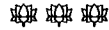


ŚRĪ-ŚRĪ RĀDHĀ RASA SUDHĀNIDHI

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

By Śrīpāda Prabodhānanda Sarasvatī

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



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

*vikṛḍitam vraja vadhūbhir idam ca viṣṇoḥ
śraddhānvito'nusṛṇuyed atha varṇayed yaḥ
bhaktim param bhagavatim pratilabhya kāmam
hrd rogam āśv apahinoty acirena dhīraḥ*

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

VERSE 1:

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

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

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

AUSPICIOUS INVOCATION:

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

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

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

"When a very fortunate soul experiences devotion for Lord Gaura's lotusfeet, the nectarocean from Rādhā's lotusfeet suddenly floods his heart." Śrī Gaurasundara has brought an unprecedented torch of Vraja-*rasa*, whose bright effulgence shows the devotees the way to the sweet bhajan of Śrī Vṛndāvana, which is otherwise hard to see. And along with that sweet transcendental Vraja-*rasa*, Mahāprabhu introduced Himself to the devotees of this world. Śrī Vāsu Ghoṣa sings:

yadi gaura na hoto, ki mene hoito,
kemone dharitām de
rādhāra mahimā, prema rasa sīmā,
jagate jānāto ke ?

"If Gaura had not come, how would the world have been? Who would have taught the world the greatness of Rādhā and the limit of *prema rasa*?"

madhura vṛndā- vipina mādhurī,
praveśa cāturī sāra
varaja yuvati, bhāvera ārati,
śakati hoito kāra?

"Who would have shown the way to enter into the sweetness of Vṛndāvana and the anxious mood of the young girls of Vraja?" The only way to extinguish the burning sensation of the threefold material misery (caused by the elements, one's own body or mind, or by other creatures) with a nectar-stream of love for Śrī-Śrī Rādhā-Govinda is the mercy of Śrīman Mahāprabhu.

In this verse Śrīpāda Prābodhānanda describes the *sāttvika* ecstasies of Śrī Gaurasundara as He takes pleasure in performing *kīrtana*. Śrīla Rūpa Gosvāmī defines these *sāttvika* ecstasies as follows in Bhakti Rasāmṛta Sindhuḥ (2.3.1):

kṛṣṇa sambandhibhiḥ sāksāt kiñcid vā vyavadhānataḥ
bhāvaiś cittam ihākrantaṁ sāttvam ityucyate budhaiḥ
sāttvād asmāt samutpanna ye ye bhāvas tu sāttvikāḥ

"When the heart is touched by emotions directly (in the form of the five basic relationships of servanthood, friendship, parenthood etc.) or indirectly (in the form of the seven secondary moods such as laughter, chivalry etc.) related to Kṛṣṇa, the wise call it *sāttva*, and the emotions coming from that are called *sāttvika bhāvas*." The Lord had accepted the mood and lustre of Śrī Rādhā and had become the main shelter for His own *rati*, therefore the *sāttvika* and other *bhāvas* had become fully manifest in Him. This is confirmed in Caitanya Caritāmṛta:

tāhe mukhya - rasāśraya, hoiyāchen mahāśaya,
tāte hoy sarva bhāvoday

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

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

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

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

(Caitanya Caritāmṛta Antya Ch.3)

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

*madhura madhura gaura kiśora madhura madhura nāṭa
madhura madhura saba saḥacara madhura madhura hāṭa*

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

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

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

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

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

*madhura adhara jini śaśadhara madhura madhura hāsa
madhura āraṭi madhura piriti madhura madhura bhāsa*

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

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

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

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

"Tears were flowing from His eyes like fountains, sprinkling all the people that stood around." This *sāttvika* transformation is so wonderful that one may ask: "Does the Gangā-water, that normally flows from His (Lord Viṣṇu's or the selfsame Śrīman Mahāprabhu's)

lotusfeet now flow from His eyes?" *āpani kori āsvādane, śikhāilā bhaktagaṇe, prema cintāmaṇira prabhu dhani* (Caitanya Caritāmṛta) "The Lord not only taught the world about prema, He also gave a splendid example of how to relish its flavours. The Lord is the wealthy owner of the Cintāmaṇi-gem of *prema*." The people of the world will be blessed with initiation into the *mantra* of *prema* by voluntarily selling themselves to the lotusfeet of that sweetly, blissfully dancing and chanting Śrī Gaura. Even the stones melt when they remember how sweetly Lord Gaura dances and how He rolls on the ground like a golden mountain!

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

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

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

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

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

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

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

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

VERSE 2:

YASYĀḤ KADĀPI VASANĀNCALA KHELANOTTHA

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

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

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

THREEFOLD AUSPICIOUS INVOCATION:

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

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

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

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

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

This book 'Rādhā Rasa Sudhānidhi' consists of Śrīpāda's prayers in both *sādhaka āveśa* - the more external consciousness of a practising devotee - and *siddha āveśa* - the internal consciousness in which he is aware of his eternal spiritual body as a maidservant and/or girlfriend of Śrī Rādhā. Sometimes we will see him in the fortunate condition of having direct transcendental communion with Śrī Rādhikā, and sometimes we see him eagerly praying for such a communion in his *sādhakāveśa*. But even in that *sādhakāveśa* there is a strong vibration of his identity as Śrī Rādhā's maidservant! By saying: "I offer my obeisances to any direction where I may find Śrī Rādhā", Śrīpāda prays for a blessing upon all the *sādhakas* of the world who meditate on Rādhā-Kṛṣṇa's Vṛndāvana-pastimes. May their sacred desires be fulfilled!

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

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

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

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

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

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

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

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

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

ye kuñjete śrī rādhikā, kṛṣṇa keli ārādhikā,
kṛṣṇa dhyāne kṛṣṇa priyatamā
yei dike kuñjeśvarī, vṛṣabhānu sukumārī,
kṛṣṇa saṅga koriyā kāmanā

sei dik ke bāra bāra, koṭi koṭi namaskāra,

tabe mora sukhera ullāsa
śrīpāda prabodhānanda, rasāla bhajanānanda,
'sudhānidhi' korilā prakāśa

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

VERSE 3:

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

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

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

ŚRĪ RĀDHĀ'S GLORIES:

Commentary: In Caitanya Caritāmṛta it is said: *citta dṛḍha kori lāge mahimā jñāna hoite* "One's heart becomes fixed in faith when one is aware of God's greatness", and for this reason Śrīpāda continues his auspicious invocation of 'Rādhā Rasa Sudhānidhi' by praising the prowess of Śrī Rādhā. Rasa (spiritual flavour) is built on the foundation of *tattva* (spiritual truth). When that foundation is not there (when one disregards or does not know spiritual truth) the *rasa* may seem to be mundane. In his commentary on verse 10.12.10 of the Bhāgavata Śrī Jīva Gosvāmī writes: *bhagavāms tāvad asādhāraṇa svarūpaiśvarya mādhuryas tattva viśeṣaḥ* "God is the Supreme Truth, Who is full of extraordinary selfperfect prowess and sweetness." In the 40th chapter of the 'Pātāla khaṇḍa' of Padma Purāṇa, Śrī Narada Muni offers most respectful prayers to Śrī Rādhā. Vrajadhāma is the abode of sweetness and Śrī Rādhārāṇī is sweetness personified, therefore the Gauḍīya Vaiṣṇava ācāryas show all the devotees of the world who meditate on the Lord's Vṛndāvana-pastimes the sweetness of Śrī Rādhā. But sometimes the Gosvāmīs also hint at Her great majestic aspect, which is the foundation on which the palace of Her charming sweetness is built. Such is the case in this