPTE VANE MAT PURAḤ
TANVATYĀ DARA VĪKṢYA CAÑCALA DRṢĀNAṄGAṂ SAD AṄGAṂ BALĀT
SMERAḤ KAŚCANA MEGHA SUNDARA VAPUḤ TVĀM ĀLILINĠONMADAḤ**

ekaṁ - one; *svapna* - dream; *varaṁ* - best; *śrṇusva* - listen; *lalite* - O Lalitā!; *hā hā* - O!; *sakhi* - friend; *śrāvaya* - let me hear; *svapne* - in a dream; *puṣpa* - flowers; *hṛtau* - taken; *tvayā* - with you; *saha* - with you; *mayā* - by Me; *prāpte* - attained; *vane* - in the forest; *mat pura* - in front of Me; *tanvatyā* - expanding; *dara* - slightly; *vīkṣya* - seeing; *cañcala* - restless; *drṣā* - looks; *anaṅgaṁ* - Cupid; *sad* - real; *aṅgaṁ* - body; *balāt* - by force; *smeraḥ* - smiling; *kaścana* - someone; *megha* - cloud; *sundara* - beautiful; *vapuḥ* - body; *tvām* - you; *ālilinga* - embraced; *unmadā* - maddened.

(Śrī Rādhikā said:) "Sakhi Lalite! Listen to a wonderful dream that I had!" (Lalitā replied:) O *sakhi*, tell me!" (Śrī Rādhā said:) "In this dream I went into the forest with you to pick flowers, and there we saw a beautiful cloud-like young man who gives Cupid (the incorporal god) his body back, looking slightly at you with restless eyes, and then passionately embracing you with a sweet smile!"

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunātha dāsa is absorbed in his *siddha svarūpa* and describes a talk between Rādhā and Lalitā. In the morning in Yāvaṭa Śrī Rādhārāṇī's grandmother Mukharā woke Rādhikā up for doing *sūrya pūjā*, entering Her bedroom and calling out: "O granddaughter! O granddaughter!" When Mukharā called out like this Viśākhā woke up and in her turn awoke Śrīmatī, who was still tired of Her previous night's amorous sports with Kṛṣṇa. Slowly Śrīmatī sat up straight in Her bed. Mukharā saw that She wore Kṛṣṇa's yellow dress, that She had mistakenly exchanged with Kṛṣṇa for Her own blue *sārī* the previous night, and became very angry, but Viśākhā saved the situation by telling Mukharā that she was getting old and that she was mistaking the sunrays to be a yellow cloth on Śrī Rādhā's golden body. Mukharā then felt ashamed and left the room, leaving Rādhikā and Her *sakhīs* behind making jokes about the **Pitavāsa** (Kṛṣṇa's yellow *dhoti*). Śrī Raghunātha dāsa, in his *svarūpa* of Tulasī Mañjarī, is present there, engaged in Śrīmatī's service and swimming in the ocean of the Śrīmatī's nectarean joking and laughter with Her *sakhīs*.

Śrī Rādhārāṇī said: "Sakhi Lalite! I had such a beautiful dream just now!" These are not just dreams, they are called **svapna vilāsa**, transcendental pastimes in dreams, that are even more vivid and indescribably attractive than pastimes performed during wakefulness. There is for instance this dream, which occurred in *pūrva rāga* (first love):

*kiśora boyos koto vaidagadhi ṭhāma; mūrati marakata abhinava kāma
prati aṅga kon vidhi niramilo kise; dekhite dekhite koto amiyā variṣe
molum molum kibā rūpa dekhilum svapane; khāite suite mora lāgiyāche mone
aruṇa adhara mṛdu manda manda hāse; cañcala nayana koṇe jāti kula nāse
dekhīyā vidare buka duṭi bhuru bhaṅgī; āi āi kothā chilo se nāgara raṅgī
manthara calanakhāni ādha ādha yāy; parāṇa yemona kore ki kohibo hāy
pāṣāṇa milāiyā yāy gāyera bātāse; balarāma dāse bole avaśa paraśe*

"How clever He looks in His adolescence! He resembles a young Cupid made of emeralds! Which Creator has made His different limbs? How much nectar is showered over the eyes of the beholder! Whether I'm eating or sleeping, I always remember the beautiful form I saw in My dream. His reddish lips softly smiled and His restless glances destroyed My caste- and family-traditions. When I see the gestures of His two eyebrows My heart breaks. Oh Oh! Where has this playful hero been? See how slowly He walks! If My heart reacts like that, then what to say of My body? Stones melt when they are touched by His bodily breeze (when He walks by). Balarāma dāsa: "He will certainly touch Me!"

When Rādhikā began to describe Her dream Lalitā thought: "O, this dream must be very sweet!", so she eagerly said **hā hā sakhi śrāvaya!** "O *sakhi*, let me hear about Your dream!" Śrī

Rādhikā said: "Lalite! In My dream I saw Myself entering the Vṛndāvana-forest to pick flowers with you. How sweet and fragrant were the flowers We were picking! Then I saw a young man as beautiful as a fresh, glossy raincloud coming up to us. With His beauty He can even swiftly re-embody the incorporeal god Cupid!" The purport of Śrī Rādhārāṇī's words is that Cupid is called Anaṅga, or incorporeal, and that without coming in touch with pure love this incorporeal god cannot become embodied anymore. The *gopīs*, with their pure selfless love for Kṛṣṇa, have given Cupid his body back by engaging in erotic acts such as kissing and embracing Kṛṣṇa, and thus they have removed Cupid's fault of representing the selfish love which aims at personal sense gratification. The *mādana mahā bhāva* of Śrī Rādhā completes and perfects this re-embodying of Cupid, although there is anyway no place in Vraja for a mundane Cupid. Here Śrī Kṛṣṇa is the transcendental youthful Cupid. Cupid has the fault of embodying desires for personal sense gratification and when he sees the pure union between Śrī Kṛṣṇa and the Vraja-devīs, which is completely devoid of desires for personal sense gratification, Cupid thinks 'now my fault is fully removed and I will be blessed with re-embodiment'. For this reason Śrī Rādhārāṇī said: "Sakhi Lalite! This young monsooncloud-like man can give Anaṅga his *sad aṅga* (real, transcendental body)! He slightly glanced at you and then embraced you with a soft, sweet smile." Śrī Raghunātha dāsa Gosvāmī does not write down Lalitā's reply to Rādhikā's joking words here, but we know that *sakhīs* like Lalitā will not let such a statement go unanswered. Here Lalitā will say: "Sakhi Rādhē! Do You know what dreams are like? After awakening You usually obtain Yourself what you see others getting in Your dreams! I think You will soon be embraced by that beautiful cloud-like man Yourself, just wait a little!" Anyway, when the transcendental vision ends Śrīpāda Raghunātha records these joking words of Śrī Rādhā in this verse.

VERSES 9-10:

**DRṢṬVĀ GOPATI NANDANASYA KADANAM VEṆUR GATO MŪKATĀM
SARVE STHĀVARA JAṄGAMĀ VRAJA VANĪJĀTĀ YAYUḤ KṢĪṆATĀM
SO'PI VYAGRA SUHRD VṚTO BHUVI LUṬHANN ĀSTE VIBHŪṢAḤ KṚṢO
RĀDHE TVAM TU MUDĀ SADĀDHIPAYASĀ MĀNORAGAM POṢAYA**

**KVA RĀDHE TVAM SĀKṢĀD ITA ITAVATĪ TAD VAŚAM IMAM
JANAM HĀ HĀGATYA SNAPAYA KṚPAYĀ KAUTUKA RASAIḤ
ITI VYAGRAM ŚĀŚVAN MURALI VIVARE GHARGHARA RAVAM
VITANVĀNE KṚṢṆE SMITA VALITA VĀMEYAM UDABHŪT**

drṣṭvā - having seen; *gopati* - cow-lord; *nandanasya* - of the son; *kadanam* - suffering; *veṇuḥ* - flute; *gataḥ* - gone; *mūkatām* - dumb; *sarve* - all; *sthāvara* - nonmoving; *jaṅgamā* - moving; *vraja vanījātā* - growing from the forest of Vraja; *yayuh* - went; *kṣīṇatām* - becoming emaciated; *saḥ* - He; *api* - even; *vyagra* - anxious; *suhṛd* - friends; *vṛta* - surrounded; *bhuvi* - earth; *luṭhann* - rolling; *āste* - is; *vibhūṣaḥ* - without ornaments; *kṛṣaḥ* - thin; *rādhē* - O Rādhā!;

tvaṁ - You; *tu* - but; *mudā* - joyfully; *sadā* - always; *adhipayasā* - with the best milk; *māna* - pique; *uragaṁ* - the snake; *poṣaya* - nourish.

kva - where; *rādhe* - O Rādhā!; *tvaṁ* - You; *sākṣāt* - directly; *iti* - here; *itavatī* - gone; *tad vaśam* - controlled by; *imam* - this; *janam* - person; *hā hā* - Alas!; *āgatya* - having come; *snapaya* - bathe; *kṛpayā* - please; *kautuka* - bliss; *rasaiḥ* - with flavours; *iti* - thus; *vyagraṁ* - anxiously; *śāśvat* - constantly; *muralī* - flute; *vivare* - holes; *gharghara* - sputtering; *ravaṁ* - sound; *vitānvāne* - manifesting; *kṛṣṇe* - Kṛṣṇa; *smita* - smile; *valita* - decorated; *vāma* - angry girl; *iyam* - this; *udabhūt* - was.

"O Rādhe! Seeing the heartache of Kṛṣṇa, the son of the cowherd king, the flute has become silent, all the moving and non-moving creatures of Vṛndāvana have become emaciated, and even Kṛṣṇa and His friends have become skinny, and they're rolling on the ground, not wearing any ornaments anymore! Only You continue to joyfully feed the best milk to the snake of Your pique!"

"O Rādhe! Where are You? Alas! This wretched soul is Yours! Please come here and show Yourself to Me and save My life with Your blissful *rasa*!" When these anxious words constantly sputtered out from the holes of Kṛṣṇa's Muralī-flute Śrī Rādhikā smiled and came back to Kṛṣṇa.

Stavāmṛta Kaṇā Vyākhyā: How vivid are Śrīla Raghunātha dāsa's visions! It is as if he sees the pastimes he describes with his own eyes! These pastimes manifest themselves spontaneously before his eyes, that are anointed with divine love. In this verse he witnesses Śrī Rādhikā's *durjaya māna*, or turbulent pique. Śrīmatī had spent the whole night in great misery, vainly waiting for Śyāmasundara to arrive. Tulasī is always loyal to her mistress, both in happiness and distress; sometimes she goes out searching for Śyāma and sometimes she will stay back and console her crying Svāminī, helping Her to somehow pass the night. In the morning our hero appears in Śrīmatī's *kuñja* with clear signs of another heroine's lovemaking on His body, making Śrīmatī look at the offender in a crooked way and say:

yāminī jāgi, alasa diṭhi paṅkaja, kāmīnī adharaka rāga
bāndhulī aruṇa, adhare bhelo kājara, bhālopari' alataka dāga
mādhava! dūra koro kapaṭa suleha

hātaka kaṅkana, kiye darapaṇe heri, colo tuhu tākara geha
so smara samare, sudhīra kalāvati, rati raṇe vimukha nā bhelo
nakhara kṛpāṇe, hāni ura antara, prema ratana hari nelo
prema dhana hīna, puruṣe ab ko dhanī, jāni korbo viśoyāsa
guṇa vinu hāra, sākhī ek tuyā hiye, dosara govinda dāsa

"Your lotus-eyes look tired from staying up all night. I see red lipstick and black eyeliner of some girl on Your lips, that are as red as Bandhuka-flowers, and the mark of footlac on Your forehead. Mādhava! Give up Your deceitfulness! I see a golden bangle in the mirror, go, go to her house! This patient, artful girl was not at all opposed to the erotic battle. She dug Her

spade-like nails deep into Your chest and took the jewels of Your love from it! Which girl will still put her faith in a man (like You) who is totally bereft of the treasure of love? You're like a necklace without string, and only Your own heart is the witness (to that)", says the attending Govinda dāsa. Śyāmasundara then humbly folds His hands and prays for Svāminī's grace:

mānini! karajoda kohi puna toya!
vini aparādhe, bāda dei bhāmini, kāhe upekhasi moy
tuyā lāgi sab niśi, jāgiyā pohāilu, ekali nikuñjaka māha
tohāri viyoge hām, bon māhā luṭhalum, tuhu rati-cihna koho tāha
gokula maṇḍale, kotoye kalāvatī, hām nāhi pālaṭi nehāri
niśi diśi tuyā guṇa, bhāviye ek mon, ki kohobo kohoi nā pāri
kope kamala mukhi, kacu nāhi śunasi, tuyā nija kiṅkara hām
vaṁśi vadana ab, kotoye samujhāyabo, kopinī kāminī ṭhām

"O Mānini! I pray to You with folded hands: You are blaming Me while I'm innocent; why do You reject Me? For You I've been up the whole night alone in this grove! I rolled on the forest ground out of separation (thus becoming bruised) and You mistake that for the love-signs (of another girl)! There are so many artful girls in the circle (area) of Gokula, but I don't even blink at them! Instead I'm remembering Your qualities day and night. What can I say? I can't say anything! O lotus-faced girl! You don't hear anything out of anger! I am Your servant!" There are so many things Vaṁśī vadana (flute-playing Kṛṣṇa) must explain to His angry girl.

But Śrīmatī did not forget the clever tricks of Her guilty hero, and after hearing Śyāma's false pleas She said:

dūra koro mādharma kapata sohāga; hām samujhala sab tuyā anurāga
bhālo bhelo alape miṭala sab dvandva; bhālo nahe kabahu āsa paribandha
tuḥ guṇa sāgara seho guṇa jāno; guṇe guṇe bāndhalo madana pāñcabāṇa
turite coloho tāhā nā koro veyāja; bhramara ki tejai nalinī samāja
kaitavinī hāmarā kaitava nāhi tāy; tohāri vilamba ab nāhiko juvāy
vimukha bhelo dhanī gada gada bhāṣa; vinati nā śunalo balarāma dāsa

"Give up Your false flattering, O Mādharma! I know all about Your love! Your words are very good; they have destroyed all doubts. It's never good to foster false hopes. You are an ocean of qualities, and she is a knower of qualities. Cupid has bound these *guṇas* (strings, or qualities) with his five arrows. Go quickly and don't hesitate; can a bumblebee give up a cluster of lotus flowers? We are cheaters, but she isn't. Therefore You shouldn't delay before she gets opposed to You and speaks with faltering voice (of anger). Balarāma dāsa sings: "She didn't listen to His demure words." Kṛṣṇa admitted His offense and fell at Mānini's lotus feet, begging for forgiveness with tears in the eyes and a choked up voice:

antare jāniyā nija aparādha; karajode mādharma māge parasāda
nayane goloye lora gadagada vāñi; rāika caraṇe pasārālo pāni
caraṇa yugala dhari koru parihāra; roi roi vacana kohoi nāhi pāra
mānini nā herai nāho vayāna; padatale luṭhaye nāgara kāna

"Within His heart Mādhava knew He was guilty and He begged for forgiveness with folded hands, tearfilled eyes and a faltering voice, clasping Rāi's lotus feet with His hands. He cried so much that He wasn't even unable to say anything. Nāgara Kān rolled at Her footsoles, but Māninī did not hear Him and did not look at Him, rather, She wanted to kick Him away with Her feet. Balarāma dāsa thus sees Kānu's face."

No matter what the hero tried, there was no way to break Māninī's *māna*, so He finally went off in despair. A little later a *dūtī* came to Śrī Rādhā and described Kṛṣṇa's condition to Her, and this is described in verse nine. The *dūtī* said: "O Rādhe! Listen to Gopati-nandana's condition!" By using the word **Gopati-nandana** the *dūtī* meant to say: "This prince (of the cowherders) is the very life of the whole of Vraja and You should not make Him so unhappy! Seeing His heartache, His flute became dumb! If this flute wasn't dumb then its enchanting song would already have broken Your turbulent pique!" By saying "the moving and non-moving creatures of Vṛndāvana have become emaciated", it is shown how wretched the condition of all the creatures of Vraja is because Śrī Rādhā refused to give up Her pique, even though they are Her very life. "Śrī Kṛṣṇa is surrounded by His anxious boyfriends, and they are all rolling on the ground without ornaments, having become very skinny. Kṛṣṇa has become skinny also because He has given up eating and sleeping out of separation from You. His misery is killing Him. Seeing His condition, His friends, whose very life He is, are also very anxious. Everybody in Vraja is suffering in a deadly way, but it's only You who wants to be happy by feeding the best milk to the snake of Your proud pique!" This pique is making Śrīmatī Herself suffer also, that is clear from the words 'through the milk of painful pique'. It's very foolish to try to delight a snake by feeding it milk, for that milk makes its venom even more powerful, and will enable the snake to bite and kill even the person who feeds him the milk. With this allegory the *dūtī* meant to say that Śrī Rādhā would also be immersed in an ocean of great misery by feeding milk to the snake of Her pique. "Therefore", she said, "An intelligent person would give up this snake-like *māna*, that causes so much misery, therefore be pleased with Kṛṣṇa and make Your Prāṇa-nātha happy by giving up Your *māna*!"

When She heard from Her *dūtī* about the miserable plight of Her Prāṇanātha and that all the *sakhās* and *sakhīs*, and everyone else in Vṛndāvana were suffering because of that, Śrīmatī's *māna* slackened. Just then She heard the sputtering sound of Hari's flute. The flute sputtered because Śyāmasundara was not able to play it at His full strength, due to suffering the pangs of separation from Śrī Rādhā. With great difficulty He managed to tell Rādhā about His heartache, saying: "Hā Rādhe! This wretched boy is Yours and without You He is drowning in an ocean of sorrow! I'm not able to come to You anymore, please come to Me! When You come You will delight Me by sprinkling Me with ecstasy!" When Śrīmatī heard Hari's miserable message through the flute She could not remain calm anymore; She went up to Him with Her face adorned with a smile and made Him happy. How sweet is the meeting of Rādhā and Mādhava after *māna*! Tulasī relishes it as follows:

aparūpa rādhā mādharma raṅga; durjaya māninī māna bhelo bhaṅga
cumbai mādharma rāi vayāna; herai mukha śaśī sajala nayāna
sakhīgaṇa ānande nimagana bhelo; duhu jana mana mādharma manasīja gelo
duhu jana ākula duhu koru kora; duhu darśane vidyāpati bhora

"Rādhā and Mādhava's pastimes are wonderful. Now Maninī's turbulent *māna* is broken and Mādhava kisses Her moonlike face, staring at Her with tearfilled eyes. The *sakhīs* were immersed in ecstasy while Rādhā and Mādhava's minds became absorbed in Cupid and eagerly embraced Each other and looked at Each other. The poet Vidyāpati is absorbed in these pastimes."

VERSES 11-15:

**KṚTVĀ VĀMAKARE'DYA KĀRMUKAM AYE PAUṢPAṂ KARASYĀPARA
SYĀBHUGNĀṄGULI YUGMAKENA SARALAM NYASYEṢUM ASMIN PURAḤ
KAḤ ŚYĀMO NATAVEŚA EṢA SUHRDĀM SAṄGENA RAṄGAM ŚRĪJAN
SMERAḤ SUNDARI VĀMBHRAMĪTI MADANASYONMĀDI DR̥G VIBHRAMAḤ (11)**

**ŚYĀMĀ ŚYĀMA NIKĀMA KĀMA SAMAROJJMBHA CYUTĀLANĀKṚTI
STOMĀMODITA MĀLYA KUṅKUMA HIMA VYĀKĪRṆA KUṅJAM MUDĀ
DR̥ṢṬVĀGATYA SAKHI ŚRAMENA PAVANAM DŪRE BHĀJAT TAD YUGAM
DRAṢṬUM NYASTA DR̥SAU KADĀPI MAYI TAT SMERĀM DR̥SAM DHĀSYATI (12)**

**SUBALA SAKHĀDHARA PALLAVA SAMUDITA MUGDHA MĀDHURĪ LUBDHĀM
RUCI JITA KĀṅCANA CITRĀM KĀṅCANA CITRĀM PIKĪM VANDE (13)**

**VṚṢARAVIJĀDHARA BIMBĪPHALA RASA PĀNOTKAM ADBHUTAM BHRAMARAM
DHRTA ŚIKHI-PIṅCHA CULAM PĪTA DUKŪLAM CIRAM NAUMI (14)**

**JITAḤ SUDHĀMŚUR YAŚASĀ MAMETI GARVAM PARAM MĀ KURU GOṢṬHAVĪRA
TAVĀRI NĀRĪ NAYANĀMBUPĀLĪ JIGĀYA TĀTAM SATATAM YATO'SYA (15)**

kṛtvā - having done; *vāma* - left; *kare* - in the hand; *adya* - today; *kārmukam* - bow; *aye* - O!; *pauṣpaṁ* - of flowers; *karasya* - of the hand; *aparasi* - of the other; *ābhugna* - bending; *aṅguli* - finger; *yugmakena* - with a pair; *saralam* - straight; *nyasya* - placing; *iṣum* - an arrow; *asmin* - in this; *puraḥ* - before; *kaḥ* - who; *śyāma* - bluish; *nata* - dancer; *veśa* - dressed; *eṣa* - He; *suhṛdam* - friends; *saṅgena* - in the company of; *raṅgam* - the dance-arena; *śrījan* - creating; *smeraḥ* - smiling; *sundari* - O beautiful girl!; *vāmbhramīti* - wanders; *madanasya* - of Cupid; *unmādi* - maddening; *dr̥g* - eyes; *vibhramaḥ* - movements.

śyāmā - Rādhikā, the most beautiful girl; *śyāma* - Kṛṣṇa; *nikāma* - great; *kāma* - desire; *samara* - battle; *ujjṛmbha* - manifestations; *cyuta* - fallen; *alaṅkṛti* - ornaments; *stoma* - multitude; *āmodita* - made excellent; *mālya* - garlands; *kuṅkuma* - vermilion; *hima* - camphor; *vyākīrṇa* - spread; *kuṅjam* - groves; *mudā* - joyfully; *dr̥ṣṭvā* - having seen; *āgatya* - having come; *sakhi* - O friend; *śramena* - with endeavour; *pavanam* - breeze; *dūre* - in the distance; *bhajat* - worshipping; *tat* - that; *yugam* - pair; *draṣṭum* - seeing; *nyasta* - placing; *dr̥sau* - the eyes; *kadā* -

when; *api* - even; *mayi* - to me; *tat* - of Them; *smerāṁ* - smiling; *dṛśaṁ* - glance; *dhāsyati* - holding.

subala sakhā - Subala's friend; *adhara* - lips; *pallava* - sprouts; *samudita* - manifest; *mugdha* - enchanting; *mādhurī* - sweetness; *lubdhaṁ* - greedy; *ruci* - luster; *jita* - defeating; *kāncana* - golden; *citrāṁ* - picture; *kāncana* - golden; *citrāṁ* - amazing; *pikīṁ* - cuckoo; *vande* - I praise.

vṛṣa-ravi-jā - Vṛṣabhānu's daughter; *adhara* - lips; *bimbīphala* - Bimbī fruits; *rasa* - juice; *pāna* - drinking; *utkam* - eager; *adbhutaṁ* - wonderful; *bhramaraṁ* - bumblebee; *dhṛta* - wearing; *śikhi-pincha culaṁ* - a crown of peacockfeathers; *pīta* - yellow; *dukūlaṁ* - cloth; *ciraṁ* - for long; *naumi* - obeisances.

jitaḥ - defeat; *sudhāṁśuḥ* - moon; *yaśasā* - by the glory; *mama* - mine; *iti* - thus; *garvaṁ* - pride; *paraṁ* - more; *mā* - don't; *kuru* - do; *goṣṭhavīra* - hero of the pastures; *tava* - Your; *ari* - enemies; *nārī* - wife; *nayanāmbu* - tears; *(ambu)pa* - ocean; *alī* - multitude; *jigāya* - conquering; *tātaṁ* - the father; *satataṁ* - constantly; *yataḥ* - as; *asya* -that.

O beautiful girl! Who is this dark-complexioned boy, who dresses like the best of dancers, whose playful glances madden even Cupid, who holds a floral bow in His left hand and who fixes a straight flower-arrow on its string with the fingers of His right hand, who makes all kinds of jokes with His friends and wanders before us with His smiling face?"

O sakhi! Will the eyes of Śyāmā-Śyāma (Rādhā and Kṛṣṇa) cast a merciful glance on me after I saw how Their ornaments have fallen off during Their amorous battle and They came out of the *kuñja*, where cool breezes relieve Them of Their fatigue after They blissfully saw how Their *kuñja*-cottage was filled with Their own crushed flowergarlands and the vermilion, sandalpaste and camphor-unguents that had melted off Their bodies?

I praise that amazing golden cuckoo (Śrī Rādhikā), whose luster defeats that of a golden picture and who has become greedy after the enchanting sweetness of the sprout-like lips of Subala's friend (Kṛṣṇa)!

I offer my obeisances to some amazing bumblebee, who wears a yellow garment and a crown of peacockfeathers, and who is very eager to drink the juice from the Bimbī-fruit-like lips of king Vṛṣabhānu's daughter!

"O Hero of the pastures (Kṛṣṇa)! Don't vainly carry Your pride around, claiming: "My glories defeat even those of the moon!", because the eyes of Your enemies' wives create unbroken streams of tears that defeat even the ocean, who is the father of the moon!"

Stavāmṛta Kaṇā Vyākhyā: In the eleventh verse of Prārthanāmṛta Śrīpāda Raghunātha again translates a verse spoken by Śrī Rādhārāṇī. Spring has come to Vṛndāvana. Although all the six seasons are eternally present in the eternal transcendental abode Vṛndāvana, they still revolve in the natural way they do on earth. When spring makes its natural entry in Vraja it assists Śrī Kṛṣṇa and the *gopīs* in Their lovely vernal pastimes like vernal beauty personified. Śrīla Kavi Karṇapura has described in Ānanda Vṛndāvana Campū:

*punnāgair avataṁsanam vidadhati vāsantikābhiḥ srajam
gucchārdham bakulair lalāṭa phalake sindūrakam kimśukaiḥ
cāmpeyaiḥ kuca kañcukam kaṭi-taṭe śoṇāmbaram kajjalair
nityam mūrtimatī satī vijayate śrīr yatra pauṣpākārī*

"Flowerbearing Madhu-Śrī (spring) has taken a form (in Vṛndāvana), wearing earrings of Punnāga-flowers, garlands of Mādhavī-flowers, necklaces of Bakula-flowers, *sindūra* of (red) Palāsa-flowers on her forehead, a blouse of Campaka-flowers on her breasts and a red *sārī* made of Aśoka-flowers on her waist."

Śrī Rādhikā has entered the forest of Vṛndāvana with Her *sakhīs*, headed by Lalitā and Viśākhā, to admire the beauty of spring. The vines in this vernal Vṛndāvana are as beautiful as women that are filled with loving feelings. The blooming flowers resemble their smiles, the streams of honey they produce resemble streams of loving tears, and their bulbs resemble goosepimples of ecstasy. The tender clove-vines oscillate in the soft Malayan breeze, the bumblebees sweetly buzz, the cuckoos fill the forest with their sweet songs, and the branches of the mango- and Bakula-trees are bowing down because of the great weight of all the blooming flowers they bear. Today the transcendental youthful Cupid of Vṛndāvana (Kṛṣṇa) has also appeared in Vṛndāvana with His friends.

When Rādhikā sees Vṛndāvana's young Cupid from a short distance She tells Lalitā: "O Sundari (beautiful girl)! Look at this jewel of men with His dark complexion, wearing a dancer's dress, maddening even Cupid with His playful glances. He enchants millions of Cupids as He holds this floral bow in His left hand and keeps a straight floral arrow between the fingers of His right hand. Who is this boy who wanders around here, making jokes with His friends with His smiling face?" Śrī Raghunātha dāsa, in his *kiṅkarī svarūpa*, hears these words and records them.

When they see Śrī Rādhārāṇī with Her girlfriends the cowherdboys now understand that the time has come for Rādhā and Śyāma's sweet meeting, so they disperse on the pretext of wanting to see the beauty of the forest and the *sakhīs* accomplish the union of Rādhā and Mādhava in a solitary arbour. Tulasī and other *kiṅkarīs* have the great privilege of seeing these intimate pastimes through the holes in the vines of the arbour. Inspired by the beauty of spring, the divine couple is especially intoxicated by Cupid's battle, and They try everything to delight Each other! Because of Their great absorption in the amorous battle They don't notice that Their necklaces and other ornaments and unguents like vermilion and footlac had fallen off Their bodies and were scattered all over the *kuñja*; Their flowergarlands were broken and had fallen on the bed of flowers, and the cooling unguents like sandalwoodpulp, vermilion and camphor that anointed Their bodies had been washed off and had fallen onto the floor of the arbour. After Their amorous pastimes Śrī Rādhā and Mādhava sit up on the bed and drink the sweetness of Each other's (undressed) forms through the cups of Their eyes. They are very happy to behold the beauty of the *kuñja*, which is filled with scattered ornaments and unguents,

that had fallen off during the erotic battle, and They go out to be served by a cool breeze that relieves Them of Their amorous fatigue. Śrī Tulasī and Rūpa then come forward to do their service, and the divine Couple cast merciful glances at them with sweetly smiling eyes. Suddenly the transcendental vision ends and in *svarūpāveśa* Śrīpāda prays to Śrī Rūpa Mañjarī for the merciful glance of such a playful Pair.

The 13th, 14th and 15th verse are identical to the first three verses of Śrī Raghunātha dāsa Gosvāmī's "Granthakartu Prārthanā" and their comments can be seen in the Stavāmṛta Kaṇā Vyākhyās of these verses.

VERSE 16:

**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: In this verse Śrīpāda reveals a very intimate pastime he once beheld. Once Śrī Rādhā went through one of Her pouting moods in the *kuñja* and Kṛṣṇa was unable to appease Her in any way, so He desperately left the *kuñja*. Kṛṣṇa knew that He wouldn't be able to appease Rādhikā without changing the atmosphere, so He took shelter of Śyāmalā-*sakhī*, who is a great friend of Rādhā's, and is enchanted by Her love, although she is a *yūtheśvarī* (group leader) herself. Kṛṣṇa knew how close Śyāmalā was to Rādhā and therefore asked her to help Him appease Her. After a short discussion they decided that Kṛṣṇa should dress up in an amazing way like a girl and go to Rādhā's *kuñja* together with Śyāmalā. When they

came there Rādhā embraced Śyāmalā and seated her next to Her, even though She was angry. Although Kṛṣṇa could conceal His real form with His disguise, He could not hide His nature. Indeed, He is named Kṛṣṇa because He enchants the whole world with His form, qualities and pastimes! Although this is Kṛṣṇa's eternally wakeful nature, the devotee loves Kṛṣṇa and is attracted to Him according to the amount of his *prema*. Attraction to Śrī Kṛṣṇa is there according to the quality and quantity of the devotees's love for Him. Śrī Rādhā's love for Kṛṣṇa is the greatest, so She is also most attracted to Him. When She saw Kṛṣṇa dressed as a girl Her heart melted excessively and She became most attracted to Him. Quickly She could understand that this girl was none other than Her Śrī Hari, dressing Himself like a girl to break Her pique!

Caitanya Caritāmṛta says *vraje gopīgaṇera māna rasera nidāna* "The *māna* of the *Vraja-gopīs* is the limit of *rasa*", and *svarūpa kohe gopī māna nadī śatadhāra* "Svarūpa Dāmodara said: "The *gopīs'* *māna* flows in hundreds of rivulets." From these statements we can understand that there is great transcendental savour in the *gopīs'* *māna*. The *gopīs* become sweetly angry with Kṛṣṇa just to make Him relish this great taste, and Rādhārāṇī can give Kṛṣṇa the sweetest possible savour with Her own *māna*. Her *māna rasa* is truly incomparable. Assuming Śrī Rādhā's *bhāva*, Śrīman Mahāprabhu sang: *kāntā kṛṣṇe kore roṣa, Kṛṣṇa pāya santoṣa, sukha pāya tādana bhartsane; yathāyogyā kore māna, Kṛṣṇa tāte sukha pāna, chāḍe māna alapa sādhanē* (C.C.) "The lover may be angry with Kṛṣṇa, but that gives Kṛṣṇa satisfaction. He feels happy with these rebukes. If the girl is properly angry with Him Kṛṣṇa will be happy, and She will give up her huff with a little endeavour." Śrī Rādhārāṇī becomes angry with Kṛṣṇa to make Him relish an incomparably sweet flavour. When Śrī Kṛṣṇa acts in this way Śrīmatī's *māna* disappears, but She thinks of giving Her Priyatama a wonderful relish of blissful *parihāsa rasa* (the flavour of joking and humour), so She says: "Sakhi Śyāmale! Who is this *para-vadhū* (another man's wife)?" It is impertinent for a woman to inquire about some unknown woman like this. He who constantly enjoys with other men's wives has now Himself dressed up like a married girl, and hence Śrī Rādhārāṇī makes hidden jokes about His adulterous debauchery by calling Him/her *para vadhū*.

Śrīmatī says: "Sakhi Śyāmale! Where has She come from to see Me in this *kuñja*? I've never seen Her with you before, but it seems that I did see Her somewhere!" How funny and clever are Rādhikā's words! When Śyāmalā *sakhī* heard Rādhikā's smart questions she smiled and blissfully replied: "Sakhi Rādhē! This girl lives in Mathurā, and Her form and qualities are matchless! I know Her for a long time already, and since She was very eager to meet You after hearing about Your incomparably sweet form, qualities and pastimes from me, I decided to take Her along today! She's very eager to worship You. Please bless Her by allowing Her to worship You!"

Śrī Rādhārāṇī said: "Sakhi Śyāmale! This girl is really amazing, and She is worthy to worship a similarly amazing person! Sakhi! In this *Vraja-maṇḍala* Śrī Kṛṣṇa is certainly unprecedented, therefore let this amazing girl make love with our amazing Śrī Kṛṣṇa! Then She will be really blessed!" When Śrī Kṛṣṇa, disguised as a girl, heard these clever words, He could already understand that Rādhikā had seen through His female disguise and He began to smile. In his form of Tulasī Mañjarī Śrī Raghunātha dāsa witnessed this pastime and recorded it in this incomparably sweet verse.

VERSES 17-18:

**TVAD BHĀGYĀD INDU-KĀNTIR VANAMAṆI SADANAM MAṆḌAYANTĪ SAMANTĀD
BHRĀJATY ASMIN VASANTĪ HATAM API TIMIRAM MADHYA RĀTRAM CA VĪTAM
TŪRṆAM TASMĀC CAKORA VRAJA NIJA GAGANĀT SEVITUM TĀM PIPĀSO
YĀVAT SŪRO'BHIMANYUR DRUTAM IHA UDITAS TVĀM NA DŪRĪKAROTI**

**CAKORĪVA JYOTSNĀ YUTAM AMṚTA RAŚMIM STHIRA TAḌID
VṚTAM DIVYĀMBHODAM NAVAM IVA RAṬAC CĀTAKA VADHUḤ
TAMĀLAM BHRṆGĪVODYATA RUCI KADĀ SVARṆA LATIKĀ
ŚRITAM RĀDHĀŚLIṢṬAM HARIM IHA DṚG EṢA BHAJATI ME**

tvat - Your; *bhāgyāt* - because of fortune; *indu* - moon; *kāntiḥ* - luster; *vanamaṇi* - forest-jewel; *sadanam* - abode; *maṇḍayantī* - decorates; *samantāt* - everywhere; *bhrājati* - shines; *asmin* - in this; *vasantī* - residing; *hatam* - destroyed; *api* - even; *timiram* - darkness; *madhya* - middle; *rātram* - night; *ca* - and; *vītam* - passed; *tūrṇam* - quickly; *tasmāt* - therefore; *cakora* - O Cakora- bird!; *vraja* - go; *nija* - own; *gaganāt* - from the sky; *sevitum* - to serve; *tām* - Him; *pipāso* - thirsty; *yāvat* - as long as; *sūrah* - heroic; *abhimanyuḥ* - Abhimanyu; *drutam* - quickly; *iha* - here; *uditaḥ* - rises; *tvām* - You; *na* - not; *dūrīkaroti* - removes.

cakorī - female bird; *iva* - as if; *jyotsnā* - moonlight; *yutam* - endowed with; *amṛta* - nectar; *raśmim* - rays; *sthira* - steady; *taḍit* - lightning; *vṛtam* - accompanied; *divya* - divine, beautiful; *ambhodaṁ* - cloud; *navam* - new; *iva* - as if; *raṭat* - announcing; *cātaka vadhuḥ* - the Cātaka-bird's wife; *tamālam* - Tamāla-tree; *bhrṅgī* - bee-girl; *iva* - as if; *udyata* - rising; *ruci* - splendor; *kadā* - when; *svarṇa* - golden; *latikā* - vine; *āsritam* - taken shelter; *rādhāśliṣṭam* - embraced by Rādhā; *harim* - Hari; *iha* - here; *dṛg* - the eyes; *eṣa* - this; *bhajati* - worships; *me* - my.

"O thirsty Cakora-bird! Due to Your good fortune the moonlight illuminates this jewelled forest cottage; half the night has passed and the darkness is destroyed. Therefore as long as the fierce rays of the sun do not chase You away You should quickly leave Your own sky to serve the moonlight!"

When will my eyes worship Hari in Rādhā's embrace in the same way as the female Cakora- bird worships the moon and its nectarean rays, the female Cātaka-bird announces the coming of the divine fresh monsooncloud entwined by a lightningstrike and the female bee serves the Tamāla-tree that is embraced by a golden creeper?

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha had a vision of a very intimate pastime and has recorded it in this verse. Once Śrī Rādhārāṇī anxiously went to Vṛndāvana to rendezvous with Śyāmasundara and stayed in some *kuñja* waiting for Him, attended by faithful Tulasi Mañjarī. It was the eighth day of the moon and the half moon was shining in the sky. Although

half the night had passed, Śyāma had not shown up yet, so Śrīmatī slowly gave up all hope for His coming and anxiously cried:

<i>kānuka sandeśa</i>	<i>veśa boni āyaluṅ</i>	<i>saṅketa keli nikuṅja</i>
<i>mādhavī parimala,</i>	<i>bhari tanu jārai,</i>	<i>phukarai madhukara puṅja</i>
	<i>abahu nā milalo dāruṅa kāna</i>	
<i>nilaja cita,</i>	<i>pirīti anurodhai,</i>	<i>ithe nāhi yāta parāṅa</i>
<i>kānuka vacana,</i>	<i>amiyā rasa secane,</i>	<i>becaluṅ tanu mana jāti</i>
<i>nija kula dūṣaṅa,</i>	<i>bhūṣaṅa kori mānaluṅ,</i>	<i>tei bhelo aichana śāti</i>
<i>himakara kiraṅe</i>	<i>gamana avarodhala,</i>	<i>ki phala calabahu geḥa</i>
<i>govinda dāsa koho,</i>	<i>yāi sati jānaho,</i>	<i>kānu ki tejalo leho</i>

"On Kṛṣṇa's indication I came to this trysting-arbour in the forest, which is pervaded by the smell of Mādhavī flowers that attract buzzing bees. Until now I have not met this cruel Kāna! How shameless My life is that it does not leave Me, although love asked Me to do that! I was sprinkled by Kānu's nectarean words, so I sold (gave up) My body, mind and caste, considering the pollution of My family (reputation) to be an ornamentation. The moonrays obstructed my going, how will I go home now?" (Govinda Dāsa, Pada Kalpataru)

When Tulasī heard Śrīmatī's lamentations she consoled her mistress somewhat and went out to search for Śyāma. Just when Kṛṣṇa was about to arrive in Śrī Rādhā's *kuṅja*, the clever detectives Padmā and Śaibyā had intercepted Him halfway and had tried to convince Him in different ways to go to Candrāvalī's *kuṅja*. Clever Tulasī, who saw what was going on, hid herself among the vines and suddenly spoke out loud, as if addressing a Cakora-bird: "O thirsty Cakora! You're so fortunate that the moonlight is now illuminating the jewel forest-cottage!", meaning to say: "O Kṛṣṇa! You're like a Cakora-bird that is thirsty for the sweet flavours of Śrī Rādhā! Candrāvalī and other *gopīs* can never quench such a thirst, You know! You're so fortunate that the Rādhā-moonshine is now illuminating the jewel forest-abode named Vṛndāvana with Her presence in the trysting-arbour! Half the night has already passed, and the darkness is destroyed (i.e. the time to meet eager Śrīmatī is passing). Therefore, as long as the fiercely shining sun (or: Rādhā's powerful husband Abhimanyu) does not rise and remove You, quickly go and enjoy that Rādhā-moonshine, that is, Her *mādana rasa*!" As soon as Kṛṣṇa heard these words He understood everything. At once He abandoned Padmā and Śaibyā's company and went along with Tulasī to meet Śrī Rādhikā. When Rādhikā heard from Tulasī what had happened She anxiously embraced Śyāma, making Tulasī very happy about being able to please her Īśvarī. Suddenly the vision disappears and Śrī Raghunātha dāsa anxiously prays: "When can my thirsty eyes passionately worship Kṛṣṇa in Rādhā's embrace (i.e. when can I relish Their sweet forms, qualities and pastimes with my eyes) just as a Cakorī-bird relishes the nectar of the full moonlight and becomes fully enchanted and absorbed, a thirsty Cātakī-bird anxiously relishes the water coming down from a fresh monsoon-cloud entwined by a steady lightningstrike after his throat was parched by the summer heat, and just as a bumblebee relishes the young Tamāla-tree which is embraced by a golden creeper?" In other words, "when will I be blessed to relish the sweetness of the Yugala's divine forms and pastimes through the cups of my eyes?" Śrī Kṛṣṇa is the reservoir of all transcendental mellows and the blissful Supreme Brahman of the Upanisads, and Śrī Rādhā is the reservoir of ecstatic transcendental love, the Original Goddess,

and the welling sweetness of Their meeting can be relished to the utmost only by those who take shelter of the feelings of the *mañjarīs*. The eagerness to taste this sweetness that Śrī Raghunātha dāsa Gosvāmī shows in this verse is sufficient proof of that. In this way *prema* inspires the *premika* within his heart to relish the sweetness of the beloved deity. Śrīla Ṭhākura Mahāśaya has written:

*lubadha bhramarā yeno, cakora candrikā teno,
pativratā-gaṇa yeno pati
anyatra nā cole mana, yeno daridrera hema,
eimata prema bhakti rīti
cātaka jalada gati, emati ekānta rīti,
yei jāne sei anuraktā*

"The pure devotee does not think of anything else (but the Lord) just as the greedy bumblebee thinks of nothing but honey, the Cakora covets only the moonshine, the chaste wife wants only her husband and the poor man just thinks of gold. The devotees are as attached (to the Lord) as the Cātaka-bird is to the cloud." In this transcendental vision Śrīpāda relishes the *līlā rasa* and eagerly prays to Śrī Rūpa Mañjarī's lotus feet that he may be able to relish the sweet appearance of Śyāmasundara embraced by Śrī Rādhārāṇī through the cups of his eyes.

*kṛṣṇāṣṭamī rajanīte, govindera iṅgitete,
vinodinī saṅketa kuñjete
so bahu ballabha kāna, candrāvalī kuñja dhāma,
rasa raṅge tāhāra saṅgete*

"On Govinda's indication Vinodinī comes to the trysting *kuñja* on the half moon night (the eighth night of the lunar quarter), but that womanizer Kāna has gone off to Candrāvalī's *kuñja* and enjoys *rasika* pastimes there with her!"

*śrī rati mañjarī dakṣa, cakorake kori lakṣa,
candrāvalī kuñja adūrete
pika kaṅṭhe sucāturye, manamatha bhāṭṭācārye,
kathā kohe heyālī bhāvete*

From a short distance Śrī Rati Mañjarī then cleverly speaks to the greatest scholar of eros (Kṛṣṇa), who dwells in Candrāvalī's harbour, with a voice as sweet as a cuckoo, as if she speaks to a Cakora-bird."

*pipāsita he cakora, bāreka darśana koro,
ālo kori sukhada kuñjete
līlā lāvaṇya dhāma, amṛtera janmasthanā,
candrakānti maṇi mandirete*

"O thirsty Cakora-bird! Look once at the light that shines in the delightful arbour, in the temple of Candrakānti-jewels, that are the abodes of beautiful pastimes and the birthplace of ambrosia."

*kibā tāra jyoti-puñja, udbhāsita keli kuñja,
daśa diśi hoilo ujora
mānasa avadhi tora, līlāmṛta rasapura,
pāna koro tṛṣita cakora*

"Its effulgence illuminates the playgrove and shines in all ten directions. O Thirsty Cakora-bird! Drink that juicy nectar of pastimes as much as You like!"

*rakta rāga mūrtimān, abhimanyu yāra nāma,
pratāpete pracaṇḍa tapana
yadi kuñje praveśaya, candrāloka suniścoya,
antardhāna hoibe tokhon*

"Anger and passion personified, named Abhimanyu, is like the fiercely shining sun. As soon as he enters the *kuñja* that moonshine will surely disappear."

*kāliyā cakora bandhu, ei mātra boli śudhu,
boḍo vyāthā dile ye antare
sīghra kori kuñjavane, līlāmṛta variṣaṇe,
sukhī koro priyā parivāre*

"O Friend the black Cakora-bird! I tell You just this before You will feel great heartache: Quickly go to the *kuñja*-forest and delight Your sweethearts there with a shower of nectarean pastimes!"

VERSE 19:

**DŪTĪBHIŚ CAṬU VĀRIBHIḤ SAKHĪ-GAṆAIR BHEDĀRDRA ŚĀKHĀHATI
VRĀTAIḤ PĀDA LUṬHAC CHIRAḤ ŚRITA RAJO VṚṢṬYĀ BAKĪ VIDVIṢĀ
RĀDHĀYĀḤ SAKHI ŚAKYATE ŚAMAYITUM YO MĀNA VAHNIR NA YĀ
TAM NIRVĀPAYATĪHA PHUTKṚTI KAṆAIS TĀM SIDDHA VAMŚĪM NUMAḤ**

dūtībhiḥ - by girl-messengers; *caṭu* - flattering; *vāribhiḥ* - nets of words; *sakhīgaṇaiḥ* - by girlfriends; *bheda* - appeasement; *ardra* - wet; *sākhā* - branches; *āhati* - striking; *vrātaiḥ* - abundance; *pāda* - feet; *luṭhat* - rolling; *śiraḥ* - head; *śrita* - sheltered; *rajaḥ* - dust; *vṛṣṭyā* - by a shower; *bakī vidviṣā* - the enemy of Pūtānā, Kṛṣṇa; *rādhāyāḥ* - of Rādhā; *sakhi* - O friend!; *sakyate* - is able; *śamayitum* - to be pacified; *yaḥ* - who; *māna* - pique; *vahniḥ* - fire; *na* - not; *yā*

- who; *tam* - that; *nirvāpayati* - extinguishing; *iha* - here; *phutkṛti* - blowing; *kaṇaiḥ* - with drops; *tām* - her; *siddha* - perfect; *vaṁśīṁ* - flute; *numaḥ* - obeisances.

We offer our obeisances unto Kṛṣṇa's perfect flute, who with drops of its sputtering was able to extinguish the fire of Rādhā's pique, something the *dūtis* could not accomplish with their flattering words, the *sakhīs* could not do by striking it with the wet branches of their appeasements and what even Bakīdviṣa (Kṛṣṇa) could not do by letting His head roll in the dust of Her lotus feet!

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda's absorption in his *siddha svarūpa* is natural. Day and night he experiences Śrī Rādhārāṇī's presence, vividly experiencing the sounds, touch, form, taste and odour of his beloved deity. Falling on the bank of Rādhākuṇḍa he weeps: "Where are You, Rādhārāṇī? I have no other shelter than Your lotus feet!" Just then a transcendental vision comes to him. In his form of Tulasī Mañjarī Śrīpāda sees - Śrīmatī Rādhārāṇī was angry with Kṛṣṇa in a *kuñja. durjaya māna* (turbulent pique). Śrī Kṛṣṇa vainly tried everything to appease Her. Finally Śyāma gave up all hope and left, leaving the *sakhīs* and *mañjarīs*, Himself and even Śrīmatī Herself burning in the fire of this *māna*. One of Kṛṣṇa's *dūtis* then came to Śrīmatī to try to persuade Her with flattering words, saying:

*sundari! hari vadhe tuhuṁ bheli bhāgī
rāti divasa soi, ān nāhi bhāvai,
kāla viraha tuyā lāgi
viraha sindhu māhā, dubāite āchaye tuyā,
kuca kumbha nāu dei
tuhu dhani gunavatī, udhāra gokula pati,
tribhuvana bhari yaśa lei
lākho lākho nāgarī, yo kānu herai,
so śubha dina kori māno
tuyā abhimāna lāgi, soi ākula bhelo,
kavi vidyāpati bhāṇa*

"O beautiful girl! You will be accessory to the killing of Hari! He doesn't think of anyone else (but You) day and night, and He spends all His time missing You! He is drowning in an ocean of separation from You! Give Him Your jug-like breasts (to float on)! You are a qualified girl and He is the world-famous Lord of Gokula! The poet Vidyāpati sings: "Hundreds of thousands of heroines consider the day that they see Kānu to be blessed. But You're simply giving Him anxiety with Your proud anger!"

Although these flattering words of the *dūtis* were meant to serve as showers of water, they could not extinguish the fire of Śrī Rādhā's *māna*. Lalitā and the *sakhīs* tried everything to appease Her —

*kaiche caraṇe, kara-pallava thelali, milali māna bhujāṅge
kavale kavale jū, jāri yab yāobo, tabahi dekhabo iha raṅge
mā go! kiye iha jida apāra*

<i>ko achu vīra,</i>	<i>dhīra mahābala,</i>	<i>pañri utāraye pāra</i>
<i>āpanaka māna,</i>	<i>bahuta kori mānali,</i>	<i>tāko māna kori bhaṅga</i>
<i>so dulaho nāho,</i>	<i>upekhi tuhuñ ab</i>	<i>vañcabi kāhuka saṅga</i>
<i>sakhīgaṇa vacana,</i>	<i>alapa kori mānali,</i>	<i>cāhasi kāhe majhu mukhe</i>
<i>bhaṇa ghana-śyāma,</i>	<i>śyāma tuhuñ upekhalī,</i>	<i>deyali bahutara dukha</i>

"Hey Rādhe! You have been swallowed by the snake of Your *māna*, and thus You have pushed away Śrī Kṛṣṇa, who had fallen at Your feet! When the poison of this *māna*-snake gradually scorches Your life-airs You will understand! O Mā! How stubborn You are! Is there a hero anywhere who can swim across the ocean of Your *māna*? Without caring about Kṛṣṇa's dignity You gave preference to Your own honour. This Nāgara is rarely attained - in whose company will You stay after rejecting Him? You slight the advice of Your *sakhīs* - now what will You gain by just staring at our faces?" Padakartā Ghanaśyāma dāsa says: "Rādhe! You are giving us a lot of misery by rejecting Śyāma!"

Lalitā said: "Oh Viśākhe! Citre! Campakalate! Let's go! We're going home, let this proud girl stay alone Her in this *kuñja*!" Although the *sakhīs'* appeasements were meant as wet branches to strike the fire of Rādhikā's pique, they had no such effect.

Then the culprit Himself again appeared before Śrīmatī, sat at Her feet and prayed to Her with folded hands to appease Her *māna*:

<i>rāmā he! kṣema aparādha mora</i>		
<i>marama vedana,</i>	<i>nā yāy sahana,</i>	<i>śaraṇa loinu tora</i>
<i>o cānda mukhera,</i>	<i>madhura hāsini,</i>	<i>sadāi marame jāge</i>
<i>mukha tuli yadi,</i>	<i>phiriyā nā cāho,</i>	<i>āmāra śapathi lāge</i>
<i>tomāra aṅgera,</i>	<i>paraśe āmāra,</i>	<i>cirajīvī hau tanu</i>
<i>japa tapa tuhu,</i>	<i>sakali āmāra,</i>	<i>karera mohana veṇu</i>
<i>deha geḥa sāra,</i>	<i>sakali āmāra,</i>	<i>tumi se nayāna tārā,</i>
<i>ādha tila āmi,</i>	<i>tomā nā herile,</i>	<i>sab vāsi āndhiyāra</i>

"O my beloved! Forgive Me My offenses! I cannot stand the heartache anymore and I've taken shelter of You! Your sweetly smiling moonlike face constantly awakens in My heart! If You don't lift Your face and look up at Me, then I am cursed! My body will live long if Your limbs will touch it. You are My *japa* and My penance, and You are the enchanting flute in My hand! You are My body, My house and the best of everything for Me, You are the pupils of My eyes! If I don't see You for even half a moment everything is dark to Me!"

Saying this, the Nāgara rolled in the dust of Śrīmatī's lotus feet. Fires can be extinguished by a dust-shower, but even though Kṛṣṇa rolled in the dust of Śrīmatī's feet, He was not able to extinguish the fire of Her proud huff. Rather, She angrily told Him:

śuno śuno mādhava nā boloho āra; ki phala āchaye eto kori parihāra
pāoluñ tuyā saṅe premaka mūla; khoyaluñ saravasa niramala kula
puna kiye āchaye tuyā abhilāṣa! dūra koro kaitava bhramara tiyāsa
alape bujhaluñ hām tuyāka carita; nāmahi yaiche antara seho rīta
kāhe deyasi tuhuñ āpana dibo; āchaye jivana sei kiye nibo

jñāna dāsa kohe koro avadhāna; tuyā nija jane kāhe eto apamāna

"Listen Mādhava! Just don't say anything anymore! Give up Your attempts, what's the use? I've given up My virtuous family traditions for Your sake (but then You abandoned Me and went off with another girl!), now what more do You want? Give up Your tricks, thirsty bee! It wasn't difficult for Me to understand Your character! It is just like Your name (Kṛṣṇa, or black)! Why have You given Your word? Even after so much cheating there is life left, will You accept that (will You kill Me or not?) Why are You insulting Your own people so much?"

When Śyāmasundara could find no way to appease His beloved He finally took shelter of His enchanting flute. Standing under a Kadamba-tree in His threefold bending form, He began to play His flute, announcing His heartache through each of its holes.

*yebā veṇu kaladhvani, ek bāra tāhā suni,
jagannārī citta āulāy
nivi bandha paḍe khasi, vini mūlye hoy dāsī,
bāuli hoiyā Kṛṣṇa pāṣe yāy (C.C.)*

"The minds of all the women of the world go mad as soon as they hear the sound of Hari's flute even once. The strings of their girdles break and fall off and they become His slaves. Indeed, they approach Him like mad girls!" The flute naturally has that power, but now the force of Kṛṣṇa's heartache is added to it! As soon as Kṛṣṇa even once blows on His flute, Śrīmatī's pique is appeased. Tulasī glorifies the flute that was able to do what the *dūtīs* couldn't do with the powerful water-shower of their flattering words, what the *sakhīs* couldn't do with the strikes of the wet branches of their appeasements and what Hari Himself could not do by rolling with His head in the dust of Her lotus feet - to extinguish the vast fire of Śrīmatī's *māna* with one single note! Blessed is the power of this flute! *koilā yoto veṇu dhvani, siddha mantrādi yoginī, dūtī hoiyā mohe nārīra mana* "The sounds of Kṛṣṇa's flute are like the perfect *mantras* of a *yoginī* that become a *dūtī* to enchant the women's minds." (Caitanya Caritāmṛta) Tulasī offers her obeisances to the extraordinary power of this flute-messenger that manages to accomplish the sweet meeting of Śrī-Śrī Rādhā-Mādhava. Śrīpāda's vision then ended and Śrī Raghunātha recorded his experiences of the flute's extraordinary power in this verse.

VERSE 20:

**PRĀṆA KṢVELI BHUVAṂ VRAJAṂ VRAJAJANAṂ TĀTAM PRASŪM GĀḤ SAKHĪN
GOPĪḤ KĀM API TĀM VINĀ VIṢAM ABHŪD DVĀRĀVATĪ MITRA ME
ITTHAṂ SVĀPNIKA ŚĪRṆA MĀDHAVA VACAḤ ŚRUTVAIVA BHĀMĀPI SĀ
TAD YUKTĀ KILA LOKITUM TAD AKHILAṂ TAM CĀṬUNĀ YĀCATE**

prāṇa - life; *kṣveli* - pastime; *bhuvan* - ground; *vraja* - Vraja; *vraja-janam* - the inhabitants of Vraja; *tātam* - father; *prasūm* - mother; *gāḥ* - cows; *sakhīn* - friends; *gopīḥ* - *gopīs*;

kām - one particular *gopī*; *api* - even; *tām* - Her; *vinā* - without; *viṣam* - poison; *abhūt* - became; *dvārāvati* - Dvārakā City; *mitra* - friend; *me* - my; *ittham* - thus; *svāpnika* - of a dream; *śirṇa* - broken; *mādhava* - Mādhava; *vacaḥ* - words; *śrutvā* - having heard; *eva* - certain; *bhāmā* - Satyabhāmā-devī; *api* - even; *sā* - she; *tad* - this; *yuktā* - engaged; *kila* - certainly; *lokituṃ* - for seeing; *tad* - that; *akhilam* - everything; *taṃ* - to Him; *cāṭunā* - pitifully; *yācate* - prayed.

"O friend! Without My playground Vraja, which is as dear to Me as life, and without the people of Vraja, My father, My mother, the cows, My friends, the *gopīs* and especially One of them (Śrī Rādhikā) the city of Dvārakā has become poison to Me." As soon as Satyabhāmā heard these words from Kṛṣṇa while He was dreaming, she pitifully prayed to Him to show her all this.

Stavāmṛta Kaṇā Vyākhyā: In this verse Śrī Raghunatha dāsa Gosvāmī describes a dream Dvārakānātha (Kṛṣṇa, the Lord of the City of Dvārakā) had during *Dvārakā-līlā*. In Sanātana Gosvāmī's Bṛhad Bhāgavatāmṛta (1.6.51-52) Rukmiṇī devī also describes such an ever-so-sweet dream Kṛṣṇa had about His *Vraja-līlā* while He was in Dvārakā -

*kimapi kimapi brūte rātrau svapann api nāmbahir madhura madhuraṃ prītyā dhenūr
ivāhvayati kvacit
uta sakhigaṇān kāṃścid gopān ivātha manoharāṃ samabhinayate vaiśī vaktrāṃ tribhaṅgi
parākṛtim
kadācin mātara me vitara navanītas tv iti vadet kadācic chrī rādhe lalita iti
sambodhayati mām
kadāpīdam candrāvali kim iti me karṣati paṭam kadāpy asrāsārair mṛdulayati tūlim
śayanataḥ*

Śrī Rukmiṇī devī told mother Rohiṇī: "O mother! Last night the Lord dreamt of Vraja and I heard Him lovingly calling His cows, saying: "Gaṅge! Yamune! Dhavali! Śyāmali!" Sometimes He sweetly called His cowherdboyfriends and sometimes He enacted how He played His flute and stood in His threefold bending form. Sometimes He said: "O Mother! Give Me some butter!" and sometimes He said: "O Rādhe! O Lalite!" Sometimes He addressed Me by saying: "O Candrāvali! What are you doing?" and pulled at my garment, moistening His pillow with streams of His tears." The meaning of this is that Kṛṣṇa's four extraordinary sweetnesses - *līlā mādhurya*, the sweetness of His pastimes, *rūpa mādhurya*, the sweetness of His form, *veṇu mādhurya*, the sweetness of His fluteplaying, and *prema mādhurya*, the sweetness of His love - are only manifest in Vraja, and they madden the minds of both Him and His devotees. The Lord is expert in increasing His devotees' love and with the Mandara-mountain of separation He churns the Milk-ocean of the love of His Vraja-devotees to produce all kinds of *bhāva*-jewels. He blessed all the people of the world by leaving Vraja to go to Mathurā and leaving Mathurā to go to Dvārakā (so that the whole world could know the glories of the love-in-separation of the people of Vraja), and He Himself relished the precious sweet mellows of remembering His pastimes in Vraja and dreaming about them while He was far away (in Dvārakā). Although

Vrajendranandana never leaves Vraja, but just manifests Himself in His Vāsudeva-expansion to play His pastimes in Mathurā and Dvārakā, He conceals His Vrajendra-nandana-form in Vraja after His departure to Mathurā so that He can increase the mellows of separation of His Vraja-devotees and He can relish them Himself also. At the same time He makes His Vāsudeva-expansion consider Himself to be Vrajendranandana so that He can relish His (Vrajendranandana's) feelings of separation from Vraja and the incomparably sweet love of the people of Vraja. This is the conclusion of the *śāstras* and Mahājanas.

One night Dvārakānātha was enacting His *śayana līlā* (pastimes of sleeping) in the bedroom of His wife Satyabhāmā and He was speaking to His friend and counsellor Uddhava in His dream. Satyabhāmā could hear Him say: "O friend Uddhava! Without My heart's playground Vrajabhūmi, and without My father, My mother, My cows, My friends, the *gopīs* and one particular *gopī* - Śrī Rādhikā - this city of Dvārakā is like burning poison to Me!" When Dvārakānātha met Śrī Rādhārānī in Kurukṣetra on the occasion of the solar eclipse He sang:

*prāṇa priye! śuno mora satya vacana!
tomā sabhāra smaraṇe, jhuroṅ mui rātri dine,
mora duḥka nā jāne kon jana*

"Oh My heart's beloved! Listen to My true words! I'm crying day and night when I remember you all. Nobody knows how unhappy I am."

*vrajavāsī yoto jana, mātā pitā sakhā gaṇa,
sabhe hoy mora prāṇa sama
tāra madhye gopīgaṇa, sāksāt mora jivana
tumi mora jivanera jivana*

"The Vrajavāsīs, especially My mother, father and personal friends, are all like My life-airs. Among them, the *gopīs* are My very life and You (Rādhā) are the life of My life."

*tomā sabhāra prema rase, āmāke korilā base,
āmi tomāra adhīna kevala
tomā sabhā chāḍāiyā, āmā dūra deśe loiyā,
rākhīyāche durdaiva prabala*

"I am subservient to the love of you all, but powerful misfortune has taken Me away from you to a distant country and kept Me there."

*yādavera pratipakṣa, duṣṭa yoto kaṁsa pakṣa,
tāhā āmi sab koilo kṣoya
āche dui cāri jana, tāhā māri vṛndāvana,
āilān jāniho nīscoy
sei śatru gaṇa hoite, vraja jane rākhite,
rahi rājye udāsīna hoiyā
ye vā strī putra dhana, kori bāhya āvaraṇa,
yadugaṇera santoṣa lāgiyā*

*tomāra ye prema guṇe, kore āmā ākarṣaṇe,
ānibe āmā dina daśa biśe
puna āsi vṛndāvane, vrajavadhū tomā sane
vilasibo rātri divase*

"I have destroyed all the wicked friends of Kaiṁsa and the enemies of the Yadu-dynasty. There are just two or four of them left, and after I've killed them I will come back to Vṛndāvana, know that for sure! I want to protect Vraja from these enemies and I maintain My kingdom in an indifferent mood. My wife, sons and wealth are all just external coverings that I maintain just to please the Yadus. Your loving qualities are attracting Me and they will draw Me back to you within ten or twenty days. I will again come to Vṛndāvana, where I will enjoy with you Vraja-gopīs day and night." (Caitanya Caritāmṛta)

Therefore without Vrajadhāma, Nanda and Yaśomatī, the cows, the gopas and gopīs and most of all Śrī Vṛṣabhānundanī, the city of Dvārakā naturally appears like poison to Dvārakānātha Śrī Kṛṣṇa. When Satyabhāmā heard Kṛṣṇa muttering like that in His dream even she pitifully begged Him to show her this Vraja and the Vrajavāsīs.

VERSE 21:

**TAMĀLASYA KROḌE STHITA KANAKA YŪTHIM PRAVILASAT
PRASŪNĀM LOLĀLIM SAKHI KALAYA VANDYĀM CIRAM IMĀM
TIRASKARTUR MEGHA DYUTIM AGHABHIDO'ŅKE STHITA CALAD
DṚṢAM SMERĀM RĀDHĀM TAḌID ATI RUCIM SMĀRAYATI YĀ**

tamālasya - of a Tamāla-tree; *kroḍe* - in the lap; *sthita* - situated; *kanaka* - golden; *yūthim* - Yūthī-flower; *pravilasat* - splendid; *prasūnām* - flower; *lola* - restless; *alim* - bees; *sakhi* - friend; *kalaya* - look!; *vandyām* - glorious; *ciram* - forever; *imām* - thus; *tiraskartuḥ* - rebuking; *megha* - cloud; *dyutim* - splendor; *aghabhidaḥ* - Kṛṣṇa; *anike* - on the lap; *sthita* - situated; *calād* - restless; *dṛṣam* - eyes; *smerām* - smiling; *rādhām* - Rādhā; *taḍit* - lightning; *ati* - very; *rucim* - beautiful; *smārayati* - reminds; *yā* - who.

O sakhi! Look at this praiseworthy golden Yūthi-vine resting on the lap of a Tamāla-tree, being enjoyed by a restless bumblebee - they remind me of our smiling Rādhā who shines like a beautiful lightning-strike on the lap of Śrī Kṛṣṇa, whose luster defeats that of a monsoon-cloud!

Stavāmṛta Kaṇā Vyākhyā: Śrī Raghunātha dāsa sits on the bank of Śrī Rādhākunḍa, absorbed in his *svarūpāveśa*. Before him he sees a golden Yūthikā-vine resting on the lap of a young Tamāla-tree. Heaps and heaps of flowers blossom on that golden Yūthī-vine, that seem to

be laughing and showing their teeth, attracting swarms of humming bumblebees with their fragrance. The humming of these bees sounds just like ecstatic singing. What Śrīpāda Raghunātha says to Śrī Rūpa Mañjarī when seeing this young Tamāla-tree lovingly embraced by a golden Yūthikā-flower is revealed in this verse

The Tamāla-tree entwined by a golden Yūthi-creeper reminds Śrī Raghunātha dāsa of Śrī Rādhā sitting in Mādhava's lap, and this thought makes him ecstatic. The best place to remember Śrī Śrī Rādhā Mādhava is Vraja-*dhāma*. Śrīla Rūpa Gosvāmī has written in his Ujjvala Nīlamanī that Vṛndāvana, the trees and vines of Vṛndāvana, the *kuñjas*, the birds, the bees, Govardhana Hill, Yamunā and the Rāsa-*sthalī* are among the many incitements of remembering Rādhā and Kṛṣṇa in Vraja - *uddīpanās tu te proktā bhāvam uddīpayanti ye* (Bhakti Rasāmṛta Sindhu) "Things that incite love for Śrī Kṛṣṇa are called *uddīpana*". Śrī Raghunātha dāsa, in his *siddha svarūpa*, says to Rūpa Mañjarī: "O *sakhi* Rūpa Mañjarī! Look at this flowering golden Yūthī-vine on the lap of this young Tamāla-tree, being enjoyed by buzzing bumblebees - this vine is praiseworthy, for it reminds me of smiling Śrī Rādhā sitting on the lap of Śyāmasundara like a shining lightningstrike sitting on the lap of a monsoon-cloud! When I hear the buzzing of the restless bees that surround Her I think I hear Priyāji singing sweet amorous songs to delight Her Priyatama (Kṛṣṇa)! Blessed are the trees and vines of Vraja-dhāma!"

śrī rūpa mañjarī devī, ei dekho svarṇa yūthī,
jaḍāiyā taruṇa tamāla
agaṇita puṣpa yoto, thare thare vikaṣita,
guñjariche ali puṣpa dale

"Śrī Rūpa Mañjarī devi! Look at this golden Yūthī-vine entwining this young Tamāla-tree, its countless rows of blooming flowers attracting swarms of buzzing bumblebees!"

tamāle kanaka yūthī, daraśane hoy sphūrṭi,
abhinava śyāmala sundare
svaṛṇa varṇa pañcālikā, hāsyā yuktā śrī rādhikā,
sukhete jaḍāye keli kore

"When I see this golden Yūthī-flower in the Tamāla-tree I think of young and beautiful Śyāma embraced by the smiling golden puppet Śrī Rādhikā, playing pastimes with Her."

taḍita jaḍita kibā, sajala jalada śobhā,
nikuñjete rasera bādara
śyāma saṅge sukumārī, duhu aṅge jaḍājaḍi
smaraṇa korāya nirantara

"They always remind me of the beautiful monsoon-cloud Śyāma embraced by the lightning strike Sukumārī (tender Rādhikā) in the *rasika nikuñja*-abode".

Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Śrī-Śrī Prārthanāmṛtam"

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Śrī-Śrī Navāṣṭakam

'Eight new prayers'

By Śrīla Raghunātha dāsa Gosvāmī

VERSE 1:

**GAURĪM GOṢṬHA VANEŚVARĪM GIRIDHARA PRĀṆĀDHĪKA PREYASĪM
SVĪYA PRĀṆA PARĀRDHA PUṢPA PAṬALĪ NIRMAÑCHYA TAD PADDHATIM
PREMṆĀ PRĀṆA VAYASYAYĀ LALITAYĀ SAṂLĀLITĀM NARMABHIḤ
SIKTĀM SUṢṬHU VIŚĀKHAYĀ BHĀJA MANO RĀDHĀM AGĀDHĀM RASAIḤ**

gaurīm - golden girl; *goṣṭha* - pasturing fields; *vana* - forest; *īśvarīm* - goddess; *giridhara* - Giridhārī (Kṛṣṇa); *prāṇa* - life; *adhika* - more; *preyasīm* - beloved; *svīya* - own; *prāṇa* - life-air; *parārdha* - millions; *puṣpa* - flower; *paṭalī* - multitude; *nirmañchya* - worshipping; *tad* - that; *paddhatim* - path; *premṇā* - with love; *prāṇa* - life; *vayasyayā* - by the girlfriend; *lalitayā* - by Lalitā; *saṁlālitaṁ* - cuddled; *narmabhiḥ* - jokingly; *siktām* - sprinkled; *suṣṭhu* - nicely; *viśākhayā* - by Viśākhā; *bhaja* - worship; *manaḥ* - mind; *rādhām* - Rādhā; *agādhām* - deep; *rasaiḥ* - with flavours.

O Mind! Worship this golden Rādhā, who is endowed with deep flavours, who is the goddess of the forests and pasturingfields of Vraja, who is dearer to Giridhārī (Kṛṣṇa) this His own life, who worships His path with billions of Her own life's flowers, who is lovingly cuddled by Her heart's friend Lalitā and who is sprinkled by the humorous mellows of Her friend Viśākhā!

Notes: In this Navāṣṭakam Śrī Raghunātha dāsa has some sweet visions of Rādhā and Mādhava's pastimes, and when he returns to external consciousness he instructs his own mind to worship Śrī Rādhā, who is endowed with deep flavours. In this first verse he names some of the many attributes of his beloved Śrī Rādhā and expresses the desire to engage in Her devotional service. For those who desire to attain the service of Śrī Rādhā and Mādhava in the solitary groves of Vraja in one's spiritual body these great verses are like a reviving elixir. In this first verse Śrīla Raghunātha dāsa Gosvāmī glorifies seven names and attributes of Śrī Rādhikā. First of all he says: Śrī Rādhā is Gaurī (a fair-complexioned girl). Not just any Gaurī, but an unprecedented Gaurī. Śrī Kṛṣṇa sings in *pūrva rāga* (beginnings of love):

*yahā yahā pada-yuga dharai, tahi tahi saroruha bharai
yahā yahā jhalakita aṅga; tahi tahi vijuri taraṅga
ki herilum aparūpa gaurī, paiṭhala hiya māsā mori
yahā yahā nayana vikāśa; tāhi kamala parakāśa
yahā lahu hāsa sañcāra, tahi tahi amiyā vithāra
yahā yahā kuṭila kaṭākha; tahi madana śara lākha*

"Wherever She places Her feet the lotus flowers start blossoming, and wherever Her body shimmers waves of lightning appear. What a wonderful Gaurī I have seen! She has penetrated My heart! Wherever She casts Her glances, there the lotus flowers blossom! Wherever She extends Her smile there She distributes nectar and wherever She casts Her crooked glances there are thousands of Cupid's arrows."

Śrī Prabodhānanda Sarasvatī opens his Saṅgīta Mādhava (1.2) with the verse:

*nava campaka gaura kāntibhiḥ kṛta vṛndāvana hema rūpatām
bhaja kām api viśva mohiniṁ madhura prema rasādhidevatām*

"Worship that indescribable world-enchanting goddess of sweet love-mellows, who turns Vṛndāvana completely golden with Her golden form that shines with the luster of fresh Campaka-flowers." Gaurīdevī (Pārvatī) had descended from her abode in the Himālayas to please Paśupati (Lord Śiva) with her harsh penances and attain Him as a husband, but this Gaurī (Rādhikā) is Herself worshiped by Paśupati (the cowherdboy Kṛṣṇa) in order to be attained by Him! Once Kṛṣṇa found Her picking flowers and He told Her:

*kānane kusuma toḍasi kāhe gori; kusumahi niramita sab tanu bhori
ānana hema saroruha bhāsa; saurabhe śyāma bhramara milu pāsā
nayana yugala nīla utapala jora; sahaje śohāyala śravaṇaka ora
aparūpa tīla phula sulalita nāsā; parimale jitala amara taru vāsa
bāndhulī milita adhara madhu hāsā; mukulita kunda kumuda parakāśā
sab tanu phuṭalo campaka gora; pāṇika tala thala kamala ujora
govinda dāsa ataye anumāna; pūjaha paśupati nija tanu dāna*

"O Gori (golden girl)! Why are You picking flowers in the forest? Your whole body is made of flowers! Your face shines like a golden lotus flower and its fragrance attracts the blackbee (Kṛṣṇa)! Your eyes, that easily reach Your ears, defeat the blue lotus flowers, and Your lovely nose is like a wonderful sesame-flower, whose fragrance defeats that of the desire-trees. When Your lips smile it is as if honey oozes from the Bāndhulī-flowers and causes the budding Kunda- and Kumuda-buds to blossom. Indeed, Your whole body is like a blooming Campaka-flower and Your handpalms shine like landlotuses! Govinda dāsa suggests that You offer *pūjā* to Paśupati (Śiva or Kṛṣṇa) and offer Your whole body to Him (as a bouquet of flowers)!"

Then Śrī Rādhikā is named Goṣṭha Vaneśvarī, or the queen of the meadows and forests of Vraja. Kṛṣṇa is named Vṛndāvana Vihārī and Rādhikā Vṛndāvaneśvarī. Śyāma personally made Rādhikā the Queen of Vṛndāvana, being enchanted by Her qualities: *vṛndāvanādhipatyam ca dattam tasyai pratuṣyatā*. (Padma Purāṇa) The people of Vṛndāvana all worship Īśvarī, everyone is dedicated to Śrī Rādhā. Kṛṣṇa is Himself Goṣṭha Vihārī, therefore even He worships the Goṣṭha Vaneśvarī. *kāliṅdī taṭa kuñja mandira gato yogīndravat yat pada jyotir dhyāna parā sadā*

japati yam̐ premāśru pūrṇo hariḥ (Rādhā Rasa Sudhānidhi - 96) "Hari sits in a *kuñja* on the bank of the Yamunā, just like the king of *yogīs*, meditating on the divine light emanating from Śrī Rādhā's lotus feet and doing *japa* of Her holy name with tearfilled eyes." Thus Śrī Rādhā is in all respects the *goṣṭha vaneśvarī*.

Śrī Rādhā is dearer to Giridhārī than His very life. Giridhārī has many sweethearts in Vraja, but Śrī Rādhā is dearer to Him than life! The other *gopīs* are simply contributing to Kṛṣṇa's savour of Rādhārānī's sweet love: *rādhā saha krīḍā rasa āsvāda kāraṇa; āra sab gopīgaṇa rasopakaraṇa* (C.C.) "Rādhā is the chief cause of Kṛṣṇa's savour in His pastimes; the other *gopīs* are all secondary causes." Although He has many sweethearts Kṛṣṇa still wanted to taste the sweetness of the love of Rādhā, who is dearer to Him than His very life, and therefore He descended to earth in the form of Gaura to become blessed with that unprecedented savour. When Kṛṣṇa tastes the sweetness of Rādhā's love He automatically tastes the sweetness of all His devotees' love, for Śrī Rādhā is the aggregate of divine love. The eternally perfect *gopīs* are Her phalanx and everyone who has attained perfection in *gopī bhāva* or will attain perfection in it has done so or will do so only by Śrī Rādhā's grace and not otherwise. Śrī Rādhā is dearer to Giridhārī than His own life, because She is the fountainhead of all the *gopīs* and because of that all the other *gopīs*, whether *nitya siddha* or *sādhana siddha*, have become His sweethearts.

Then Śrī Rādhikā is called *svīya prāṇa parārdha puṣpa paṭalī nirmañchya tat paddhatim*, "She who worships Kṛṣṇa's pathway with the flowers of billions of Her lives." The Lord is constitutionally dearer to the living entities than their own lives. The Upaniṣads preach: *ātmā vai preyaṇ* "Only the Self is beloved." We love our bodies, our abodes, our wives, our children and our relatives because the Lord is in them and is connected with them. Śrīmad Bhagavata (10.23.27) says:

*prāṇa buddhi manaḥ svātmā dārāpatya dhanādayaḥ
yat samparkāt priyā āsams tataḥ ko'nyaḥ paraḥ priyaḥ*

"Who else could be dearer than one's own self, through contact with whom life, intellect, mind, body, relatives, wife, children and wealth are dear?" Because the living entities are bound by illusion (*māyā*) they cannot understand that God is their only true object of love. In order to experience this *priyatā* of the transcendental Lord one must do *bhajan*. When one thus attains *prema* one will feel that Kṛṣṇa is dearer than one's own life. Śrī Rādhikā is the presiding goddess of *prema*, and therefore She loves Kṛṣṇa more than billions of Her own lives. Śrīla Rūpa Gosvāmī has written: *nija prāṇārbuda preṣṭha Kṛṣṇa pāda nakhāñcalā* "Even the edges of Kṛṣṇa's toenails are dearer to Rādhikā than billions of Her lives.", and Śrīla Raghunātha dāsa Gosvāmī wrote in his '108 names': *govinda caraṇa nyasta kāya mānasa jīvana. sva prāṇārbuda nirmañchya hari pāda rajaḥ kaṇā* "She has placed Her body, Her mind and Her life at Govinda's lotus feet, and She worships a single speck of Hari's footdust with billions of Her own lives." Śrī Raghunātha dāsa mentions this because he remembers a particular pastime.

Once Śrī Rādhikā passionately went out to meet Kṛṣṇa in a certain trystingplace, personally decorated the *kuñja* and sat down to wait there, eagerly looking down the road for Śyāma to come.

*pavanaka paraśahi, vicalita pallava,
śabadahi sajala nayāna*

*sacakita saghana nayane, dhanī nirakhaye,
jānalo āola kāna*

"When Rādhikā heard the wind touching the leaves She got tears in Her eyes and She looked around in a startled way, knowing that Kānu had come."

Śrīmatī thought: "How difficult it must be for Śyāma to come here over the thorny pathways at night! There can be no other cause than this for His delay!" In this way it is as if She worshipped Kṛṣṇa's path with billions of flowers of Her life, so that all obstacles would be removed from His way. The *kiṅkari*, who is nondifferent from Śrīmatī, understands Her feelings and therefore expresses herself with these words in this verse.

Further names of Śrī Rādhikā in this verse are *preṅṅā prāṅa vayasyayā lalitayā samlālītā* "She is lovingly cuddled by Her heart's friend Lalitā" and *narmabhiḥ siktāṁ suṣṭhu viśākhayā* "She is showered in the greatest way by the humorous mellows of Her girlfriend Viśākhā." Śrī Raghunātha dāsa tells his mind: "O mind! Worship this Rādhā, who is endowed with deep mellows!" The *agādha rasa*, or deep mellow mentioned in the text is the pinnacle of divine love named *mādana mahā bhāva*, the ecstasy which causes all other loving ecstasies.

*jaya jaya vrndāvaneśvari!
rasāmṛta pārāvāra, mahojjala aṅga yāra
śrī rādhikā nāma manohārī*

"All glories to the Queen of Vṛndāvana! Her brilliant body is an ocean of nectarean mellows and She bears the mind-blowing name Śrī Rādhikā!"

*prāṅa koṭi phula dale, yini aśru gaṅgājale,
vraja vīthi kore nirmañchana
aṅga rūpe vraja bhūmi, bichāye rekheche dhani,
viharite madana mohana*

"She worships the pathways of Vraja with millions of flowerpetals of Her heart and with the Gaṅgā-water of Her tears and She spreads out Vrajabhūmi, in the form of Her own body, for Madana Mohana's enjoyment."

*giridhara prāṅapekṣā, priyatamā gāndharvikā,
lalitā lalitā preme gaurī
viśākhāra narma vākye, parisiktā śrī rādhikā
bhaja mana divasa śarvarī*

"Gāndharvikā is dearer to Giridhārī than His own life, Gaurī (Rādhikā) is lovingly cuddled by Lalitā and sprinkled by the funny words of Viśākhā. O mind! Worship this Śrī Rādhikā day and night!"

VERSE 2:

SVĪYA PREṢṬHA SAROVARĀNTIKA BALAT KUÑJĀNTARE SAURABHOT-

**PHULLAT PUṢPA MARANDA LUBDHA MADHUPA ŚREṆĪ DHVANI BHRĀJITE
MĀDYAN MANMATHA RĀJYA KĀRYAM ASAKṚT SAMBHĀLAYANTĪM SMARĀ
MĀTYA ŚRĪ HARIṆĀ SAMAM BHĀJA MANO RĀDHĀM AGĀDHĀM RASAIḤ**

svīya - own; *preṣṭha* - beloved; *sarovara* - lake; *antika* - close by; *balat* - manifest; *kuñja* - grove; *antare* - in; *saurabha* - fragrance; *utphullat* - blossoming; *puṣpa* - flowers; *maranda* - honey; *lubdha* - greedy; *madhupa* - bumblebees; *śreṇī* - multitude; *dhvani* - sound; *bhrājite* - shining; *mādyat* - maddening; *manmatha* - Cupid; *rājya* - kingdom; *kāryam* - duties; *asakṛt* - continually; *sambhālayantīm* - seeking; *smara* - Cupid; *āmātya* - with the minister; *śrī hariṇā* - with Śrī Hari; *samam* - same; *bhaja* - worship; *manaḥ* - mind; *rādhām* - Rādhā; *agādhām* - deep; *rasaiḥ* - with flavours.

O mind! Worship this Rādhā, who is endowed with deep flavours and who repeatedly seeks for the duties to be performed in the kingdom of maddened Cupid with Cupid's prime minister Śrī Hari in a kuñja on the bank of Her own beloved pond (Śrī Rādhākuṇḍa) splendid with the buzzing of bumblebees greedy to taste the honey of fragrant blooming flowers.

Notes: In the first verse Śrī Raghunātha dāsa praised Śrī Rādhikā's attributes in external consciousness, and from the second verse on he perceives some of the sweet pastimes his playful Īśvarī performs, calling Her *agādha rasamayī*, She who is endowed with deep flavours. The beauty and sweetness of Rādhikā and Mādhava is manifest to its fullest extent when They are united with Each other. Just as the ocean makes great waves when the moon rises, although it is always full anyway, the ocean of Kṛṣṇa's sweetness increases when the moon of Rādhikā's love rises and the waves on the ocean of Rādhā's sweetness swell when the moon of Kṛṣṇa's *rasa* rises. The eyes of the *sakhīs* and *mañjarīs* are like fishes that swim in this ocean of sweetness, beside themselves of ecstasy. The ever-fresh desires for making Kṛṣṇa relish the sweetness of all the aspects of the erotic mellows are like waves that always arise in the ocean of Rādhārāṇī's heart and that culminate in the sweet pastimes of the Śrī Yuga.

In his eternal abode Śrī Rādhākuṇḍa Śrīla Raghunātha dāsa Gosvāmī perceives another sweet pastime of Śrī-Śrī Rādhā-Mādhava. In his form of Tulasī Mañjarī he sees Rādhikā and Mādhava meeting in Rādhākuṇḍa's Madana Sukhadā kuñja. Rādhākuṇḍa is Their favorite place in Vraja because They can freely meet here, and They specially like this Madana sukhadā *kuñja*, for in this harbour Cupid gives Them boundless bliss. There are many different trees and vines there, filled with fragrant blooming flowers that attract thirsty humming bumblebees, that also act as the *kuñja*'s gatekeepers that will chase away any intruder by biting him. Many birds are chirping there and the whole surrounding causes great erotic feelings in Rādhā and Mādhava's hearts. In this *kuñja* Śrī Rādhikā and Mādhava sit upon a bed of flowers. Śrī Hari is the prime minister of king Cupid who constantly looks after the duties to be performed for the king with Tulasī's Svāminī Rādhikā. In Vṛndāvana Kṛṣṇa Himself is the transcendental youthful Cupid, the fountainhead of all material and spiritual Cupids, but still the *śṛṅgāra līlā* of Rādhā and Mādhava cannot be nourished without the assistance of Cupid, therefore Kṛṣṇa has engaged a

transcendental reflection of that Cupid who causes the desire in all men and women of this world to be united with Each other in His own pastimes. Here this Cupid is called Madana Rāja, and in this pastime Śrī Hari voluntarily acts as his prime minister. The words *unmatta madana rāja* are used in this verse to indicate that Rādhā and Mādhava are erotically intoxicated by Each other's beauty and sweetness. In great erotic intoxication They are constantly searching for the different limbs of Cupid such as kissing and embracing by having erotic talks with Each other. Tulasī then sees Rādhā as a boundless and bottomless ocean of *rasa* that even Nāyaka-maṇi (Kṛṣṇa, the jewel of amorous heroes) cannot swim across. Suddenly the vision vanishes and Śrī Raghunatha dāsa tells his mind to worship this *agādha rasamayī* (deeply tasteful) Rādhikā.

*rādhākuṇḍa tīra kuñje, matta madhukara puñje
phule phule koriche guñjana
sugandhi kusuma hote, makaranda jhari pathe,
madhumaya nikuñja kānana*

"The *kuñja* on the bank of Rādhākuṇḍa is filled with intoxicated humming bees that fly from flower to flower. Indeed, the honey drips onto the pathways from the fragrant flowers of this honey-filled *kuñja*-forest!"

*sei kuñja madhye yini, unamata hoiyā dhanī
śṛṅgārera keli kalā āse
manamatha rāja mantrī, rasikendra cūḍāmaṇi
tāra saṅge dṛḍha bhujā pace*

In that *kuñja* Śrī Rādhikā is intoxicated and desires artful erotic pastimes, being firmly bound by the rope-like arms of Rasikendra Cūḍāmaṇi (the crownjewel of relishers), the prime minister of king Cupid."

*vilāsa śayyāte bose, unnata ujvala rase,
kṣaṇe kṣaṇe koriteche snāna
he mon! bhaja tumi, sarva guṇa ratna khani,
sumadhura rādhā yāra nāma*

"When They sit up on the playbed They bathe in the elevated brilliant *rasa* (erotic *rasa*) at every moment. O mind! Worship this sweet mine of all jewellike attributes named Rādhā!"

VERSE 3:

**KṚṢṆĀPĀṄGA TARĀṄGA TUṄGITATARĀNAṄGĀSU RAṄGĀM GIRĀM
BHAṄGYĀ LAṄGIMA SAṄGARE VIDADHATĪM BHAṄGAM NU TAD RAṄGIṄAḤ
PHULLAT SMERA SAKHĪ NIKĀYA NIHITA SVĀŚĪḤ SUDHĀSVĀDANA
LABDHONMĀDA DHURODDHURĀM BHĀJA MANO RĀDHĀM AGĀDHĀM RASAIḤ**

Kṛṣṇa - Kṛṣṇa; *apāṅga* - glances; *taraṅga* - waves; *tuṅgitatara* - higher; *anaṅgāsu* - in erotic; *raṅgām* - pastimes; *girām* - words; *bhaṅgyā* - with crookedness; *laṅgima* - amorous; *saṅgare* - in the battle; *vidadhatīm* - doing; *bhaṅgam* - end of the fight (defeat); *nu* - whether; *tad* - Her; *raṅginaḥ* - of Kṛṣṇa; *phullat* - manifest; *smera* - smiling; *sakhī* - girlfriend; *nikāya* - groups; *nihita* - placed; *sva* - own; *āśiḥ* - blessings; *sudhā* - nectar; *āsvādana* - tasting; *labdha* - obtaining; *unmadā* - like mad; *dhurā* - weight; *uddhurām* - pride; *bhaja* - worship; *manaḥ* - mind; *rādhām* - Rādhā; *agādhām* - deep; *rasaiḥ* - with flavours.

O mind! Worship this Rādhā, who is endowed with deep flavours, whose senses are greatly agitated by erotic feelings when they are touched by the waves of Kṛṣṇa's glances, who uses Her clever words to stop Kṛṣṇa in the erotic fight and who becomes proud when She relishes the nectarean blessings of Her smiling girlfriends.

Notes: When the vision disappears from Śrī Raghunātha dāsa he becomes very anxious out of separation, and his eyes and mind begin to thirst for the sweet forms, qualities and pastimes of Śrīmatī Rādhikā. The more the heart of the *rāgānuga sādḥaka* becomes absorbed in constant and eager meditation on Śrī-Śrī Rādhā-Mādhava and he attains a *bhāva saṁskāra* (emotional reformation), the more he will become absorbed in his *svarūpābhimāna* (identification with his spiritual body) and desire the devotional service of Śrī Rādhā. This is the greatest benefit one can have of reading Śrīla Raghunātha dāsa Gosvāmī's Stavāvali-compilation.

Now Śrī Raghunātha dāsa Gosvāmī has another divine vision: he sees Rasamaya Nāgara Kṛṣṇa casting wave-like glances at Premamayī Rādhā in Madana Sukhadā *kuñja*. The arrow-like glances from under Kṛṣṇa's bow-like eyebrows cause Rādhikā's senses to become very restless, as a result of which the divine Couple engages in a great erotic battle, which is witnessed by *kiṅkarī* Tulasī through the latticed windows of the *nikuñja*. There is no end to this erotic battle. Suddenly Śrīmatī hears Her girlfriends giggling close to the *kuñja* and She quickly stops Kṛṣṇa's erotic fighting with different clever words. Nāgara is totally overwhelmed of ecstasy by relishing the sweetness of Śrī Rādhā; the waves of Her *mādana rasa* take the transcendental youthful Cupid of Vraja to some unknown kingdom. When Śrīmatī sees Her Nāgara's condition She joins Her girlfriends in joking about Him with Her clever words. The *sakhīs* praise the cleverness with which Śrīmatī has stopped Kṛṣṇa in the amorous battle after She understood that they were watching everything through the latticed windows of the *nikuñja* and Śrīmatī becomes very proud when She drinks these nectarean words of praise of Her *sakhīs*. (They are singing *jaya jaya*). Since Tulasī is emotionally nondifferent from Svāminī her heart also becomes filled with pride. Suddenly the vision disappears and Śrī Raghunātha dāsa tells his mind to worship this Rādhā who is endowed with deep spiritual flavours in this lovely poetic verse.

*kṛṣṇāpāṅga taraṅgete, atyanta vardhita tāte,
kāmābdhi taraṅga atisāya
yāra sarvendriya grāma, ṅṛtya kore avirāma,
sei rādhā ṭhākurānī hoy*

"The waves of Kṛṣṇa's glances are always increasing the ocean of Rādhikā's desires, making Her senses dance without stopping."

*yini vākya kauśalete, kandarpa samara hoite,
nivartita koriyā mādhave
hāsya yukta sakhī yūtha, tādera pradatta yoto,
pāna kori nija vāñchāmṛta*

"Her clever words cause Mādhava to stop His participation in Cupid's battle and make Her drink the nectarean jokes of Her girlfriends, that fulfill all Her desires."

*ho'ye ati unmādinī, garvitā śrī rādhārāṇī,
keli kuñje kore adhiṣṭhāna
he mon! bhajo tumi, kuñjeśvarī vinodinī
madana mohinī yāra nāma*

"Śrī Rādhārāṇī thus becomes mad with pride, as She resides in the playgrove. O mind! Worship that Kuñjeśvarī Vinodinī (the queen of the groves, who is pleasure personified) who is named Madana Mohinī (the enchantress of Cupid)!"

VERSE 4:

**JITVĀ PĀŚAKA KELI SAṄGARATARE NIRVĀDA BIMBĀDHARAM
SMITVĀ DVIḤ PAṆITAM DHAYATY AGHAHARE SĀNANDA GARVODDHURE
IṢAC CHOṆA DRGANTA KOṆAM UDAYAD ROMĀÑCA KAMPA SMITAM
NIGHNANTĪM KAMALENA TAM BHAJA MANO RĀDHĀM AGĀDHĀM RASAIḤ**

jitvā - having defeated; *pāśaka keli* - game of dice; *saṅgaratare* - in the fight; *nirvāda* - unobstructed; *bimbādharam* - cherry-lips; *smitvā* - having smiled; *dviḥ* - two; *paṇitam* - wagered; *dhayati* - drinks; *agahare* - Kṛṣṇa; *sānanda* - blissfully; *garva* - proud; *uddhure* - restless; *iṣat* - slightly; *śoṇa* - red; *dr̥g* - eyes; *anta* - edge; *koṇam* - corners; *udayat* - rising; *romāñca* - goosepimples; *kampa* - shivering; *smitam* - smile; *nighnantīm* - striking; *kamalena* - with a lotus; *tam* - Kṛṣṇa; *bhaja* - worship; *manaḥ* - mind; *rādhām* - Rādhā; *agādhām* - deep; *rasaiḥ* - with flavours.

O mind, worship this Rādhā, who is endowed with deep rasa, whose Bimbafruit-like lips were proudly and blissfully drunk by Aghahara (Kṛṣṇa) after She was defeated in a dice-game in which the wager was twice to drink the nectar of the loser's lips, and who shivers, horripilates and smiles with the slightly reddish corners of Her eyes when She beats Him off with Her playlotus!

Notes: How vivid are Śrī Raghunātha dāsa's transcendental visions! This time he sees the dice-game commencing in the green grove of Sudevī-*sakhī* on the bank of Rādhākuṇḍa. Sudevī had arranged for the dice-board and jewelled seats for Rādhikā and Mādhava, Nāndīmukhī was the witness on Kṛṣṇa's side and Vṛndādevī on Rādhā's side, Kundalatā conducted the throwing, Madhumaṅgala instructed Kṛṣṇa and Lalitā instructed Rādhikā. Everyone was most expert in the game and wagers were being made, the first being Kṛṣṇa's Kaustubha-gem and Rādhikā's Syamantaka-gem. Śyāmasundara's eyes were absorbed in Rādhikā's sweetness as She threw the dice and cried out "Vidu! Vidu!", throwing Her desired score. Kṛṣṇa said: "Priye! You didn't throw '*daśa*', You threw '*vitti*'! It's ridiculous therefore to ask for *daśa daśa* (bite Me, bite Me!)!" Śrī Rādhikā promptly won and the *sakhīs* snatched the wagered Kaustubha-gem away from Kṛṣṇa. Rādhikā's party was ecstatic. The *sakhīs* smiled and said: "This Kaustubha-jewel is contaminated by touching the breasts of so many girls! How can our dear *sakhī* now wear it on Her breasts?" One *sakhī* said: "Let's sell this Kaustubha-jewel and buy some bangles for our *sakhī* Rādhikā instead!", and another *sakhī* said: "No, we can just wash it nicely in the water of Rādhākuṇḍa! Then our *sakhī* will be able to wear it!" One *sakhī* told Madhumaṅgala: "O Baṭo! What happened with the pride of your friend, because of which your feet wouldn't touch the ground? These are not the meadows for tending cows, nor is this a place to kill Bakāsura, Vatsāsura or Pūtanā! This is a dice-game, where the intelligence of clever people is tested!"¹⁷ In the same way Rādhikā and Mādhava played for Their flute and Vīṇā, for Their jewel necklaces, Their deer and doe, and Their friends, exchanging so many clever and funny words with Each other. It was a great dice-battle! The *sakhīs* became very blissful when they saw Śrī Rādhikā becoming the Jaya-Śrī (the goddess of victory).

Finally the conductress Kundalatā put kisses at stake for both sides, and Kṛṣṇa blissfully agreed with this proposal. Śrī Rādhikā, who was still intoxicated by Her victory, didn't really notice what was put at stake and just agreed unconsciously. But later, when She realized what She had agreed to, She thought: "O ho! Whoever wins, I'm going to be embarrassed! Actually, when I win I will be even more embarrassed! My *sakhīs* will make fun of Me and that Guṇanidhi (Kṛṣṇa, the ocean of qualities) will also mock Me! Even if I have the dice thrown by a stand-in, the wager will be all the same! Now I have agreed, I can't cancel the agreement anymore!" Śrīmatī just hid Her inner feelings and began to play with a smile on Her face. Lotusfaced Śrīmatī became slightly absent-minded, tossed the dice while Her bangles jingled and cried out: "*viduḥ viduḥ!*". Hearing this, all the *sakhīs* laughed and said: "Sakhi Rādhe! Who knows how much Your desire for the wager of kisses and embraces has increased! We don't know, so why are You crying out "*viduḥ viduḥ!*" (you know it, you know it)?" When the Rasika Nāgara heard these crooked words of the *sakhīs* He doubled the wager, which means that whoever would win would have to give two kisses to the loser. Śrīmatī's eyes became slightly red when She heard the jokes of Kṛṣṇa and Her *sakhīs*. Being pierced by the crooked words of Her beloved She lost sight of the game and voluntarily accepted defeat, considering that to be still better than victory.

Who can describe the bliss and the pride of our Nāgara when He saw Himself winning! He began to sip the nectar of Rādhikā's Bimbafruit-like lips without any obstruction. He was the victorious hero, why should He give up? Rādhikā and the *sakhīs* didn't have the right to stop Him, therefore His collecting the wager was unobstructed! How many hundreds of emotions were then manifested on Śrī Rādhikā, the *bhāva mūrti*! How beautiful were Her eyes and Her

17 Quoted from Sri Visvanatha Cakravarti's 'Kṛṣṇa Bhavanamṛta', chapter 15.

face! The *sakhīs* all laughed when the victorious hero said "Give Me My wager! Give Me My wager!" Śrīmatī shivered and horripilated, but Her slightly reddish eyes also smiled when Her hero forcibly collected His wager and She tried to beat Him off with Her play-lotus. Tulasī relishes all this in her transcendental vision. In her eyes Śrīmatī is now an ocean full of grave mellows, where the Nāgara and Her *sakhīs* swim in.

*līlā rājya kuñja vana, śrī rādhikā sakhī sane,
bosiyāche praphulla vadana
vasana añcala pete, rāja nandinī ādarete,
bosāilā madana mohana*

"With blooming faces Śrī Rādhikā and Her friends sit in the *kuñja*-forest in the kingdom of pastimes. Here Princess Rādhikā attentively seats the enchanter of Cupid (Kṛṣṇa) on Her scarf."

*cumbana koriyā pana, ārambhilā mahā raṇa
pāsā khelā vinodinī sane
śrī rādhikāya jaya kori, yāya sukhe giridhārī,
bimbādhara korite cumbane*

"Giridhārī began a great dice-match with Vinodinī Rādhā, putting kisses at stake, and when He won He blissfully began to kiss Śrī Rādhikā's Bimbafruit-like lips."

*e heno samaya kāle, rakta varṇa netrāñcale,
śrī rādhā ṛṣat kaṭākṣete
kampa hāsya pulakete, śrī kṛṣṇera śrī aṅgete,
āghāta kore līlā kamalete*

"At that time Śrī Rādhā slightly glanced at Śrī Kṛṣṇa with Her reddish eyes and She shivered and horripilated, but also laughed when She struck Him with Her play-lotus."

*he mon! bhajo tumi, sumādhurya kādambinī,
Kṛṣṇa yāra krīdāra putula
śṛṅgāra samudra māñje, mīna prāya ḍube āche,
rādhā nāma sampad atula*

"O mind! Worship this monsooncloud of sweetness named Rādhā, the matchless treasure who is like a fish swimming in an ocean of erotic mellows and who keeps Śrī Kṛṣṇa as a mere playdoll!"

VERSE 5:

**AMSE NYASYA KARAM PARAM BAKARIPOR BĀDHAM SUSAKHYONMADĀM
PAŚYANTĪM NAVA KĀNANA ŚRIYAM IMĀM UDYAD VASANTODBHAVĀM
PRĪTYĀ TATRA VIŚĀKHAYĀ KIŚALAYĀM NAVYĀM VITĪRṆĀM PRIYA
ŚROTRE DRĀG DADHATĪM MUDĀ BHĀJA MANO RĀDHĀM AGĀDHĀM RASAIH**

aṁse - on the shoulder; *nyasya* - placing; *karaṁ* - hand; *paraṁ* - other; *bakaripoḥ* - of Kṛṣṇa; *bāḍham* - certainly; *susakhya* - intimate friendship; *unmadāṁ* - intoxicated; *paśyantīm* - seeing; *nava* - new; *kānana* - forest; *śriyam* - beauty; *imāṁ* - this; *udyat* - rising; *vasanta* - spring; *udbhavaṁ* - born from; *prītyā* - with love; *tatra* - there; *viśākhayā* - with Viśākhā; *kiśalayaṁ* - sprouts; *navyaṁ* - fresh; *vitṛṇaṁ* - extended; *priya* - beloved; *śrotre* - on the ear; *drāk* - quickly; *dadhatīm* - placing; *mudā* - blissfully; *bhaja* - worship; *manaḥ* - O mind!; *rādhāṁ* - Rādhā; *agādhāṁ* - deep; *rasaiḥ* - with flavours.

O mind, worship this Rādhā, who is endowed with deep flavours, who places Her left hand on Kṛṣṇa's shoulder, who is greatly intoxicated by His intimate friendship, who beholds the beauty of the fresh spring-forest and who blissfully and lovingly decorates Her beloved Kṛṣṇa's ears there with fresh extended sprouts, together with Viśākhā.

Notes: Deeply tasteful Rādhārāṇī plays inside and outside of Śrī Raghunātha's heart, and his recollection of all these pastimes are recorded in these verses. Śrī Raghunātha dāsa sits on the bank of Rādhākuṇḍa and sees before his spiritualised eyes that spring has come. It is as if the naturally beautiful forest of Vṛndāvana is dressed in a new garment when the spring arrives!

*āola ṛtu-pati rāja vasanta; dhāola ali-kula mādhavī pantha
dina-kara kiraṇa bhelo paugaṇḍa; keśara kusuma dhayala hema daṇḍa*

.....

*mauli rasāla mukula bhelo tāya; samukha-hi kokila pañcama gāya
śikhi-kula nācata ali-kula yantra; āna dvija kula poḍu āśiṣa mantra
candrātapa uḍe kusuma parāga; malaya pavana saha bhelo anurāga
kundavallī taru dhayala niśāna; pāṭala tūṇa aśoka dala bāṇa
kiṁśuka lavaṅga latā eka saṅge; heri śiśira ṛtu āge dila bhaṅga
sainya sājala madhu makṣika kula; śiśiraka sabahu karalo niramūla
udhāralo sarasija pāola prāṇa; nija nava dale koru āsana dāna
nava vṛndāvana rājye vihāra; vidyāpati koho samayaka sāra*

"The king of seasons, spring, has come and the bees run over the way towards the Mādhavī-flowers. The sunrays have attained the *paugaṇḍa*-age (of older children between five and ten years, i.e. he's growing up again as spring progresses) and the Keśara-flowers get golden stems. The cuckoos sing in the fifth note close by the mango-buds, the peacocks dance, the bees play musical instruments (in the form of their humming) and the birds recite benedictory *mantras*. The flowerpollen flies up and forms a canopy, having fallen in love with the Malayan breezes (soft vernal breezes that causes the fresh pollen of flowers to be scattered all over the vernal forest). The Kunda-vines bear the banner (of Cupid), the roses form the quiver and the (red) Aśoka-flowers the arrows. I see that the Kiṁśuka- and clove-vines have put an end to the winter-season. They have formed an army of bumblebees that uproot the winter-cold with combined forces. The dead lotus flowers come back to life and offer seats in the form of their

new petals. Such are the pastimes in the fresh kingdom of Vṛndāvana. Vidyāpati says: "This is the best time of the year!"

Suddenly the bank of Rādhākunda is illuminated by a golden and bluish aura. In his form of Tulasī Mañjarī Śrī Raghunātha dāsa sees Rādhā and Mādhava walking around, admiring the beauty of the vernal forest, freely rambling like the king of elephants with his wife. All directions are illuminated by Their dual splendor as Śrī Rādhikā walks around, holding Her left hand on Kṛṣṇa's shoulder and embracing Him around the neck. Kṛṣṇa is Bakaripu (the enemy of Bakāsura); Bakāsura could not keep Him in his throat, he had to spit Kṛṣṇa out again after swallowing Him, for He was burning his palate. After Bakāsura was forced to spit Kṛṣṇa out Kṛṣṇa held his huge beak and tore him apart like a mere blade of grass. But now that same hero Bakaripu has no power to escape from the arm Rādhārāṇī holds around His neck! Indeed, His greatest desire is to be held by Her like that!

Ordinarily Rādhārāṇī holds Her right hand on Kṛṣṇa's shoulder and Kṛṣṇa holds His left hand on Rādhārāṇī's shoulder, because Śrīmatī always stands on Kṛṣṇa's left side. But now She has placed Her left arm on Kṛṣṇa's shoulder, which indicates that the divine Couple has just enjoyed reverse pastimes, in which They assumed reversed roles, that are now still visible on Their bodies and in Their minds. In this ecstatic absorption Nāyikā-maṇi (Rādhikā, the jewel of heroines) wanders around, taking Kṛṣṇa along on Her left side.

Śrīmatī is here described as *susakhyonmadām*, intoxicated by a mood of intimate friendship. Here the word *sakhya* means trust free from feelings of awe and reverence. *viśrambhaḥ sādhwasonmuktaḥ sakhyam̐ sva vasatāmayaḥ* (Ujjvala Nīlamaṇi): Viśrambha means that the lovers see no difference between Each other's minds, hearts and bodily limbs anymore. An example is given in Ujjvala Nīlamaṇi:

*sarabhasam adhikaṅṭham arpitābhyām̐ danuja-ripor nija bāhu vallarībhyām̐
nītilam avanamayya tasya karṇe sakhi kathitaṁ kim iva twayā rahasyam*

Viśākhā asked Śrī Rādhikā: "Sakhi! What secret words did You whisper in Kṛṣṇa's ear when He bowed His head down and You blissfully held Your vine-like arm on His shoulder?"

Śrīmatī is intoxicated by this *susakhyā*. She holds Her left arm on Kṛṣṇa's shoulder and Kṛṣṇa holds His right arm on Her shoulder. In this way They lean on Each other and admire the beauty of the vernal forest, until They come to a jewelled platform. There Rādhikā blissfully and lovingly goes off with Viśākhā to pick fresh sprouts for making a sylvan dress for Kṛṣṇa just as they like it. How many hundreds of waves are playing on the ocean of transcendental eros (Kṛṣṇa) and the ocean of *mahā bhāva* (Śrī Rādhikā) as Svāminī places a nice fresh sprout on Kṛṣṇa's ear as decoration! Then the vision vanishes and Śrī Raghunātha dāsa instructs his mind to worship this deep *rasamayī* Rādhikā.

*susakhya bhāvete dhani, giridhārī skandhe yini,
vāma kara kori samarpaṇa
paraśete gada gada, atīśaya unamata,
marālim̐ koriche gamana*

"In a mood of intimate friendship Rādhikā holds Her left hand on Giridhārī's shoulder, walking like an intoxicated female swan and speaking with faltering words when She touches Him."

*navīna vasanta kāle, navīna yugala cole,
vṛndāvane navīna kānane
śobhā kore nirikṣaṇa, saṅge priya sakhī gaṇa,
mukharita bhramara guñjane*

"With Their beloved girlfriends the young Pair beholds the beauty of the new spring season in the new forest of Vṛndāvana, which is filled with buzzing bumblebees."

*Kṛṣṇa sukha pradāyinī, viśākhāra saṅge dhani,
pṛite pulakita kalevara
nava nava pallavete, śrī kṛṣṇera śravaṇete,
sājāiche ati manohara*

"Śrī Rādhikā is dedicated to delighting Kṛṣṇa, so together with Viśākhā She goes out to pick very enchanting fresh sprouts to decorate His ears with, and as She does so, Her limbs are studded with goosepimples of ecstatic love."

*suśṛṅgāra kārurkti, hemāṅginī śrī mūrati,
Kṛṣṇa sukha vilāsera nidhi
he mana bhajo tumi, vṛṣabhānu rāja nandinī,
sṛṣṭikalā rūpera avadhi*

"O mind! Worship this princess of Vṛṣabhānu, whose golden body is the beautiful sculpture of fine erotic mellows, who is the ocean of Kṛṣṇa's blissful pastimes and who is the limit of beautifully created artful forms."

VERSE 6:

**MITHYĀ SVĀPAM ANALPA PUṢPA-ŚAYANE GOVARDHANĀDRER GUHĀ
MADHYE PRĀG DADHATO HARER MURALIKĀM HṚTVĀ HARANTĪM SRAJAM
SMITVĀ TENA GRHĪTA KAṆṬHA NIKAṬĀM BHĪTYĀPASĀROTSUKĀM
HASTĀBHYĀM DAMITA STANĪM BHĀJA MĀNO RĀDHĀM AGĀDHĀM RASAIḤ**

mithyā - false; *svāpam* - dream; *analpa* - great; *puṣpa* - flower; *śayane* - on the bed; *govardhanādreḥ* - on Govardhana Hill; *guhā* - cave; *madhye* - in the middle; *prāk* - before; *dadhataḥ* - placing; *hareḥ* - Hari's; *muralikām* - flute; *hṛtvā* - having stolen; *harantīm* - taking; *srajam* - garland; *smitvā* - having smiled; *tena* - by Him; *grhīta* - clasped; *kaṇṭha* - neck; *nikaṭām* - close by; *bhītyā* - fearfully; *apasāra* - fleeing; *utsukām* - eager; *hastābhyām* - with the hands; *damita* - to seize; *stanīm* - breasts; *bhaja* - worship; *manaḥ* - O mind!; *rādhām* - Rādhā; *agādhām* - deep; *rasaiḥ* - with flavours.

O mind! Worship this Rādhā who is endowed with deep flavours, who, in the midst of a cave of Govardhana Hill, stole Hari's flute and garland as He pretended to sleep on a bed of flowers, and who fearfully fled when Kṛṣṇa suddenly woke up, smiled and grabbed Her breasts with both hands after He had clasped Her around the neck.

Notes: In his form of Tulasī Mañjarī Śrīla Raghunātha dāsa Gosvāmī sees the sweet pastimes of Rādhikā and Mādhava taking place in a solitary cave of Govardhana Hill. These caves are even more beautiful than multicolored jewelled temples, and Girirāja Govardhana, who is known as Hari dāsa varya, the best servant of Lord Hari, has arranged for all paraphernalia suitable for the devotional service of Rādhikā and Mādhava to be there. Girirāja considers himself to be most fortunate when he is adorned with the broken garlands and necklaces of the divine Couple after They have completed Their amorous pastimes in his solitary caves. After the divine Couple made love They sat up on the bed and Tulasī entered the cave and began to serve the exhausted Pair by bringing Them cool water and fresh betel leaves and by fanning Them. Śrī Rādhikā then left Śyāma behind in the cave and entered the forest together with Tulasī to pick flowers. When She came back She saw that Her Nāgara had fallen asleep, at least it seemed so. He was just pretending. In the spiritual world everything is different, everything is amazing. When Kṛṣṇa, the very form of transcendental bliss, is really sleeping, you can see a sweet slight smile on His sprout-like lips, but when He's just pretending to sleep then He hides His smile. Svāminī thought, though, that Her lover was actually sleeping and She wanted to play a prank on Him by carefully taking the flute from His slackened hand. Śyāma pretended to be deeply asleep, not noticing what She was doing. Svāminī also wanted to take the Vaijayantī-garland from Śyāma's neck, so She carefully lifted His head with Her left hand and lifted the garland from His neck with Her right hand. Tulasī floats in oceans of prankish fun when She sees Svāminī's sweet endeavours. When Svāminī was absorbed in Her efforts to steal Kṛṣṇa's garland She sat on Her knees, held Her face close to His face and Her breasts close to His chest. Then suddenly the Nāgara laughed and clasped Svāminī's neck. Svāminī was terrified and She tried to flee, but Śyāma grabbed Her breasts with both hands (and thus stopped Her from escaping). How sweet are Svāminī's face, body and eyes then! How sweet is Her mood! Tulasī sees with Her own eyes how Śrī Rādhikā is a deep ocean of *rasa*. Then the vision vanishes and in external consciousness Śrī Raghunātha instructs his mind to worship this *rasamayī* Rādhā as follows:

*giri govardhana guhā, ratane khacita yāhā,
tāra madhye puṣpa simhāsane
sugandhi parāga'pori, kapaṭa nidrāte hari,
manda bohe malaya pavane*

"In a jewel-studded cave of Govardhana Hill there was a bed made of flowers on whose fragrant pollen Hari pretended to sleep while the Malayan breezes were softly blowing."

*śrī rādhikā dhīre dhīre, guhāte praveśa kore,
harilo ye mohana muralī
kañṭha mālā hare nite, Kṛṣṇa vakṣa paraśete,
śrī govinda kamalākṣi meli*

"Śrī Rādhikā softly and slowly entered that cave and stole Kṛṣṇa's enchanting Muralī-flute. When She also wanted to steal His garland She touched His chest, and so Śrī Govinda met Kamalākṣi (lotus-eyed Rādhikā)."

*śrī rādhāra kaṅṭhadeśe, tāra nimna ye pradeśe,
sparśa koilo madana mohana
dhani ati bhaya mane, tvarā kore palāyane,
kuca-yuge koroye dhārana*

Madana Mohana then touched Her below the neck, and Dhani (Rādhikā) became very scared and quickly wanted to flee, but Kṛṣṇa immediately grabbed Her breasts."

*govardhana dharāhlādī, netre kila kiñcitādi,
govardhana guhāra grhiṇī
śrī govinda śranti hara, yāra śuddha kalevara,
bhajo mana mādharma sangiṇī*

"O mind! Worship this consort of Mādhava, the delighter of Govardhana-dhārī (Kṛṣṇa, the lifter of Govardhana Hill), whose eyes carry the *kila kiñcita* and other ecstatic expressions, who is the housewife of the caves of Govardhana Hill and whose pure body removes Śrī Govinda's fatigue!"

VERSE 7:

**TŪRṆAṂ GĀḤ PURATO VIDHĀYA SAKHIBHIḤ PŪRṆAṂ VIŚANTAṂ VRAJE
GHŪRNAD YAUVATA KĀṆKSITĀKṢI NAṬANAIḤ PAŚYANTAM ASYĀ MUKHAM
ŚYĀMAṂ ŚYĀMA DṚGANTA VIBHRAMA BHARAIḤ ANDOLAYANTĪTARĀṂ
PADMĀ MLĀNI KARODAYĀṂ BHAJA MANO RĀDHĀM AGĀDHĀM RASAIḤ**

tūrṇam - quickly; *gāḥ* - cows; *purataḥ* - in front; *vidhāya* - arranging; *sakhibhiḥ* - with friends; *pūrṇam* - filled; *viśantaṁ* - entering; *vraje* - in Vraja; *ghūrnad* - rolling; *yauvata* - for young girls; *kāṅksitā* - desiring; *akṣi* - eyes; *naṭanaiḥ* - by dancing; *paśyantam* - gazing; *asyā* - of Her; *mukham* - face; *śyāmaṁ* - Kṛṣṇa; *śyāma* - blue; *dṛg* - of the eyes; *anta* - corners; *vibhrama* - activities; *bharaiḥ* - with many; *andolayantītarām* - swinging; *padmā* - Padmā; *mlāni* - wilting; *kara* - doing; *udayām* - rising; *bhaja* - worshiping; *manaḥ* - mind; *rādhām* - Rādhā; *agādhām* - deep; *rasaiḥ* - with flavours.

O mind! Worship this Rādhā, who is endowed with deep flavours, who makes (Her rival) Padmā wilt and who agitates Śyāma with the glances from Her blue eyes while He stares at Her face with His dancing and rolling eyes, that are desired by the young girls, as He swiftly enters Vraja with His friends, placing the cows in front of Him!

Notes: The love-saturated eyes of Śrīla Raghunātha dāsa Gosvāmī's mind now perceive the *uttara goṣṭha lilā* in Yāvata. When Śrīmatī saw Her beloved again Her heart, which was burning in the fire of separation from Him, was cooled off once more by a shower of nectar, and She trembled in a current of emotions as She welcomed Her lover with the glances of Her blue lotus-like eyes.

It is afternoon and Śrī Raghunātha dāsa, in his *siddha svarūpa* of Tulasī Mañjarī is busily engaged in Śrīmatī Rādhikā's service in Yāvata. After Śrīmatī returned from the Sūrya Mandira in Sūryakuṇḍa She fainted out of separation from Śyāmasundara, but Candanakalā-*sakhī*, who just came from Nandīśvara, revived Her by sprinkling Her with the nectar of stories about Kṛṣṇa. Then Śrī Rādhikā prepared some sweetmeats for Kṛṣṇa, and after bathing and dressing She became very anxious to see Kṛṣṇa again:

hariṇa nayanī dhanī, cakita nehārinī, ati utkaṅṭhita bhelā
sajana sabhā jana, tanu mana jīvana, satinī koriyā vihi delā
kṣaṇe kṣaṇe uṭhata, kṣaṇe kṣaṇe baiṭhato, utapata tejala śvāsā
kṣaṇe kṣaṇe camakai, kṣaṇe kṣaṇe kampai, gadagada kohotohi bhāsā
kula guṇa gaurava, atīśaya saurabha, vāma pāye ṭhelalu tāya
dārūna prema, theho nāhi mānato, palake palake tala pāya
aruṇita locana, lore bharu ānana, piyā patha herato rāi
śīśu paśu saṅgata, kori hari āota, go kṣura dhūli uchalāi
kohe kavi śekhara, dhani puna heraho, āota nāgara rāja
tuyā mana mānasa, eti khane pūrabo, herobi panthaki mājha

"The loving doe-eyed girl became very startled and eager; Fate had turned Her friends, Her superiors, Her body, Her mind and Her life into Her co-wives (enemies). Sometimes She got up, sometimes She sat down and sometimes She breathed deeply. Sometimes She was startled, sometimes She shivered and sometimes She spoke with faltering voice. She kicked with Her left foot against the fragrant pride of the attributes of Her dynasty. Out of great love (for Kṛṣṇa) She didn't care at all about them anymore. Rāi's eyes were red and tears streamed over Her face when She saw Her beloved Hari coming down the road with His cowherdboyfriends and His cows, that threw up dust with their hooves. Kavi Śekhara says: "Look again, my girl! Your Nāgara rāja (king of heroes) is coming. Your desires will be fulfilled right now when You see Him on the road!"

Meanwhile Kṛṣṇa, who was absorbed in playing with His cowherdboyfriends in the *goṣṭha* (meadows), remembered how anxiously His mother, father, friends and girlfriends were waiting for Him to return, so He placed His herd of cows in front of Him and quickly headed back for His abode Nandīśvara with His friends. All the *gopīs* were burning in the fire of separation from Kṛṣṇa and went out to soothe this pain by trying to see Him. Lalitā and the *sakhīs* took Śrī Rādhikā out to a garden by the side of the road on the pretext of picking flowers and Tulasī followed Her Svāminī like Her shadow. When Śyāma and His friends approached the village, the Vraja-pathways were illuminated by His brilliant blue aura. Everyone extinguished the fire of separation from Śyāma, that was burning in their hearts, by filling up their eyes with Śyāma's sweetness as He walked along. The *sakhīs* told Śrī Rādhikā: "Śyāmasundara has come

before You, cool off Your thirsty, afflicted eyes by looking at Him! Lajjāvati (shy Rādhikā) didn't dare to look straight at Śyāmasundara, so She prayed to Lajjā (the goddess of bashfulness):

*vimuñca tvam lajje kṣaṇam api dṛśaḥ koṇam api me
yathā te naivāsyam sakṛd api vilihyam agharipo
prasīdānandābhra tvam api nahi rundhī mama tano
namas te mām mā kampaya caraṇayos te'smi patitā*

(Kṛṣṇa Bhāvanāmṛta 16, 31)

"O Lajje (shame)! You don't have to leave My whole body, just leave the corners of My eyes for a while, so I can just once lick (the nectar of) Kṛṣṇa's face! O cloud of bliss! Be pleased with Me! Don't obstruct My vision! O Cupid! I fall at your feet! Don't make Me shiver anymore!"

Although countless *gopīs* saw Kṛṣṇa, Kṛṣṇa's rolling eyes, that are desired by all the young girls, were looking all over for Śrī Rādhikā's moonlike face, and when He saw Her face He stopped walking and began to tremble on the high waves of ecstatic love as He was pierced by Śrīmatī's wandering arrow-like glances.

*śrī rādhikāpāṅga vilokaneṣuṇā saṁspṛṣṭa marma sa yathākulo'bhavat
nānyangaṇā śrenī kaṭākṣa patribhīḥ sambhinna sarvāvayavo'py asau tathā*

(Govinda Līlāmṛta 19,92)

"The arrow of Śrī Rādhikā's glance pierced Kṛṣṇa's heart much more than the arrows of all the other *gopīs'* glances would have been able to afflict His whole body".

From a short distance Candrāvalī's girlfriend Padmā also looked at Kṛṣṇa, but her face wilted of frustration when she saw how wonderfully ecstatic Śyāmasundara became after seeing Śrīmatī Rādhikā. Then the cowherdboys pacified Śyāma and the *sakhīs* pacified Rādhikā and took Them back to Their individual abodes. Then the vision vanishes from Śrī Raghunātha dāsa, who then tells his mind to worship this *rasamayī* Rādhā:

*gābhī sab yāy āge, saṅge yāy baladeve,
śrīdāmādi sakhāgaṇa sane
śrī govinda yāy piche, praveśa korite vraje,
dekhe cañcala vrajāṅganā gaṇa*

"The cows were walking in front with Baladeva, Śrīdāma and other friends, and Śrī Govinda walked behind them, being gazed at by the restless *gopīs* as He entered Vraja."

*nayana naṭana dvārā, yuvatira cita corā,
rahiyā rahiya coli yāy
saundarya mādhurya koṭi, rādhā mukha candra koṭi
daraśane pathete dāḍāi*

"As He walked by He stole the *gopīs*' hearts with His dancing eyes, but when He saw Rādhā's face, which is more beautiful and sweet than millions of moons, He stopped on the pathway."

*e heno samaya kāle, vilāsinī netrāñcale,
dṛṣṭi bhaṅgi koriyā vilāse
kṛṣṇera marama sthāne, puṣpa bāṇa variṣaṇe,
vaśībhūta koilā pītavāse*

"At that time Vilāsinī (playful Rādhikā) cast a restless, playful glance at Pītavāsa Kṛṣṇa from the corners of Her eyes, showering His heart with (Cupid's) flower-arrows and thus subduing Him".

*saubhāgyādi daraśane, candrāvalī sakhī gaṇe,
mukha mlāna hoilo sabāra
he mon! bhajo tumi, surata dīrghikā yini,
rādhā pada rasera pāthāra*

"The faces of Candrāvalī's *sakhīs* all wilted when they saw Rādhā's good fortune. O mind! Worship this nectarlake of erotic mellows, this ocean of *rasa* named Rādhā!"

VERSE 8:

**PRODYAT KĀNTI BHAREṆA BALLABA VADHŪ TĀRĀḤ PARARDHĀT PARĀḤ
KURVĀṆĀM MALINĀḤ SADOJJVALA RASE RĀSE LASANTIR API
GOṢṬHĀRAṆYA VAREṆYA DHANYA GAGANE GATYĀNURĀDHĀŚRITĀM
GOVINDENDU VIRĀJITĀM BHAJA MANO RĀDHĀM AGĀDHĀM RASAIḤ**

prodyat - rising; *kānti* - luster; *bharena* - with an abundance; *ballaba* - cowherders; *vadhū* - wife; *tārāḥ* - stars; *parārdhāt* - than millions; *parāḥ* - greater; *kurvāṇām* - doing; *malinaḥ* - wilting; *sadā* - always; *ujjala* - brilliant; *rāse* - in the taste; *rāse* - in the Rāsa-dance; *lasantī* - shining; *api* - even; *goṣṭhāraṇya* - meadows and forests; *vareṇya* - best; *dhanya* - blessed; *gagane* - in the sky; *gatyā* - by movement; *anurādhā* - the Anurādhā-star; *āśritām* - taking shelter; *govindendu* - the Govinda-moon; *virājitaṁ* - shining; *bhaja* - worship; *manaḥ* - O mind!; *rādhām* - Rādhā; *agādhām* - deep; *rasaiḥ* - with flavours.

O mind! Worship this Rādhā, who is endowed with deep flavours, who causes the brilliance of billions of star-like cowherdgirls in the rasika Rāsa-dance to fade with Her eternally bright luster and who is always worshiped as the Anurādhā-star next to the Govinda-moon in the sky of the best of pasturing-forests, Śrī Vrajabhūmi!

Notes: In this verse Śrī Raghunātha dāsa perceives Śrī Rādhā as the boundlessly *rasika* Rāseśvarī, the queen of the Rāsa-dance, the crownjewel of all transcendental pastimes. The Rāsa-*līlā* is full of *ujjala rasa*, glistening erotic mellows. Although the Rāsa is normally considered to be an ordinary dance it is not ordinary at all; it is the dance of *rasa rāja* (the king of relishers) Vrajendra-nandana (Kṛṣṇa) and the *gopīs*, who are all endowed with *mahā bhāva*, headed by Śrī Rādhā, who is endowed with the Supreme *mādana mahā bhāva*. The Rāsa is defined as follows:

*nartakibhir anekābhir maṇḍale vicariṣṇubhiḥ
yatraikā nṛtyati naṭas tad vai hallīśakam viduḥ
tad evedaṁ tāla-bandha gati bhedena bhūyasā
rāsaḥ syān na sa nāke'pi vartate kiṁ punar bhuviḥ*

"When one single male dancer dances in a circle with many rotating danseuses it is called a Hallīśaka-dance, and if there are different *tālas* (musical time or measure), *layas* (tempos) and steps used it is called a Rāsa-dance. The Rāsa-dance cannot even be found in heaven, let alone on earth!" It is easily understood from this statement that only the Original Personality of Godhead Śrī Vrajendranandana, *rasika śekhara*, can inaugurate the Rāsa-dance, because in the Rāsa-dance all the girls imagine the only male dancer to be dancing with them alone, and that inconceivable power is only present in Vrajendra-nandana. No other man than Him can keep His mind cool and can keep on singing with a pure voice when he sees all the tempting gestures of all these danseuses. Therefore, when we speak about any Rāsa-dance, we speak about the dance performed for a whole night of Lord Brahmā (millions of years) by Rasika Śekhara Śrī Kṛṣṇa with all the brilliant *rasika nāyikās* (the *gopīs*) on the bank of the Yamunā, and which is *ujjala rasamaya* (filled with brilliant flavours).

The Rāsa-dance took place on a spotless fullmoon autumn-night. The moon had especially appeared in the sky to serve Śrī Kṛṣṇa by illuminating Vṛndāvana with its pure white rays, and all the stars in the sky shone purely and brightly. Of all the stars, the Anurādhā-star shines most brilliantly, and therefore she is followed even by her husband the moon. During the Rāsa-*līlā* Vṛndāvana is just like such a clear sky wherein the Śyāma-moon rises, illuminating the whole world (micro- and macro-cosmos) with His corona of sweet nectarean rays (*kiraṇa-mālā*) along with all the star-like *gopīs* that shine with nectarean mahā bhāva. Śrī Rādhikā, Vṛndāvana-candra's Prāṇa Vallabhā, is then the most splendid of all stars in the Vṛndāvana-sky, Anurādhā, shining in the middle of all the *gopī*-stars with the pinnacle of divine love, *mādana mahā bhāva*. *maṇḍalī-bandhe gopīgaṇa korena nartana; madhye rādhā saha nāce vrajendra-nandana* (C.C.) "The *gopīs* were dancing in a circle and in the middle Rādhā danced with Vrajendra-nandana."

*śyāmara aṅga, anaṅga taraṅgima,
lalita tribhaṅgima dhārī
bhāṅg vibhaṅgima, raṅgima cāhani,
baṅkima nayana nehārī*

"Waves of Cupidity play in Śyāma's blue body when He stands in His lovely threefold bending form, moving very playfully and looking around with crooked eyes."

*rasavatī saṅge rasika vara rāya
aparūpa rāsa, vilāsa kalā rasa,
koto manamatha muruchāya*

"The greatest *rasika* and the greatest *rasavatī* make so many Cupids faint with Their wonderful, artful, *rasika* Rāsa-pastime."

*kusumita keli, kadamba kadambaka,
surabhīta śītala chāya
bāndhulī bandhura, madhura adhare dhari,
mohana muralī bājāy*

"Kṛṣṇa stands in the shade of a fragrant blossoming Kadamba-tree, keeping His flute to His Bandhulī-flower-like lips and playing an enchanting song."

*kāminī koṭi, nayana nīla utapala,
paripūjita mukha canda
govinda dāsa koho, o puni rūpa naho,
jaga mānasa śaśa phanda*

"Kṛṣṇa's moonlike face is worshiped with millions of blue lotus flowers, that are the eyes of the *gopīs*. Govinda dāsa says: "Kṛṣṇa's form is like a noose that traps the rabbit-like minds of everyone in this world."

The bright luster of the Anurādhā-star Śrī Rādhārāṇī easily eclipses the splendor of all the other star-like *gopīs*. Indeed, She simply causes their luster to dim and fade with Her extraordinary brilliant splendor! This fills the heart of Tulasī with great pride! Suddenly the vision vanishes and Śrīla Raghunātha dāsa Gosvāmī emphatically tells his mind to worship this *rasamayī* Rādhā.

*Kṛṣṇa vāñchā manovṛtti, yoto gopī tāra mūrti,
rase nāce śrī rāsa maṅḍale
sei vrajāṅganā gaṇa, aḡaṇita tārā sama,
aparūpa kore jhalamala*

"The *gopīs* are the personifications of Kṛṣṇa's desires, and there are innumerable *gopīs* that all shine with wonderful splendor as they dance in a *rasika* way in the Rāsa-circle."

*kintu rāi kānti āge, malina hoilo sabe,
dyotamānā paramā sundarī
sarva kāla ārādhitā, anurādhā rūpe yathā
hemāṅginī navīnā kiśorī*

"But in front of Rāi's splendor they are all quite dim. Hemāṅginī (golden-limbed girl) Navīna Kiśorī (young adolescent Rādhikā) is most splendid and most beautiful and She is always worshipped as the most brilliantly shining Anurādhā-star."

govinda gokula candra, śrī rādhikā rasa-kanda,

*varaja maṇḍala bhāgyākāśe
navīna yugala rūpa, kāma rati gaṇa bhūpa,
bhajo mana rādhā pada-rase*

"Govinda is the moon of Gokula and Śrī Rādhikā is the source of all *rasa*, and They have both risen in the sky of Vraja-maṇḍala's fortune as a youthful Couple that reigns over all Kāmas (Cupids) and Ratis (his wife). O Mind! Worship the flavours of Śrī Rādhā's lotus feet!"

BENEDICTION:

**PRĪTYĀ SUṢṬHU NAVĀṢṬAKAṂ PAṬUMATIR BHŪMAU NIPATYA SPHUṬAṂ
KĀKKVĀ GADGADA NISVANENA NIYATAṂ PŪRṆAṂ PAṬHED YAḤ KṚTĪ
GHŪRṆAN MATTA MUKUNDA BHRṆGA VILASAD RĀDHĀ SUDHĀ VALLARĪM
SEVODREKA RASENA GOṢṬHA VIPINE PREMṆĀ SA TĀM SIŅCATI**

prītyā - with love; *suṣṭhu* - conciously; *navāṣṭakam* - Navāṣṭakam; *paṭumatih* - with steady intelligence; *bhūmau* - on the ground; *nipatya* - falling; *sphuṭam* - clearly; *kākkvā* - anxiously; *gadgada* - faltering voice; *nisvanena* - with words; *niyatam* - always; *pūrṇam* - full; *paṭhet* - recites; *yaḥ* - whoever; *kṛtī* - saint; *ghūrṇad* - wandering; *matta* - intoxicated; *mukunda bhrṅga* - the Mukunda-bee; *vilasat* - splendid; *rādhā* - Rādhā; *sudhā* - nectar; *vallarīm* - vine; *sevā* - service; *udreka* - abundance; *rasena* - with flavour; *goṣṭha* - the meadows; *vipine* - in the forest; *preṁṇā* - with love; *sa* - he; *tām* - to Her; *siṅcati* - sprinkles.

An intelligent saint who always conciously recites this Navāṣṭakam with love, falling on the ground and speaking with a faltering voice, lovingly sprinkles the nectar-vine named Rādhā, who is always encircled by the restless intoxicated Mukunda-bee in the forests of Vraja, with the rasa of devotional service.

Notes: For the benefit of the whole world Śrī Raghunātha dāsa has recorded his prayers, that contain so many sweet pastimes, in this Navāṣṭakam. He descended with Śrī Caitanya Mahāprabhu to bless all the people of the world with Lord Gaura's unprecedented merciful gift - the personal loving service of Śrī Rādhā. The Gosvāmīs are distributing the fruit of the desire-tree of love of God, whose gardener is Śrī Caitanya Himself. Lord Gaurāṅga said:

*ekalā mālākāra āmi kāhā kāhā yābo; ekalā vā koto phala pāḍiyā vilābo
ekalā uṭhāiyā dite hoy pariśrama; keho pāya keho nā pāya rahe mone bhrama
ataeva āmi ājñā dilo sabākāre; yāhā tāhā prema-phala deho yāre tāre*

(Caitanya Caritāmṛta Ādi lilā)

"I am just a single gardener, where shall I go and how many fruits can I distribute on My own? It will be very laborious to do it all alone; someone will get these fruits and someone else

will not get them, and thus My mind will remain confused. That's why I order everyone to distribute these fruits of love of God everywhere and to everyone."

Śrīla Rūpa Gosvāmī, Śrīla Sanātana Gosvāmī and Śrīla Raghunātha dāsa Gosvāmī had received the order from Lord Caitanya to distribute the precious fruits of Rādhā-*dāsyā* all over the world, because their hearts melted with compassion (this is what made them qualified). Not only did they float in a constant stream of *līlā*-consciousness, they also recorded these pastimes in their beautiful poetic books and mercifully blessed all the readers at the end: "You also become Rādhikā's maidservants, just like us!"

In this verse Śrīla Raghunātha dāsa Gosvāmī respectfully invites everyone: "O virtuous people of the world! You have taken rare human births in the age of Śrī Caitanya Mahāprabhu, something which is coveted even by the people of the Satya-age! You are most fortunate, there's no doubt about it! Come and abandon wealth, knowledge and pride of your social position and allow humility to enter into your hearts! Humbly fall on the ground and always conciously recite this Navāṣṭakam with a voice faltering out of ecstatic love, then you will attain an amazing result! In this sweet Vṛndāvana there is a nectar-vine named Rādhā, which is full of flowers of ecstatic love. The fragrance of this nectar-vine attracts the bumblebee named Mukunda, who becomes drunk of its ambrosial honey and always flies around it, hankering for its love-honey. This nectar-vine is constantly sprinkled by the *sakhīs* and *mañjarīs* with the nectarean *rasa* of devotional service. Come and sprinkle this nectar-vine also by the mercy of these *sakhīs* and *mañjarīs*, assuming your beloved *mañjarī-svarūpa*, and thus become forever most blessed!"

*sumadhura premodreka, nitya ei navāṣṭake,
prīti kāku gada-gada svare
yini nitya pāṭha kore, prema āsru tāra jhare,
bhāgyavān jagata bhitore*

"Whoever constantly and pitifully recites this Navāṣṭakam, which is made of pure sweet love, with a faltering voice, while tears stream from his eyes, is the most fortunate person in the world."

*madhusūdana kuñja vane, vilasiche rātri dine,
rādhā rūpa sudhā vallarīte
sei puṇyavān jane, nitya kore siñcane
sevā rūpa prema rasāmṛte*

"Madhusūdana (the *rasika* Kṛṣṇa-bee) enjoys a nectar-vine named Rādhā day and night, and the fortunate person who recites this Navāṣṭakam can always sprinkle this vine with the nectarean *rasa* of loving devotional service."

Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Navāṣṭakam"

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