

ŚRĪ VILĀPA KUSUMĀÑJALI

of

ŚRĪLA RAGHUNĀTHA DĀSA GOSVĀMĪ



VERSES 11-13 AND 70-77 WITH THE PĀṬHA OF

ŚRĪ ANANTA DĀSA BĀBĀJĪ MAHĀRĀJA

the 34th representative of the gaḍḍī of Raghunātha Dāsa Gosvāmī

ŚRĪ VILĀPA KUSUMĀÑJALI IS THE LAST AND foremost writing of Śrīla Raghunātha Dāsa Gosvāmī, written towards the end of his life at Śrī Rādhākuṇḍa. These beautiful prayers will give us an insight into his intense feelings of transcendental love in separation from his mistress prior to his entering into the eternal pastimes of Śrī Śrī Rādhā-Kṛṣṇa in his *siddha-svarūpa*. Just as a swan sings his most beautiful, pitiful songs just before his death, similarly Śrīla Raghunātha Dāsa Gosvāmī wrote these most beautiful prayers in the end of his manifest life.

As the present *mahānta* of Śrī Rādhā-Kuṇḍa, 108 Śrī Ananta Dāsa Bābājī Mahārāja is the 34th representative of the chair of Śrīla Raghunātha Dāsa Gosvāmī. He has been absorbed in intense *bbajana* on the banks of Śrī Rādhā-Kuṇḍa for the last 40 years. Renowned for his deep insight and brilliant lectures on *rasa-tattva*, Śrī Ananta Dāsa Bābājī Mahārāja is widely respected in all the main centers of traditional Gauḍīya Vaiṣṇava schools in Bengal, Orissa and Vraja-maṇḍala. Śrīla Mahāntajī is well known for his extensive and brilliant lectures on Śrī Vilāpa Kusumāñjali.

These lectures were given in memory of the late Śrī Kṛṣṇa Dāsa Madrasi Bābājī Mahārāja, a resident of Śrī Rādhā-kuṇḍa, whose favorite book was Śrī Vilāpa Kusumāñjali, which he completely memorized and recited every day.

ŚRĪ VILĀPA KUSUMĀÑJALI

of

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* VERSES 11-13 AND 70-77 *

with the pāṭha of

ŚRĪ ANANTA DĀSA BĀBĀJĪ MAHĀRĀJA

spoken on the occasion of the virabotsava of

ŚRĪ KRṢṂA DĀSA MADRASI BĀBĀJĪ MAHĀRĀJA

VERSE II

*svapne'pi kim sumukhi te charanambujata
rajat paraga patavasa vibbushanena
shobham param atitaram abhottamangam
bibhrad bhavishyati kada mama sartha-nama*

svapne – in a dream; *api* – even; *kim* – what; *sumukhi* – O fair-faced one!; *te* – Your; *charana* – feet; *ambubata* – lotus; *rajat* – silvery pollen; *paraga* – supreme moving substance; *patavasa* – veil of fragrant powder; *vibbushanena* – by decoration; *shobham* – beauty; *param* – most; *atitaram* – great; *abaha* – O!; *uttamangam* – the highest or most important limb of the body; *vibhrad* – holding; *bhavishyati* – will become; *kada* – when; *mama* – mine; *sartha nama* – properly named

“O beautiful fairfaced girl! Can I be justified, even if only in a dream, in calling my head the most important limb of my body by having it decorated with the silvery fragrant cosmetic powder like pollen that has stuck on Your lotus-feet?”

For three days (including this one) we shall be very fortunate as we shall relish *bhagavat-katha* (topics about Krishna). The assembly of Vaishnavas has gathered today on the auspicious occasion of the opening of the *samadbi-mandir* (temple-tomb) of the late Shri Shri Krishna Dasa Madrasi Baba. The object of Shri Shri Krishna Dasa Madrasi Baba’s grace is a couple named Karunamayi Dasa and Karunamayi Dasi, who have spent a lot of money for the erection of this *samadbi-mandir*. As they want to live at Radhakunda close to the vicinity of the remembrance of Shri Krishna Dasa Madrasi Baba, their abode was erected close to the *samadbi-mandir*.

Shri Narottama Dasa Thakur Mahashaya has written ‘*Sbri Guru charane rati, ei se uttama gati*’: “The attraction and loving attachment to the Guru’s lotusfeet is the supreme goal of life.” *Ye prasade purve*

sarva asha: “By his grace all transcendental desires will be fulfilled.” What is ‘*uttama gati*’ (The supreme goal of life)? The answer is that the transcendental loving service to Shri Shri Radha-Krishna in the *nikunja* (bowers) of Vraja is the highest goal of human life. Neither in the revealed scriptures or in the ‘*mabajana vani*’ (great words of the great ‘*acharyas*’) one can find a description of any higher goal than this one. Here it seems that the loving attraction and attachment to the Guru’s lotusfeet and the transcendental loving service to Shri Shri Radha-Krishna in the ‘*nikunja*’ of Vraja, are both the supreme goal of life. It means actually that the supreme goal of life, the transcendental service to Shri Shri Radha-Krishna in the ‘*nikunja* of Vraja’ is attainable through the attraction and loving attachment to the lotusfeet of the Guru.

How it can be reconciled, here in this saying the cause and the result are considered to be nondifferent? The very classic example given by the ‘*acharyas*’ is ‘*ayur ghritam iti*’ (clarified butter is life). The meaning of it is that by eating clarified butter one’s life span increases. For this reason clarified butter and life span are considered identical. In other words, when one is lovingly attached to the lotusfeet of the Guru it is inevitable that one achieves this transcendental loving service to Shri Shri Radha-Krishna in the ‘*nikunja*’ of Vraja.

Commenting on verses 22 to 25 of chapter 15 of the 7th Canto of *Shrimad Bhagavata*, that describe how one can overcome by certain ‘*upaya*’ (means) the different obstacles hampering the development of ‘*bhakti*’ (devotional service), Shrimat Jiva Goswamipada wrote in his *Bhakti Sandarbha*: ‘*tat prasado bi sva sva nana pratikara dustyajanarthanau bhagavat parama prasada siddhau ca mulam*’: “These different obstacles, that are very difficult to overcome by their corresponding means by one’s own endeavours, can be destroyed all at once if the Guru is pleased by the disciple. If the disciple pleases the Guru then Lord Hari (God) is also most pleased.” The last of the above verses of *Shrimad Bhagavata* ends saying: ‘*...etat sarvam gurau bhaktya purusho byanjasa jayet*’ – “By simply being devoted to the Guru one can de-

stroy all these obstacles at once without any separate endeavours.” Divine love and service for and to the lotusfeet of Shri Shri Radha-Krishna are achieved by having this loving service attitude to the lotusfeet of the Guru. Otherwise these obstacles are ‘*dustyaja*’ (difficult to cast off). The practitioner may try to conquer them by his own strength but he will not be able to do so. The main cause of liberation from obstacles is the grace of the Guru.

Undoubtedly it is by their Guru’s grace that this couple Karunamayi dasa and Karunamayi dasi have erected this ‘*samadbi mandir*’ for him. Because they are organizing this great festival for the opening of the ‘*samadbi mandir*’ of their Gurudeva I bless them to have all their divine aspirations fulfilled. Shri Shri Krishna Dasa Baba’s favorite book was Shрила Raghunatha Dasa Goswami’s *Shri Vilapa Kusumanjali* that he wore as a garland around his neck, in other words he had completely memorised. We have now taken the opportunity to serve him by discussing something from this *Shri Vilapa Kusumanjali*. I shall explain the meaning of the 11th verse of this *Shri Vilapa Kusumanjali* by Shripad Raghunatha Dasa Goswami Charan, who is one of the most intimate associate of Shriman Mahaprabhu:

“What to speak of a wakeful state, could I at least in a dream be able to adorn my head with the fragrant cosmetic powder that comes from Your lotus feet? Can I then make my head, which is considered to be the most important limb of the body most beautiful with this type of decoration?”

‘*Uttamanga*’ (the most important limb of the body) refers here to the head: “Can I really make this head of mine worthy of the name ‘*uttamanga*’?” Vaishnava historians claim that this *Shri Vilapa Kusumanjali* is the last composition of Shрила Raghunatha Dasa Goswami and it is called his very life force. The more the time of his disappearance was approaching, the more urgent became this feeling of separation from the direct personal encounter and direct

devotional service of Shrimati Radharani. At that point he was lying and rolling on the bank of Shri Radhakunda day and night in great anguish.

In Shrila Raghunatha Dasa Goswami's '*Suchak kirtani*' (Bengali song summarising the life and teachings of an acharya) it is mentioned: '*kande gosai ratri dine*': "Shrila Raghunatha Dasa Goswami was weeping day and night", "His body had become grey of dust because of rolling on the ground near Shri Radhakunda", '*chakbu andha anabar*': "He had become blind because he wasn't eating any longer", '*apanar deha bbar*': "His body became like a heavy weight imposible to carry", "And he was suffering pangs of separation". His body, mind and life airs were scorching in the fire of separation from Shrimati Radharani. His heart was filled with '*Vipralambha rasa*' (transcendental flavour of divine love in separation for Shrimati Radharani).

As his '*Prema kalpa latika*' (vine of divine love) was sprinkled by this transcendental flavour of separation like water, flowers start to grow on it and each of these flowers is a verse from *Shri Vilapa Kusumanjali*. With his own hand he picked each one of these flowers from this vine of divine love for Shri Shri Radha-Krishna and as a handful offered them to the lotus feet of Shrimati Radharani. This is why this book is called '*Shri Vilapa Kusumanjali*', or a handful of lamentations like flowers. Each word, each syllable, and each sentence of this book is filled with the divine loving tears of Shripad Raghunatha Dasa Goswami. This was his loving service to the lotusfeet of his beloved deity Shrimati Radharani. Again these flowers are in their own turn filled with a lot of great longing, like honey. It is agitation and eagerness like honey that fills these flowers. On the one hand there was a great eagerness within his heart because he felt keenly the absence of the devotional service of Shrimati Radharani, on the other hand his heart was melting because of this eagerness. He couldn't wait for a second any longer. Even if he would get a '*spurthi*' (transcendental heart's vision) in any of the three modes of consciousness (wakefulness, dreaming and deep sleep) it would not satisfy him (like a person dying of thirst

cannot quench his thirst just by sipping a drop of water from an ocean of sweet water). He wanted Shrimati Radharani directly in person, not just in any type of heart's vision, and he wanted Her immediately. He felt also very unqualified, thinking: "Can I really achieve this? It seems to me impossible, only those who are qualified will get it, but I am not at all qualified, so how can I get it?" Then he wept because he was really feeling completely devoid of qualification. This is called '*rodan kavya*' (the poetry of weeping). He desperately thought: "Well, I am desiring this but I could never achieve this." On the other hand he couldn't give up the hope. So as soon as he had some heart's vision of the attributes, the nature and the character of his beloved deity, then he immediately remembered that one of Her strongest characteristics is compassion and he couldn't help but pray, however unqualified he might feel he was. That is why he mentioning the words '*svapne pi kim*' (even in a dream) in this verse. "Can I not at least experience You in my dream?" In this way his hope for a personal encounter with Shrimati Radharani was constantly increasing. This state of mind is the highest goal of life, it is direct meeting with and personal service to the beloved deity. "But if this direct meeting is not possible, can I have it at least in a dream?"

There are three modes of consciousness - wakefulness, dreaming and deep sleep (without dreaming). When an ordinary human being is awake he thinks that his body, his bodily relationships and all his bodily conditions are the reality, and he enjoys this material existence through the medium of his senses. Through his eyes he sees these things, through his ears he hears them, through his skin he touches them, through his nose he smells them and through his tongue he tastes them. In this way his senses are playing with the sense objects. This is called '*jagrata dasa*', or the wakeful condition. The dreaming condition are ideas created in the mind. At that stage of consciousness the knowledge-acquiring senses (eyes, ears, nose, skin, tongue) and the active senses (hands, feet, mouth, genitals, anus) are inactive, but the mind, intelligence, sense of identifi-

cation (*abamkara*) and psychic heart (*citta*) are still awake. The gross senses cannot intervene at that moment with the dream, the mind doesn't have a hold over them. Just as an ocean is always filled with waves that are going up and down, similarly the mind registers all kind of impressions received by the gross senses and reacts in their favour or disfavour. During the wakeful state we cannot experience all those impressions at once because our intelligence is at that moment fixed on the external world. During the dreaming state the gross senses don't have any more influence and the only experience left is '*samkalpa*' (mental impressions). It is like a picture of human thinking. Nothing else can pervade the dreams of a materialist but sensual impressions, memories and hopes. There is an other state of consciousness which is called '*turiya*' or 'the fourth one', which is '*brahma*'-consciousness and which is achieved by the '*jnani*' and '*yogi*'. For the devotees it is different: when they become beautified by '*prema-bhakti*' their state of consciousness is called '*prema vastu*' (condition of love divine). At that stage the devotee relishes and experiences the forms, attributes and pastimes of his beloved deity. This is the type of dream that Shrila Raghunatha Dasa Goswami is having and not the materialistic type.

It shouldn't be thought that a devotee who is situated on the level of transcendental consciousness cannot dream at all. Rather such a devotee has transcendental dreams as in the case of Shrila Raghunatha Dasa Goswami. He is always absorbed in '*lila rasa*' (transcendental flavour of Shri Shri Radha-Krishna's pastimes) and his dreams are not products of this material world. He is always absorbed in thoughts of Shrimati Radharani whether he is deeply sleeping, dreaming or awake. The '*mahajanas*' (great teachers) have written many beautiful songs about Shrila Raghunatha Dasa Goswami and the other 'Goswami' of Vrindavana: '*chira matra kanta gai...*': "He was only wearing a torn-up chadar and a torn up outer cloth. Either laughing or crying he was in any case floating in an ocean of '*prema ananda*' (transcendental bliss of divine love for Shri Shri Radha-Krishna). Sometimes he was fasting, sometimes he

begged the 'Vrajavasis' for food. He was always thinking of Shriman Mahaprabhu's attributes and always glorified Rupa and Sanatana Gosvami. 22½ hours a day the 'Goswamis' were engaged in hearing, chanting and remembering Shri Shri Radha-Krishna's forms attributes and pastimes and the remaining 1½ hour they were dreaming of Shri Shri Radha-Krishna." Although they were dreaming they saw Shri Shri Radha-Krishna even then. This song is proving that the dreams of the 'Goswamis' are not the same as the dreams of materialists.

The 'Goswamis' never wasted their time – they meditated even in their sleep. This is called '*avyartha kalatva*' (one of the nine symptoms of a person who is on the level of *bbava-bhakti* and consequently also *prema-bhakti*). None of the *Sbri Vilapa Kusumanjali*-verses can be considered an ordinary prayer. These prayers are full of concentrated '*rasa*' (transcendental flavour) and came from very deep within the heart. These transcendental pastimes are arising within Shрила Raghunatha Dasa Goswami's heart one after the other. When the perception of one transcendental pastime vanishes he burst out in tears, praying that the vision of this pastime returns to him and so this prayer is not an ordinary prayer. It is not some mental speculation but a prayer from deep within the heart. *Sbri Vilapa Kusumanjali* is so relishable because after each vision has disappeared there was a prayer, and this book consists of these prayers.

Shрила Raghunatha Dasa Goswami was rolling on the bank of Sri Radhakunda, muddying the ground with his tears of divine love. He was speechless and his eyes were filled with tears: *manda manda jibva nore, prema asbru netre pore*: "His tongue was moving slowly and his eyes were filled with tears." By the mercy of his divine mistress Sri Radha he is perceiving a very sweet pastime within his transcendental heart. He sees a mind-stealing bower and doesn't see himself any longer as Shрила Raghunath Dasa Goswami but as Tulasi manjari. Shрила Raghunatha das Gosvami in his *manjari-svarupa* is officially known as Rati manjari but her nickname is Tulasi manjari. Within the temple, which is in this bower of Vraja, she sees a very beautiful tran-

scendental pastime of Shri Shri Radha-Krishna. She is directly relishing the sweetness of this pastime by looking through a slit in the wall. After their transcendental pastimes Shri Shri Radha-Krishna are sitting on Their bed of flowers and Tulasi manjari understands that her time to serve has come. When she enters the temple she can see how sweet Shrimati Radharani looks. Shri Govinda Himself is also relishing the sweetness of Her face:

*lila ante sukhe ibar ye anga madhuri
taba dekhi sukhe ami apana pasari*

“When I see Her sweetness after we had these loving pastimes I forget myself out of ecstasy.”

Shri Govinda is relishing the sweetness of Shrimati Radharani like nectar, drinking it with the cups of His eyes. He is relishing the nectar of Her smile, drinking it with the cups of His eyes. He is doing it again and again. That is why Shрила Raghunatha Dasa Goswami is using here the name ‘Sumukhi’ (beautifully faced girl). Shri Shri Radha-Krishna are relishing Each other’s sweetness and Tulasi manjari picks up that relish inbetween. Shrimati Radharani is called here ‘beautifully faced girl’, in reference to Krishna who is relishing the beauty of Her face. Krishna says to Shrimati Radharani’s girlfriends: ‘*ki dekhilo aparupa rama?*’: “What an amazing girl I have just seen!”, ‘*barina bin chandra...*’: “Her face is like a spotless full moon, and it is supported by a golden vine which is Her body. In this spotless full-moon-like face we can find two wonderful restless eyes like ‘*khanjan*’ (wagtail) birds. Just as the ‘Chakora’-bird is only interested in the moonlight, so also the ‘*kajjal*’ (eye-liner) around Shrimati Radharani’s eyes is compared with ropes that capture the ‘Chakori’-birds of Krishna’s eyes. In this way He is relishing the nectar of Shrimati Radharani’s face as if it were the moon. These eyes not only defeat the restlessness of the wagtail-bird but also the dark blue color of the ‘Indivara’ lotus flower.

He is pondering that one must be very fortunate to have such a vision. Maybe if one performs penances for hundreds of years one may get such a vision. Being endowed with such a type of passionate attraction, Tulasi manjari (Raghunatha Dasa Goswami) used the word 'Sumukhi' in this transcendental vision. Where is Govinda sitting? He is submissively sitting at the footsoles of Shrimati Radharani, Who Herself sits on a jeweled bed. He is holding Her feet and admiring their elegance with tears in His eyes. Sometimes He puts these feet on His chest so He may study their elegance more closely. Tulasi manjari sits close by, watching everything. Meanwhile Govinda gets '*sattvika bhavas*' (ecstatic bodily transformations like shivering, crying, perspiring, etc.) simply by studying these feet. As He is sweating, the typical dried ointment like fragrant pollen which is on His chest starts to become muddy and sticks on Shrimati Radharani's footsoles. As Shrimati Radharani's maidservants are very proud of Her, always wanting to establish Her glories, so Tulasi manjari starts to laugh when she sees Her mistress getting Her footsoles stained with the ointment from Krishna's chest. Although she slightly giggles, hiding her mouth with her veil out of shyness, still we can detect it on her forehead and her eyes. Not understanding why Tulasi is laughing Shrimati Radharani asks her: "Why are you laughing?", and gently kicks her on the head to punish her. Thus Krishna's ointment, which is stuck to Shrimati Radharani's footsoles, gets printed on Tulasi's forehead. Shrimati Radharani's feet are compared to lotus flowers, and as lotuses contain pollen, so, according to Shrila Raghunatha Dasa Goswami, Her lotusfeet are also smeared with pollen, and this transcendental pollen comes from Krishna's chest. It has an extraordinary fragrance because it emanates from Krishna's transcendental chest and is taken over by the ecstatic feet of Shrimati Radharani. How fortunate is Tulasi to get such a pollen on her head! Who can get such a '*danda kripa*' (mercy in the form of punishment)? This is what he desires. On the pretext of punishment, Shrimati Radharani is actually giving great mercy.

Shrila Raghunatha Dasa Goswami is saying that this type of punishment will really make his head the most important limb of the body. The head is considered the most important limb of the body because all the knowledge acquiring senses (nose, tongue, eyes, ears, skin) as well as our psychic heart (citta) and brain are all present there. Our psychic heart receives the informations gathered in our brain through these knowledge acquiring senses and then decides what to do. This is why the head is considered the most important limb of the body. But the devotee doesn't just accept the head as the highest limb of the body without that head somehow achieves the grace of the Lord. (*Shrimad Bhagavata*, 2.3.21):

*bharab param patta kirita jushtam
apyuttamangam na namam mukundam*

“Even if the head is decorated with a very opulent and luxurious turban but is not bowing down to the lotusfeet of Mukunda it is just a heavy burden (although all the knowledge acquiring senses and brain are in there).”

Just like the head of a king, which would also be nothing but a wasteful burden if it would not bow down to the lotusfeet of Mukunda. The materialistic plans wrought by the head (brain) and carried out by the senses result in innumerable future births in this material world, but the same head can put an end to all this and there is no other way than by bowing it down to the lotusfeet of Govinda. So it is a heavy burden if the head is not bowing down to Krishna, Sadhu and Guru. That verse from *Shrimad Bhagavata* is of course describing someone on the level of practicing devotional service in an external way; the description of this verse from *Shri Vilapa Kusumanjali* is not the same, because Shrila Raghunatha Dasa Goswami is 'siddha' (eternally accomplished in devotional service) and has a completely different conception of the use of his head which he wants to utilize in catching Shrimati Radharani's kicks.

For him the purport of the head being the most important limb of the body can only be true if he gets such kicks. He considers this to be the proper decoration for his head instead of, for example, a silken turban. Other decorations and ornaments that the maidservants wear are all the personal clothes and ornaments that Shrimati Radharani leaves to them.

Shrila Raghunatha Dasa Goswami says; “This fragrant powder is the real pollen that is supposed to emanate from Your lotusfeet.” Krishna is considered ‘*sat cit ananda*’ (the personification of eternal transcendental bliss) and Shrimati Radharani ‘Mahabhava’ (the personification of the greatest transcendental love). This fragrant powder was first on Krishna’s ‘*sat cit ananda*’ chest, was then transferred to Shrimati Radharani’s ‘Mahabhava’ lotusfeet and then it came on Tulasi manjari’s head. Who can be more fortunate than her? Shrila Raghunatha Dasa Goswami used the word ‘*vibhushana*’ (a special ornament) here and not merely ‘*bbushana*’ (an ornament). The maidservant accepts that and thinks that it is the most beautiful thing to be decorated with. For this reason he used the word ‘*abaha*’, which is a cry of astonishment. ‘*shobham param atitaram vibhrad rajat pattavasa*’, all these words indicate that it is a special type of beauty. He thinks: “My head is now carrying the greatest beauty.” In the kingdom of transcendental flavours there can be no greater beauty than this.

Shri Shri Radha-Krishna are lying in a bower at the end of the night, and female and male parrots are reciting and singing different poems and songs to Them. But They cannot get up despite it. Although Krishna is the non dual full transcendental knowledge, still Shrimati Radharani keeps Him submerged in complete transcendental ecstatic ignorance. The parrots are warning Him: “Your mother may arrive here at any moment, it is better that You quickly get up!” When Shri Shri Radha-Krishna hear that Jatila or Mukhara will come (when Shrimati Radharani lives in Barshana, Mukhara may come and when She lives in Yavat, Jatila may come) They get alarmed and go away. An ocean of love is swelling up in Their

hearts as They look at Each other when They get up from bed and They leave the bower to go to Their individual homes. Both Shri Shri Radha-Madhava are fainting of agony when this moment arrives. All Their girlfriends are crying and speaking out Krishna's name. Nobody can awaken such feelings in Krishna's heart than Shrimati Radharani. In order to understand this He has accepted the feelings and complexion of Shrimati Radharani and has appeared in the world again as Shriman Mahaprabhu Gaura Sundara in order to relish the sweet divine love of Shrimati Radharani for Krishna. Krishna Himself has taken the golden complexion of Shrimati Radharani. As Shrila Raghunatha Dasa Goswami's transcendental vision suddenly disappears and he sees himself on the bank of Shri Radhakunda he starts to anxiously weep again. For this reason he says in this verse: "Ahaha! Whether it is in a dream, in a vision or any other mode of consciousness, let me see 'Sumukhi' (The beautiful-faced Shrimati Radharani)." He is praying to get that punishment, which is actually a pretext to get kicked on the head like this. He says: "If I could just get such a punishment in a dream, that would already make my head truly the highest limb of my body." What happens next, after this transcendental vision disappears, will be discussed in the next verse.

*Thus ends Śrī Ananta das Mahantaji's pāṭha
on the 11th verse of Vilāpa Kusumānjali
at Rādhakunḍa on January 5, 2001 at the occasion of
108 Shri Krishna Dasa Madrasi Babaji's samadhi-mandir prathishta*

*amritabdbi rasa prayais tava nupura sinjitaib
ba kada mama kalyani badbiryam apaneshyate*

amrita – nectar; *abdbi* – ocean; *rasa* – transcendental flavour; *prayaih* – great; *tava* – Your; *nupura* – anklebells; *sinjitaib* – by the jingling; *ha* – O!; *kada*; when; *mama* – my; *kalyani* – beautiful or auspicious girl; *badbiryam* – deathness; *apaneshyate* – will remove

“O beautiful auspicious girl of mine ! When will You remove my deafness by allowing me to hear the tinkling of Yours anklebells, that is an ocean of transcendental flavour ?”

Shrila Raghunatha Dasa Goswami, who is one of the most intimate associates of Shri Chaitanya Mahaprabhu, is offering this 12th verse of his *Shri Vilapa Kusumanjali* to the lotus feet of Shrimati Radharani. In the previous verse Shrila Raghunatha Dasa Goswami received a wonderful mercy of his ‘*ishta-devata*’ (chosen divinity, viz. Shrimati Radharani) by perceiving an astonishingly beautiful pastime, wherein the fragrant powder on Krishna’s chest got stuck on Shrimati Radharani’s lotusfeet. Thus he had the *darshan* (heart’s vision) of this humorous pastime, being present there in his transcendental alter ego of Tulasi manjari, who was giggling with her mouth covered by her veil. Not understanding the reason of her giggling, Shrimati Radharani then punished Tulasi by gently kicking her on the head, thus making the fragrant powder of Her feet, that came from Krishna’s chest, stick on Tulasi’s head. In this way She blessed her. This type of mercy cannot be achieved by nobody else than a ‘*tad gata prana*’ or a surrendered soul who is a maidservant of Shrimati Radharani. Not even every manjari can achieve this type of mercy received by Tulasi manjari! Especially for the *sakbis* this type of mercy is very rarely attained and they cannot even imag-

ine getting it. Tulasi could then realize that the head, which is considered to be the highest limb of the body, had really become that highest limb.

After the sudden disappearance of the vision he considered that such type of mercy, as being kicked on the head by Shrimati Radharani, is rarely attained and for this reason he didn't even have the courage to ask for another direct attainment of such a type of mercy within a transcendental vision. That is why he was praying: "Can I at least attain this in a dream?" There is such a wonderful eagerness coming from his heart. In order to keep his eagerness alive these transcendental visions are occasionally disappearing. This is because one can value such transcendental visions by the amount of eagerness one has to achieve them. The more relish there is, the more thirst there is, and also reversely the more thirst there is, the more relish there is. The reason why these 'vilap' (lamentation prayers) are offered by Shрила Raghunatha Dasa Goswami to Shrimati Radharani is that he can then again perceive a lost transcendental vision. Such a constant succession of separation and union, which is like an continual alternation of light and darkness, is the devotee's stream of consciousness. Naturally speaking one must become qualified to attain this type of transcendental visions by abandoning one's bodily consciousness and adopting one's 'svarupa avasha' (taking to one's mentally conceived transcendental form of a *gopi-manjari*). It cannot be experienced when one is in bodily consciousness.

*rupe gune dagamagi, sada hobo anuragi,
vasati koribo sakhira majha*

(Shрила Narottama Dasa Thakur's Shri Prema Bhakti Chandrika, 53)

"If I live amongst the sakhis I shall always be passionately absorbed in Shri Shri Radha-Krishna's forms, qualities and pastimes."

The *siddhas* (devotees who are on the level of transcendental perfection or *prema-bhakti*, viz. Divine Love for Shri Shri Radha-Krishna) naturally perceive their *manjari svarupa* within these transcendental pastimes without any effort, but for the *sadhaka* (devotees who are on the level of their transcendental training course, or *sadhana-bhakti*, devotional service) these transcendental pastimes have to be meditated upon while adopting this ‘*svarupa avesha*’. Of course this devotional practise has to be coupled with one’s exclusive surrender to the lotusfeet of Shrimati Radharani. We should also listen to an other advise of Shрила Narottama Dasa Thakur wich says that we should take shelter of the ‘*Vraja vanita*’ or the women of Vraja, the *gopis*. *Charana asbraya sara*: “Shelter of their lotus feet is the essence”, *para mana kantba kariya*: “O mind ! Why aren’t you completely fixed on this ?”

Actually the whole thing is ‘*sva prakash*’ (self manifested) that is to say it is not enough for a *sadhaka* (spiritual practitioner) to endeavour on his own to assume his mentally conceived transcendental form of a *gopi-manjari*, but it can only be revealed. And the way to have it revealed is one-pointed surrender that causes Shrimati Radharani’s compassion to descend. Then the *sadhaka* will be able to relish his ‘*svarupa avesha*’. For this reason one must exclusively surrender. O mind! Why don’t you surrender exclusively? Because there is no way to surrender to the Lord without surrendering to the ‘*gopi*’ one should take shelter of Mahabhava Herself. Without becoming this *tad gata prana* (surrendered soul) one cannot achieve this. The very intimate and deep feelings that are expressed in these songs, that are related to the *sbloka* under discussion, cannot be relished simply by surrendering to the Primary Personality of Godhead Krishna.

*tavaivamsi tavaivamsi na jivami tvaya vina
iti vijnaya devi tvam naya mam charanantikam*

(Shri Vilapa Kusumanjali, 96)

“I am Yours, I am Yours ! I cannot live without You! O Splendid girl (Shrimati Radharani)! Please acknowledge this and take me close to Your lotusfeet.”

It is only in such a frame of mind (as Tulasi manjari) that Shrila Raghunatha Dasa Goswami was praying: “May I have the vision, even in a dream, of You bestowing the fragrant and coloured powder of Your lotus feet on my head.” In the present verse under discussion Shrila Raghunatha Dasa Goswami shift his desires and aspirations to the desire to hear the jingling of Shrimati Radharani’s anklebells. In the successive verses he is longing to once more hear, touch, taste, smell and see Shrimati Radharani in so many different ways. The *sadhaka* should have a strong desire to relish the different transcendental sense objects connected with Shrimati Radharani through the knowledge-acquiring senses.

Govardhana’s Siddha Shri Krishna Dasa Babaji sings: “O Mistress of my life! My heart is constantly burning in the fire of separation from you. Please keep me at your feet as Your maidservant, because this is for me the only way to cross the ocean of pangs of separation from You.” Here Siddha Baba also expresses the desire to hear the tinkling of Shrimati Radharani’s anklebells, and similarly he wants also to experience Her sweet voice. Now he shifts his desire to the knowledge-acquiring sense of sight and says: “When can I drink the elegance of the luster emanating from Your body through the cups of my eyes? In this way it will result in experiencing the topmost happiness.” He also wants to fill his nostrils with Shrimati Radharani’s divine bodily fragrance and is praying for it accordingly. Then he is asking: “When will my whole body be filled with goose pimples as a result?” Now he shifts his desire to the knowledge-acquiring sense of taste, saying: “When can I taste Your nectarean food remnants?” In this way this young maidservant will feel completely blessed and fulfilled. “You are my *japa* (recitation of prayers), my *tapa* (performance of austerities) and my *jnana* (knowledge) (or in other words, my whole *sadhana* is centered around

You). From my very birth I have not known anybody else but You. Wherever You are enjoying Yourself with Your 'kanta' (Krishna) and Your *sakbis* (girl-friends), please engage me there as Your maid-servant. Please fulfill these aspirations of mine, I am humbly begging You with a straw between my teeth!" These 'adarsha' (transcendental visionary) *acharyas* (teachers) are exemplary for the 'sadbaka' (devotee practitioner) who should adopt the feelings which they have expressed in their writings.

The *sadbaka* is already happy if he can relish only one drop from the ocean of relish experienced by these *siddha premika acharyas*. When one attains *svarupa avesha* certainly that relish will also awaken. Slowly, slowly the *sadbaka* will ascend to the 'asvada rajya' (the kingdom of transcendental relish). For example, how is the sound of Shrimati Radharani's jingling anklebells? Shrila Raghunatha Dasa Goswami says that it is like a nectar ocean of transcendental flavours. In the mundane world nectar was churned out of the milk-ocean and one can only imagine how much relish there must be in drinking such a churned nectar. But there is much more relish in Shrimati Radharani's jingling anklebells! It is said to be the flavour of the greatest transcendental nectar ocean. How can we ever understand or even imagine such a thing? Her jingling anklebells also resound, but this is not a mundane sound; that is a completely different thing. By hearing the sound of Shrimati Radharani jingling anklebells one gets a full relish of transcendental nectar. One can get a drop of this ocean of transcendental nectar by taking shelter of Govinda's lotus feet.

A similar verse expressed by Lila Shuka (Bivamangal Thakur) in his *Sbri Krishna Karnamritam* describes Govinda's jingling anklebells. In the same way Lila Shuka prays in this verse for a manifestation of such a sound in a transcendental vision. He is using the words 'vallabi' (the *gopi*) 'vibho' (Radha Raman the lover): "Let me perceive this in my heart". Within 'Kalinda kanyaka' (the Yamuna, or the daughter of the Kalinda mountain) there is a patch of lotus flowers and within that patch there are 'raja bamsas' (lordly swans) swim-

ming. In his commentary on this verse Shrila Krishna Dasa Kaviraja Goswami wrote that these lordly swans are very dear to Shrimati Radharani and are very fond of the golden stems that are carrying these lotus flowers. In this verse Bilvamangal Thakur also compares the sweet subtle sounds produced by the singing swans that are nourished by the golden stems of lotus flowers, with Shri Krishna's jingling anklebells. These lordly swans lament: "Alas! If only our voices, that are considered topmost sweet, could produce just one drop of the nectar ocean which is produced by the jingling sound of Krishna's anklebells! But unfortunately it is impossible."

There is a second commentary on Shri Krishna Karnamrita, which is written by Shri Chaitanya Dasa who is mentioned in Shri Chaitanya Charitamrita as one of the three sons of Shivananda Sena and therefore a brother of Shri Kavi Karnapura. Shri Chaitanya Dasa mentions in his commentary that Shri Krishna's jingling anklebells are particularly sweet when He is together with Shrimati Radharani, because then it mixes with Her own jingling anklebells. That is why it is so relishable and this is why in this verse of Shri Krishna Karnamrita Shri Krishna is called '*vallabi vibho*'. Returning to the commentary of Shrila Krishna Dasa Kaviraja Goswami on that same verse, it is mentioned by him that an intimate pastime of Shri Shri Radha-Krishna is taking place within a forest's grove. At that time also the jingling of Shri Radha-Raman's anklebells produces a great relish. One can imagine how much relish there must be in a single jingle of Shrimati Radharani's anklebells! Those who are worshipping Shrimati Radharani considers Her more attractive than Krishna. Shrila Prabodhananda Sarasvatipada has relished some of this as well: Shrimati Radharani is going to Yamuna. In his book *Shri Radharasa Sudhanidhi* he is describing one pastime in which Shrimati Radharani goes to meet Krishna on the pretext of fetching water from the Yamuna and on the way Her anklebells are jingling. When She sees from a distance the face of 'Rasikendra' (Krishna the king of relishers) She immediately becomes shy, starts to stare at Her own toe-nails and slows down Her pace. Shrila Prabodhananda

Sarasvati prays: “When can my eyes ever perceive Her at that moment when the jingling of Her anklebells becomes extremely attractive?” As Shrimati Radharani sees Krishna, the ocean of Mahabhava that is dwelling in Her heart makes high waves that inundate Her feet. When these waves of Mahabhava pound down at Her feet then there is a special relish in hearing Her jingling anklebells. That amazing sweetness of Shrimati Radharani’s jingling anklebells astonishes even Krishna. “When I (Krishna) hear the jingling of Your (Radha’s) anklebells then My heart becomes pacified.” (Bengali song). Then Shрила Prabodhananda Sarasvati continues to say that the jingling of Shrimati Radharani’s anklebells is sprinkled with Her Mahabhava, that is flowing out of Her heart.

In this *sbloka* of *Sbri Vilapa Kusumanjali* Shрила Raghunatha Dasa Goswami addresses Shrimati Radharani with the astonishing name of ‘Kalyani’. The meaning of ‘Kalyani’ is ‘*mangala-mayi swamini*’ or ‘fully auspicious mistress’. It is like this in the world of Vraja, the whole world is praying for auspiciousness from Govinda, but the Vrajavasis have just the opposite attitude. People are praying to Krishna for all kinds of benefits but the Vrajavasis are doing it the other way around and don’t ask what Krishna can do for them, but what they can do for Him. For example, Krishna’s father Nanda Maharaja is giving many jewels and gold in charity to the local sages and ‘*brahmanas*’, hoping that they will bestow their blessings on Krishna so that He may find all auspiciousness on His path. Although the whole world is asking blessings and benefits from Him, the ‘Vrajavasis’ are working only for His benefit. When Krishna’s mother Yashoda binds Him up to punish Him it is also for His benefit.

*na cantar na babir yasya na purvam napi caparam
 purvaparam babis chantar jagato yo jagacca yah.
 tam matvatmajam avyaktam martyalingam adboksajam
 gopikolukhale damna babandha prakritam yatba*

(*Bhagavata*, 10.9.13-14)

Krishna has no inside, outside, bottom, top, left and right. Maharaja Parikshit was extremely astonished to hear from Shukadeva Goswami that this all-pervading and completely timeless and spaceless Personality of Godhead Krishna could be actually bound by the ropes of His mother Yashoda. As in Krishna there is no inside, outside, right, left, back and front, how is it possible to bind such a 'vibhu vastu' (timeless and spaceless entity)? But it has really happened, Yashoda has really bound Him and it was only possible because she considered Krishna to be her own son and not this All-pervading Truth which was just philosophically described. Just as an ordinary mother of this mundane world would bind up her son, she also bound Krishna. Similarly, when the cowherd boys play their games with Krishna they all do this for His pleasure, even if they have a fight with Him. Sometimes Krishna loses the fight and sometimes He wins it. When He is the loser He has to carry some other cowherd boy on His shoulder, in order to pay the wager of the fight, although He is the Supreme Personality of Godhead. When they take rest sometimes Krishna serves the cowherd boys and sometimes they are serving Him. In *Shrimad Bhagavata* we find Lord Brahma saying in his prayers that he couldn't find a limit to Krishna, but in Vraja mother Yashoda has a tailor brought to her house to measure Krishna because she wants to have a tailor-made shirt for Him. Unless the tailor takes the measurements of Krishna's upper body how then will it be possible to ever make a shirt for Him? But when Brahma stole the cowherd boys and the calves he couldn't have that vision of Krishna being measured by the tailor, instead he saw millions and millions of Vishnu-murtis emanating from the cowherd boys and the calves! Brahma was completely astonished by Krishna's 'aishvarya prakasha' (display of divine prowess) and he said:

*jananta eva janantu kim babuktya na me prabho
manaso vapuso vaco vaibhavam tava gocharah*

(*Shrimad Bhagavata*, 10.14.38)

“People may say that they know You, they may know or not know You, but I shall admit to You frankly that I have no idea where Your limits are. Nor with my mind, nor with my body nor with my words I am able to perceive the limits of Your glories.”

But because of the sweet love of Vraja the tailor will come and he will honestly wonder what is the size of Krishna’s limbs. And of course the gopis are heading all of Krishna’s associates in Vraja. Just like everyone else in Vraja they also endeavour for the benefit of Krishna, but not like the others, because they are the greatest. In the last song of *Shri Chaitanya Charitamrita* Shrimati Radharani prays:

*more yadi dile dubka, tara boilo mabasukha,
sei dubka - more sukhavarya*

“The only thing I want is His happiness, and if He wants to make me unhappy then it is my greatest happiness.”

Other than a Vraja-gopi no one could say such a thing honestly, and above all of them is Shrimati Radharani. Nobody can endeavour for Krishna’s benefit like Shrimati Radharani; for instance during ‘*purva raga*’ (the point at which Shri Shri Radha-Krishna have not yet met Each other), remembering (seeing) Shrimati Radharani ‘s face Krishna becomes extremely eager to meet Her and the ‘duti’ (messenger girl) is taking Krishna’s message to Shrimati Radharani. While meeting Her the duti tells Her: ‘*Champaka dama beri citta ati kampita locane boke anuraga....*’: “When Krishna sees a garland of golden Champaka-flowers (that have the same colour as Shrimati Radharani’s bodily complexion), His body starts to shiver, tears of passion flow from His eyes, Your form is constantly awakening within His heart.” ‘*Vrishabhanu-nandini japa hi rati dini*’: “Day and night Krishna is doing ‘*japa*’ (reciting while counting on

a rosary) of Shrimati Radharani's name." Hundred of thousands of sweet and beautiful young girls are speaking sweet words to Him, but He doesn't even turn a side of His ear to them. In this way Vrishabhanu-nandini is establishing the greatest welfare for Krishna. Krishna cannot even properly pronounce the word 'Radha' as His heart is completely breaking and thus He can only say 'Ra'. As His voice is completely choked when He arrives at the second syllable 'Dha', it is impossible for Him to pronounce it immediately. He cannot pronounce in one strike this entire name 'Radha', which consists of only two syllables. If you turn this name around it becomes 'dbara' (stream) and then it becomes possible for Him because as the song writer here says: 'dbara bohe lor': "This stream is coming out of His eyes in the form of tears of love." The name Radha produces *ashru dbara* (streams of tears). Who can describe the eagerness of Krishna, the jewel of men, as He is rolling over the ground of ecstasy when He thinks of Shrimati Radharani. This is what the duti is saying to Shrimati Radharani about Krishna's love for Her. Krishna considers Himself very low in comparison with Shrimati Radharani. This is the way She is working for Krishna's benefit during 'purva raga'.

Also Shrimati Radharani's daily afternoon-performance of 'Surya-puja' (worship of the sun-god) is for Krishna's benefit because it is only a pretext for Her to meet Him for His satisfaction. She has to suffer walking all the way to Suryakunda in the stong heat of the sun and when She arrives there She becomes so absorbed in wanting Krishna's welfare that She starts praying to the Sungod: "Please take care that Krishna will never become sick and let His quality of 'dbira lalita' (the most carefree beautiful lover) always increase so He can always enjoy with me.

*ratri dine kunja krida kore radbar sange
kaishor boyos saphal koilo krida range*

(*Chaitanya Charitamrita, Madhya-lila, 8.189*)

“Krishna makes his adolescence a success by enjoying with Shrimati Radharani in the forest groves of Vraja day and night.”

In the morning Shrimati Radharani is going to Krishna’s abode Nandishvara to cook for Him, taking all Her girlfriends along with Her. This is because once Durvasa Muni gave Her the boon that whatever She would cook would be as tasty as nectar, increase the life span of whoever would eat it, and would protect such a person from all diseases and danger. In the morning, before She goes to Nandagram, the manjaris are dressing Shrimati Radharani, and at one point She orders a *manjari* to put on Her nose pearl. The belief is that if there is no gold on the nose of a wife (this pearl is attached to the nose by a small golden chain) then the out-going and in-going breath that passes through her nose will not establish the welfare of her man (in this case of Krishna). This is the belief of women. So the Vraja gopis only want to make Krishna happy and establish His welfare by arranging for His blissful pastimes with them. Shрила Raghunatha Dasa Goswami is on the stage of perceiving all these things and when such a vision disappears from his heart he once again prays for another vision like that. And so it goes one after the other. What type of pastimes? For instance, the Rasa lila is taking place and this is called the ‘*nitya rasa*’, Shri Shri Radha-Krishna are dancing with the *sakbis*.

*kancana manigana janu niramayalo ramani mandala saj;
majha i majh mahamarakata sama syamaru natavara raja.
dbani dbani aparupa rasa bibara*

“The Vraja gopis are compared with golden ornaments, and the different forms of Krishna that are dancing in the Rasa dance with ‘*marakata*’ (emeralds).”

Naturally during this Rasa dance Shrimati Radharani’s anklebells are also tinkling and that is wonderfully sweet. This is flowing in

Govinda's ears like a stream of nectar. Along with the tinkling of these anklebells Krishna is playing His flute and it is a nice symphony. This is where we can find the nectar ocean of transcendental flavours which has been described by Shrila Raghunatha Dasa Goswami in this verse. Such a vision was achieved by Shrila Rupa Goswamipada in his Utkalika Vallari.

dhvasta brahma marala kujita bharair urjeshvari nupura

“Shrimati Radharani's tinkling anklebells are destroying the pride of the sweetness of the swans' songs.”

Here Shrila Rupa Goswamipada has become Shri Rupa manjari in order to relish this type of sound. Shrila Raghunatha Dasa Goswami as Tulasi Manjari relishes exactly the same in this verse of Shri Vilapa Kusumanjali, which runs parallel to the one of Utkalika Vallari. Shrimati Radharani's anklebells start to jingle one after the other. First one, then two, three, four, five and so on and it increases all the time, She has full control over it. And again, as described before, these sounds are sprinkled with the *mahabhava rasa* coming from Her heart. Just then by fate's arrangement one of Shrimati Radharani's anklebells loosens and falls off Her foot. This incident put an end to the harmony of the Rasa dance. Krishna realises that even the sound of his flute is not matching so nicely anymore with Shrimati Radharani's jingling anklebells. He then tucks His flute in His sash while continuing to dance and at the same time investigates why there is no more harmony like before. He is so expert in dancing that when He finds the problem, He is able to replace the missing anklebells on Shrimati Radharani's foot unnoticed, without disturbing the least the whole symphony that is accompanying the Rasa dance. As soon as the second anklebell was replaced on Shrimati Radharani's foot, Krishna took His flute out of His sash, began to play again and everything was back to normal.

Shrila Rupa Goswami calls this a great wealth, prowess of sound.

Krishna's flute sound is pervading all directions. This is of course 'shabda brahman' (transcendental original sound of the absolute) and that sound is pervading the whole universe, piercing through the layers of 'Vaikuntha' (spiritual world). Everybody goes crazy from the sound of Krishna's flute, specially the young girls. It is described in Shri Chaitanya Charitamritam how Mahaprabhu was relishing it Himself. Even the Goddesses of fortune of 'Vaikuntha loka' (the planets of the spiritual world) are attracted to the sound of this flute, so what to speak of the Vraja *gopis*? Even in the presence of their husbands their '*nivis*' are slackening and falling off. They give up their household duties and are forcibly brought to Krishna. Their modesty, awareness of religious principles and even knowledge are all lost when they hear Krishna's flute sound: "The trees began to produce goosebumps and the unmoving living creatures began to move. Everything changed its nature as a magical wonderful result of hearing Krishna's flute sound." The meditations of sages like the four Kumara and Shriman Mahadeva are all disturbed. This is described in Shрила Rupa Goswamipada's *Vidagdha Madhava Nataka*. In this way the whole world becomes like full of honey. The cows are raising their heads while hearing Krishna's flute sound and as a result start running all other the place. The Yamuna river cannot flow downwards anymore towards the ocean, its current reverses and the waves start to flow upwards. Even the clouds and birds are affected by it. The housewives bring disgrace on themselves and their husbands, whom they give up to run after Krishna. They become unaware of what is good and what is wrong and their '*nivis*' are slackening. Even the dead trees are revived and new sprouts and leaves start to grow again. As soon as their dead trunks give life to new buds of flowers, bumblebees become immediately attracted and start to drink the honey which is oozing from them. Everything becomes full of honey. If this sound of Krishna's flute, which has been described in this beautiful song, is added to the sound of the nectar ocean of Shrimati Radharani's jingling anklebells that had been described before, then one can better understand the

experience which Shrila Rupa Goswami had when he wrote this verse in *Utkallika Vallari*. The ‘Goswamis’ of Vrindavana had trouble in finding the proper words to express this nectar ocean of sound which is produced by this flute and these anklebells. ‘*Samasta nada nagari*’ : it is like a whole city of all sounds in existence. And within that city of sounds there is some ‘Raja Lakshmi’ (presiding queen). All the sweet sounds that can possibly exist, all the ‘*raga*’ ‘*raginis*’ (all types of beautiful melodies), even this ‘Raja Lakshmi’ and the most amazing sound that is called ‘*shasta*’ are defeated. The sweet flavour of Shrimati Radharani’s jingling anklebells and Krishna’s flute song is ‘*sva prakash*’ (self-manifest).

Then Shrila Rupa Gosvamipada says: “When I have the desire to hear these beautiful sounds, am I actually qualified for it ?” He calls his ears ‘*manda*’ (dull, foolish). This is not something depending on devotion in practise, or on having or not having dull ears (although here Shrila Rupa Goswami calls his ears dull), but it is ‘*sva prakash*’ or something which is manifesting by itself independently. By Shrimati Radharani’s grace that self manifestation will take place within the ears of the *sadbaka* (practitioner): “When will these beautiful sounds become worshipable by my foolish ears?” As this relish is achieved then suddenly this vision disappears. That is why Shrila Raghunatha Dasa Goswami is praying: ‘*badbiryam ap-anesbyate*’: “When will you remove my deathness?” In this verse that is parallel to Shrila Rupa Goswami’s verse which is speaking about dull ears, Shrila Raghunatha Dasa Goswami mentions here deafness. In which way Shrimati Radharani can be ‘*kalyani*’ or the welfare bestower on Shrila Raghunatha Dasa Goswami? The answer is very simple: by making him hear again Her tinkling anklebells and in this way removing his deafness (of not hearing it).

Thus ends Śrī Ananta das Mahantaji’s pāṭha
on the 12th verse of Vilāpa Kusumānjali
at Rādhakunḍa on January 6, 2001 at the occasion of
108 Shri Krishna Dasa Madrasī Babajī’s samadhi-mandīr prathishta

*shashakabbrid abhisare netra-bbringanchalabbyam
disbi disbi bhayenodgburnitabbyam vanani
kuvalaya-dala koshani eva klriptani yabbyam
kim u kila kalaniyo devi tabbyam jano'yam*

shashakabbrid – in the moonlit night; *abhisare* – during the rendezvous; *netra* – eyes; *bbringa* – bees; *anchalabbyam* – with the corners; *disbi vidishi* – in all directions; *bhayena* – with fear; *udgburnitabbyam* – spinning around; *vanani* – the forests; *kuvalaya* – a kind of blue lotus flower; *dala* – petals; *koshani* – whorls; *eva* – surely; *klriptani*; made; *yabbyam* – with which; *kim u* – what; *kila* – surely; *kalaniyo* – worthy to be seen; *devi* – O beautiful girl!; *tabbyam* – by both; *jana ayam* – this person.

“O beautiful girl of mine, Shri Radhike! When will I become the worthy sight-object of your two restless bee like eyes, which You move in all directions while fearfully proceeding in the moonlit night towards Your secret rendezvous with Krishna? The forests which you are thus traversing appear as if lit up everywhere by the blue petals of a Kuvalaya-lotus flower.”

So this verse is dealing with Shrimati Radharani’s ‘*jyotsna-abhisara*’ which means that Radharani goes out at night to meet Krishna secretly during the moonlit night. Because the night is brightly illuminated by the moon and Shrimati Radharani has to meet Krishna in full secrecy She is afraid, and Her eyes are moving in all directions to check if no one sees Her leaving Her house. Her eyes are here compared with the inside of a *kuvalaya* lotus flower which has Krishna’s bodily complexion, and the glances which She casts in all directions are so powerfully bright that the entire forest assumes the same colour as Her dark-blue eyes. And then Shрила Raghunatha

Dasa Goswami humbly prays: “Will these beautiful eyes (*netra*) of Yours also scan this fallen soul from their corners (*anchala*) together with the environment while you are fearing Your superiors?” Or in other words: “Shall I not become worthy to be seen by those beautiful eyes of Yours while You are scanning the whole forest?”

The experiences of Shrila Raghunatha Dasa Goswami are so vivid that both externally and internally the attributes of his beloved chosen deity Shrimati Radharani are like playing with him. The relish of Her form, attributes and pastimes is spiritually very intense, and Shripad Raghunatha Dasa Goswami has always a very deep yearning for such a relish. When any of these transcendental visions that he gets vanishes he naturally enters into what is called ‘*viraba-rasa*’ (transcendental flavour of separation from Shrimati Radharani). And when the next vision comes, his heart automatically switches back into what is called ‘*milan-rasa*’ (transcendental flavour of meeting with Shrimati Radharani) consisting in vividly relishing the sweetness Her form, qualities and attributes. It is actually an unbroken stream of relish regardless of the type of flavour (*milan-rasa* or *viraba-rasa*) experienced by him. Shrila Raghunatha Dasa Goswami is always very deeply astonished by all these transcendental experiences.

Due to having spent a very long period close to the lotus feet of Shriman Mahaprabhu at Jagannatha Puri during the most astonishing final pastimes of the Lord, Shrila Raghunatha Dasa Goswami became the heir of an extremely astonishing type of taste for *bhajan* (devotional service) and renunciation from the sensual world. Shriman Mahaprabhu was very pleased with him when he saw how strictly he was following all the regulative principles of purity and renunciation. Because He was so satisfied Mahaprabhu gave him a Giridhari-shila (stone from Govardhan hill) that was more dear to Him than His own life and a matching *gunja-mala* (garland of red, black and white seeds). All the wonderful experiences of meeting and missing Shrimati Radharani which Shrila Raghunatha Dasa Goswami has, are the heritage of Shriman Mahaprabhu. Shri Vilapa Kusumanjali could be compared with an echo of Shriman Mahapra-

bhu's cries of love within the Gambhira in Jagannatha Puri. Shrila Raghunatha Dasa Goswami is the product of that Gambhira-lila of Shriman Mahaprabhu. Of all the Goswamis he is the one who spent the most time there at that critical moment with Mahaprabhu. There is no possible comparison with such a unique display of transcendental realisations. Mahaprabhu was Himself relishing such unprecedented ecstasy and through His own relish was teaching the *sadbaka* of the material world how to perform this and how to experience this. All the *raganuga sadbakas* should have some of such an experience. If there is no experience whatsoever then one must consider one's *bhajan* to be dead. Although *Shrimad Bhagavata* is mostly dealing with the topic of *vaidbi-bhakti* still also there one can see that everyone was having some type of experience. Just as satisfaction, satiation of hunger and nutrition are the three results of taking a meal, so similarly also by performing *bhajan* there are certain tangible results.

*bbaktih pareshanubbavo viraktir
 anyatra chaisa trika eka-kalah
 prapadyamanasya yathashnatah syus
 tusthi pusthib ksud-apayo nugbasam*

(*Shrimad Bhagavatam*, 11.2.42)

“Devotion, realization of the Lord and detachment from worldly enjoyment appear mutually and gradually in the devotee, as a person who eats feels satisfied, nourished and relieved from hunger.”

Experience of Krishna and development of distaste for material things these are the symptoms of what happens after one commences *bhajan*, just as by taking a meal one experiences the above cited symptoms. If it is already like this with someone starting with *vaidbi-bhajan* so what to speak with someone starting with *raga-bhajan*. So certainly some experience will awaken in the heart of a *sadbaka*

while hearing this ‘*maha-shakti-shali-vani*’ or the very powerful words of the *acharyas* (six Goswamis of Vrindavana), and *samsara* (existence in the material world) will appear to be extremely insignificant. One will experience the bliss of *bhajan* and awareness of Shri Shri Radha-Krishna. If it is already like this for a *sadbaka* what to speak of Shрила Raghunatha Dasa and the other Goswami who were on the level of *maha-bhava* which is a much much higher level. One can thus understand what a wonderful succession of relish there is in each and every verse of this book.

In the previous verse we have discussed how Shрила Raghunatha Dasa Goswami perceived Shri Shri Radha-Krishna and Their girlfriends dancing in the *rasa*. How sweetly their anklebells were jingling. Raghunatha Dasa had trouble expressing that type of experience of the sweet sound of their anklebells so he said that it is just like an ocean of nectar. He was so upset when such a transcendental vision disappeared from him that he wondered how it can be reattained. He was thus floating on the wave of *prarthana* (prayer) which just like a wave crashing on the beach. Thus he is thrust into the next verse. He is taken on this wave into the *lila-rajya* (kingdom of *lila*) and then he sees the next pastime taking place where Radharani is going on *abbisara* to meet Krishna. This type of rendez vous of the girls of Vraja is considered to be the climax of *anuraga* (extreme divine passion). In Vaikuntha the goddesses of fortune are serving Lord Narayana with *sringara-rasa* (amorous mellow), in Ayodhya we have Sita Devi serving her husband Rama, in Dvaraka we have Satyabhama, Rukmini and so many other ladies, queens of Krishna, serving Him in the same way. With the *gopis* it is different. In order to make a wonderful sweet *rasa* surge up in them, Sri Krishna’s *shakti* Yogamaya, who is able to accomplish the impossible, has given them eternally this *parakiya bhava*, or extramarital amorous feelings.

kabhu mile kabhu na mile daivera ghatan

(*Chaitanya-Charitamrita*)

“Sometimes due to fate (*yogamaya*) they are meeting with Shri Krishna and sometimes not.”

Usually *daiva* means fate or something which happens in this material world and of course Krishna, God is completely independent from fate. If one’s predestiny is said to be destroyed by the most powerful practice of Krishna-nama-sankirtana (congregational chanting of the holy name of Krishna) so how can Krishna Himself be subject to destiny? So therefore it is explained (Baladeva Vidyabhushana) that *daiva* here means a certain energy of Krishna Himself that regulates and arranges for Krishna’s own pastimes. This is called the *lila-shakti*, the energy of Krishna’s play. The existence of an extraordinary flavour of excitement is due to this *lila-shakti*, *yogamaya* which is the cause of such a situation where the Vraja Gopis are eternally not married with Krishna but with other cowherders. The Vraja Gopis are put in difficult situations to meet Krishna, with many obstacles hindering such an encounter, and this creates an extraordinary flavour that cannot be found in divine abodes where God the Supreme Lord is married with His Goddesses. This is because obviously such a type of amorous attraction cannot exist where it is not forbidden. The Vraja Gopis are facing many obstacles in meeting Krishna, first of all their family, their own minds, conscience, their religious principles. All these impediments have to be overcome in order to meet Krishna and to serve Him, and this creates an astonishing excitement. For this reason the places for Krishna and the Vraja Gopis to meet are hidden and this also creates a wonderful beauty and sweetness. So all these things are coming together in this pastime called *abbisara* when the Vraja Gopis go out from their houses to secretly meet Krishna. Day and night Krishna’s *shyama-rupa* (dark bluish form) is constantly awakened in their heart.

The ecstasy created by all this excitement is known as *mahabhava*, is only existing in Vraja and produces the awareness of Krishna or Krishna consciousness. The attraction to Krishna is impossible to

resist and this is why there is this *abbisara* where the Vraja Gopis are pulled out of their houses, attracted like by a magnet. It is such a powerful force that causes this *abbisara*. The Goswamis have revealed to the world the sweetness, tenderness, excitement and the power of these pastimes in Vraja. The *acharyas* have given the example of the banks of the Ganges being overflowed during the rainy season. This is called *dukula*, *dukula* means two banks. During the monsoon nothing and nobody can stop the Ganges which becomes very powerful at that time in flowing downwards towards the ocean. The *gopis* are completely free from any type of personal selfish desire and they are totally carried away by their transcendental extasy to only please Krishna. Even their own live is completely insignificant in the frame of their devotional service to Krishna. It is impossible for them to resist the sweet sound of Krishna's flute, the sweet flavour of His form and so on. That creates a great upsurge of *anuraga* (constant transcendental passion) in their hearts. The funny thing of this word *dukula* is that although it means two banks it can also mean two families because each decent girl has two families, her own family and the one of her husband. Thus it can mean also that their two banks have been inundated by the rain of their passionate love for Krishna being drowned and swept away, or in other words their respects and regard for both of their families have being completely washed away by their passionate attraction to Krishna. Krishna is compared with the ocean, the *gopis'* passionate love for Him with the powerful Ganges and the rainy season and the different *sanchari bhavas* (transitory feelings of the Vraja Gopis) with the waves in the Ganga river. This is called *abbisara*.

Now on this *abbisara* there are so many dangers and threats. There are different types of *abbisara*, one is *timira abhisara* which occurs in a dark night, an other one is *diva abhisara* which occurs at day time, when Radharani comes to Radhakunda, and one is *jyotsna abhisara* which occurs in a night illuminated by the moon. Each of these *abbisara* have different situations with different threats. During the *timira abhisara* which occurs in a night without moon, it is so dark

that one cannot see one's own hand even if it is put in front of one's own eyes. When Radharani goes out on such *timira abhisara* it is pitch dark, not only because there is no moonlight but also because of the forest which is very dense with many trees and plants. Normally the word *devi* means goddess, which is normally a very reverential term, but here in this context it means several other things. It means: '*devi kobe dyotamana parama sundari*'. *Dyotamana* means a splendid girl which is giving light. In *Shri Radha Rasa Sudhanidhi* it is described that Shrimati Radharani's body shines like millions of lighting strikes, She is self effulgent. How then will She be able to go unnoticed in the darkness if She is so self effulgent? Everyone will notice Her! The *acharyas* answer that question. A Bengali song describes that Shrimati Radharani's body is completely smeared with dark bluish musk, that covers Her resplendent effulgence. Instead of pearl necklaces She wears dark bluish sapphire necklaces and bangles – thus our Gauri (golden girl) became Shyama (blackish girl). She is wearing a dark blue *sari* and Her hair is naturally dark bluish. She could be compared with a dark bluish lotus floating incognito in a dark bluish lake. If She is thus camouflaged with a colour that matches the dark-moon night, then how shall the manjari be able to see Her? The answer is that just like a black bumble bee is always able to smell the fragrance of the black lotus even during a dark night, similarly we shall also be able to smell Shrimati Radharani's fragrance and follow Her during Her *timira-abhisara* without losing Her. This *abhisara* is a very dangerous adventure. Vidyapati Thakur, one of the poets that came before Shriman Mahaprabhu, said that there is no way to find out which way to go, due to losing all sense of direction. Only by groping one can find the way. Where shall I go, where is North, South, East and West, where is that *sanket-kunja* (grove for meeting with Krishna)? It is difficult for them because their bodies are very tender like a flower. Normally speaking a girl gets scared even when she sees a simple picture of a snake, but these Vraja Gopis have now become so determined to meet Krishna that even when they will meet a real

snake they will simply cover the light radiating from its jewels with their hand. They have become completely fearless. They will easily walk past the snake with determination, without having any second thought about it. In this way Shrimati Radharani is going on *timira abhisara* and Her 'anga cchata' (bodily lustre) guides the way.

Now this is the opposite situation, where the moon is shining so brightly that it is just like daytime. *Ki kobobo raiko hari anurag?* *Niravadhi manabi manobhava jag* - "What can I say of Rai's passionate love for Hari? Cupid constantly awakens within Her mind." *Sabaje rucira tanu saji koto bhati; abhisaru sbarada punamika rati*. Shrimati Radharani's body is so beautiful by itself, and there is no need to decorate it. Although there is no need of any ornaments, still She is ornamented. *Dhavala vasana tanu chandana pur* - during the Sharat Purnima that is the most romantic full moon night of the whole year, Shrimati Radharani has to be ornamented and dressed in a way that She may be camouflaged against the light. At that time instead of being anointed with musk She is anointed with chandan (white sandal paste) and She wears a completely white sari which has the colour of the feathers of a swan. *Aruna adbare dbaru vishada Kapoor* - for lipstick She has camphor because it makes Her lips completely white with its white colour. *Kabari upare koru kunda vitbar* - as in the dark night She wears a garland of dark bluish lotus flowers, in the white night She wears a garland of white Kunda-flowers. Her hair is also covered with these white Kunda-flowers. *Kairave jhampalo karatala kanti; malaya-ja chandana balaya-ko panti* - to camouflage Her reddish hand palms she is holding white Kairava-lotuses and Her whole body is anointed with white sandal paste. *Cbandaki kaumudi tanu nabe cin; joichana kbira nira nabi bbin* - in this way, with such a white outfit, Shrimati Radharani merges into the white night, just as milk mixed with water cannot be found anymore. Another beautiful example is a milk ocean on which a white swan is swimming. The white swan will completely disappear in the white colour of the milk ocean. How can we notice Shrimati Radharani going through the white night dressed in white? The only problem is Her shadow, that is like an enemy created by the moon.

But as Her shadow is humbly taking shelter of Her feet so it is of no threat to Her. Her shadow actually promises Her that she will not create any obstacles for Her. Tulasi manjari (Shrila Raghunatha Dasa Goswami) is on the side of Shrimati Radharani, who is looking at her. Shrimati Radharani is confirmed to be the presiding Goddess of *prema* (love Divine) and a devotee (*premiika bhakta*) who has all the divine qualities is naturally fearless as Shrimati Radharani bestows such fearlessness upon him, but here it is seen that Shrimati Radharani is Herself afraid; what a wonder! By Her grace just one drop of *prema* makes one forget all the fears and anxieties of material life, but She Herself is afraid. All this is due to the relish of *lila rasa* (transcendental flavour of the pastimes). In *Shrimad Bhagavata* it is said “*yad bhibheti svayam bhayam...*” that fear itself is afraid of Krishna. Again Krishna has His anxiety removed by Radharani, but here it is said that even She is now afraid - what a wonderful thing! When Tulasi Manjari looks at Shrimati Radharani’s beautiful eyes, she can understand that She is afraid and thus she bestows fearlessness upon Her saying: “Come along with me! Why should You be afraid of anything? If You are afraid then just look at me!”

To bestow fearlessness on Shrimati Radharani is called Radha dasya (service to Radharani) and this is the wonderful thing that Shriman Mahaprabhu has bestowed upon the fallen souls of this age of Kali. Although Shrimati Radharani is the full bestower of fearlessness still the maidservant is bestowing fearlessness on Her. The Goswamis of Vrindavana have strongly condemned the worship of Krishna alone without Radharani. Shrila Raghunatha Dasa Goswami has called it ‘*kapat*’ (deceitful) and ‘*dambha*’ (proud), and in his ‘*Sva Niyama Dashakam*’ (Statement of My Ten Vows, verse 6) one of his vows is to not go to that impure place where a person resides who is worshipping Govinda alone without His most beloved Radharani –

*anadrityodgitam api muniganair vainika mukhambh
pravinam gandharvam api ca nigamais tat priyatamam*

*ya ekam govindam kapati dambhikataya
tad abhyarne shirne ksanam api na yami vratam idam*

He is saying that such a person is puffed up and deceitful and that he will have nothing to do with this person. Narada Muni is singing the glories of Shrimati Radharani in so many ways, playing on his *vina*. The Puranas and other Vedic scriptures have elaborately sung Shrimati Radharani's glories. To worship Krishna alone and ignore Radharani is a disrespect to the *shastras* that have glorified Radharani and also to the great sages like Narada Muni who have done the same. What is Shrila Raghunatha Dasa Goswami's opinion of those who do worship Krishna with Srimati Radharani?

“I shall always worship the lotusfeet of those people who are humbly and with great love adoring Shrimati Radharani along with Shri Krishna. As a rule I shall always serve these people's lotusfeet and sprinkle on my head the water that has washed their lotusfeet. That is my solemn vow!”

Similarly, in the *Gopal Champu*, Shrila Jiva Goswamipada has written that those devotees who worship only Govinda but not Radharani, are like a spear in my heart (breaking my heart). A king who is not a devotee of Krishna is like a spear in my heart. A person who is very rich and gives a lot of money in charity but doesn't serve the Vaishnavas with his money, is like a spear in my heart. '*Kavir na hari varnakah shrita gurur na baryashritab*' – those who are poets but don't glorify Krishna with their poetry, are like spears in my heart (they could save the world with their poetry). A person who is taking shelter of a Guru who is not a vaishnava, is like a spear in my heart. '*Guni na bari-tatparah sarala-dbir na krishnashrayab*' – A person who is materially very talented but who does not worship Krishna, is like a spear in my heart. A *sadbaka* (worshipper) of any type who is not a devotee of Hari (Krishna) is like a spear in my heart. The last six types of persons that have been mentioned here are so to say small

and they may be allright, but ‘*sa na vraja-ramanugab*’, a person who worships Krishna without worshipping Vraja Rama (Shrimati Radharani) is the biggest spear in my heart. This is the formula for the age of Mahaprabhu.

So Tulasi is giving fearlessness to Shrimati Radharani by telling Her: “Come, come with me! Why should you be afraid of anything while I am here?” *Kuvalaya dala koshanyeva* – Shrimati Radharani’s eyes that are dark bluish just like Shri Krishna’s bodily complexion and that are often compared with bumble bees or with the deep inner part of a blue lotus flower, have such a powerful lustre that it makes the entire forest of Vrindavana shine beautifully dark bluish. When the environment assumes the features of a certain person this is called “*abhirupata*” (see *Govinda Lilamritam*, chapter 9). There is a very beautiful Bengali song saying:

yaba yaba padayuga dharai taba taba saroruba bborai

“Wherever Shrimati Radharani places Her lotufoet, there lotus flowers start to bloom. Wherever Her body appears there are waves of lighting stikes. Whenever She smiles there are waves of nectar.”

Similarly with Her beautiful glances Shrimati Radharani makes the whole forest beautiful. There is a similar *shloka* (21) in *Shri Radha Rasa Shudhanidhi* that is describing *timira-abbisara* and where, as before, Radharani is compared with the powerful current of the Ganga river -

*shri radbike suratarangini divya keli
kallola malini lasad vadanaravinde
shyamamritambu-nidhi sangama tivra veginy
avarta nabhi rucire mama sanniddhebi*

The *sadhaka* should meditate on that extraordinary pastime of Shrimati Radharani’s *timira-abbisara*, catch the flavour of it and see Her

passionate eagerness. The *kinkari's* heart is breaking when she perceives this scene. Gently place Your lotus feet on the path, '*sukumari*' means very tender. The Vedas say that the Ganga is purifying the three worlds and similarly Shrimati Radharani, who is compared with the *sura-tarangini*, (meaning that She is like a powerful Ganga river flowing towards the Krishna ocean) when meditated upon as going on Her *timira-abbisara*, is extremely purifying. Her inside and outside desire is to only make Krishna happy and there is no interest for Her own happiness whatsoever. In this *Shri Radharasa Sudbanidhi sbloka* the word '*divya keli*' means that when Shrimati Radharani is on *abbisara* She is contemplating the future pastimes She will have with Krishna and prepares within Her mind how She will satisfy Him. Sometimes there is a whirlpool within the Ganga, and similarly there is a whirlpool within the Suratarangini Radha, namely Her navel. Just as the Ganga rushes towards the ocean, Suratarangini Radha rushes towards the nectar ocean named Krishna. Shripad Prabhodananda Sarasvati is praying: *mama sannidhebi*, "Let that Ganga river of Shrimati Radharani's passion always be close to me".

As the *kinkari* with Radharani approach the meeting grove, holding hands, Shrimati Radharani can see Krishna through Her veil. Then the *kinkari* complains to Krishna: "You cannot even imagine all the troubles we have been through to bring Radharani here. Just see, She was so scared, but I managed to console Her and made Her free from fear. I also arranged that Her whole complexion merges in the white moon light. Although the night is as clear as in the daytime, still we had the courage to go out". While saying this, Tulasi places Shrimati Radharani's hand in Shyamasundar's hand and adds: "Take Your beloved now !" As this takes place suddenly the transcendental vision disappears from Shri Raghunatha Dasa Goswami's heart. His hands are now empty and he sees that he has fallen on the bank of Shri Radhakunda. Then he cries and prays for the repetition of that vision of the moonlit night.

Here the word *Devi* shouldn't be seen as Goddess; it can also mean 'the effulgent One', 'the lustrous One' or 'the playful One'. In

this connection there is a verse in *Sbri Chaitanya Charitamrita* which is saying: “*devi kobe dyotamana parama sundari kim va krishna pujya, krida vasati nagari*”. ‘*Kantimoyi*’ means that She can give pleasure where billions of *gopis* fail. ‘*Krida vasati nagari*’ means a whole city of plays and She is in charge of this crowded city, or in other words She is the only One who can give Krishna the pleasure that all the Vraja Gopis cannot give to Him. After this meeting there is the Rasa dance, about which it is said in many places (like *Gita Govinda*, *Chaitanya Charitamrita*, etc.) that in such a dance none of the billions of *gopis* can give Krishna the pleasure Shrimati Radharani is giving to Him. So Tulasi assures Shrimati Radharani: “Whenever you feel scared You can always take shelter of me and I shall make You fearless. I shall make You peaceful when You stare at me with Your fearful eyes and I shall see these beautiful eyes of Yours that make the whole forest of Vrindavana look like blue lotus flowers. *Netranchal-abhyam* – Will you also not cast a single glance at me with these beautiful eyes?” That is the aspiration of Shрила Raghunatha Dasa Goswami.

Thus I have spent these three days commemorating Shri Shri Krishna Dasa Madrasi Baba Mahashaya on the occasion of the opening of his *samadbi mandir*.

*Thus ends Śrī Ananta das Mabantaji’s pāṭha
on the 13th verse of Vilāpa Kusumānjali
at Rādbakuṇḍa on January 7, 2001 at the occasion of
108 Sbri Krishna Dasa Madrasi Babaji’s samadbi-mandir prathishta*

*śrutvā vicakṣaṇa mukhād vrajarāja sūnoḥ
śastābhisāra samayaṁ subhage'tra br̥ṣṭā
sūkṣmāmbaraiḥ kusuma saṅskṛta karṇapūra
hārādibhiś ca bhavatiṁ kim alaṅkarisyē*

śrutvā - having heard; *vicakṣaṇa* - Vicakṣaṇa, a parrot; *mukhāt* - from his mouth; *vraja* - of Vraja; *rāja* - king; *sūnoḥ* - of the son; *śasta* - excellent; *abhisāra* - rendez-vous; *samayaṁ* - the time; *subhage* - O beautiful girl; *atra* - here; *br̥ṣṭā* - joyful; *sūkṣma* - fine; *ambaraiḥ* - with garments; *kusuma* - flowers; *saṅskṛta* - created; *karṇapūra* - earrings; *hārādibhiḥ* - with necklaces and so on; *ca* - and; *bhavatiṁ* - You; *kim* - whether; *alaṅkarisyē* - will decorate.

“O Subhage (beautiful or auspicious girl)! Can I joyfully decorate You with fine garments, floral earrings, necklaces and so after hearing from the parrot Vicakṣaṇa that the prince of Vraja has gone out for His excellent noontime meeting with You?”

On the occasion of the *virahotsava* of Śrīla Kṛṣṇadās Madrasī Bābā, we discuss the Vilāpa Kusumāñjali in this assembly, since this book was very dear to Bābā. In this 70th verse of his Śrī-Śrī Vilāpa Kusumāñjali Stotra, Śrīla Raghunātha dās Gosvāmī, who is one of the six Gosvāmī-*ācāryas*, who are the most intimate associates of Śrī Kṛṣṇa Caitanya Mahāprabhu, the sanctifier of the Kali age, submits his heart's lamentation at the lotusfeet of his most beloved Śrī Rādhārāṇī, saying: *śrutvā vicakṣaṇa mukhād vrajarāja sūnoḥ śastābhisāra samayaṁ subhage'tra br̥ṣṭā; sūkṣmāmbaraiḥ kusuma saṅskṛta karṇapūra hārādibhiś ca bhavatiṁ kim alaṅkarisyē?* - “O Subhage (beautiful or auspicious girl)! Can I joyfully decorate You with fine garments, floral earrings, necklaces and so after hearing from the parrot Vicakṣaṇa that the prince of Vraja has gone out for His excellent noontime meeting with You?”

This Vilāpa Kusumāñjali is the heart’s prayer of Śrīla Raghunātha dās Gosvāmī. What means *vilāpa*? Out of separation some people weep – this is called *vilāpa*. Raghunātha dās Gosvāmī’s heart is filled with *vipralambha rasa*. Filling his hands with flowers of lamentation and separation, he offers them to Rādhārāṇī’s lotus feet. The service corresponds to the (nature of the) servant. What wonderful service Śrīpāda Raghunātha renders! Satisfied with his wonderful renunciation and dispassion, Śrīman Mahāprabhu in Nīlācala presented him with a Govardhana Śīla and ordered him to render *sāttvika sevā* (pure devotional service).

anāyāse pābe tabe kṛṣṇa prema-dhana

(*Caitanya Caritāmṛta, Antya-līlā* 6.287-305)

“You will easily attain the treasure of love of Kṛṣṇa.”

Along with that there is Śrī Raghunātha dāsa Gosvāmī’s greatest *upacāra* (ingredient for worship) is anxiousness. The best *upacāra* for the service of the Lord is eagerness. Each flower of lamentation is filled with the flavour of love-in-separation, which is the great treasure bestowed by Śrīman Mahāprabhu, and injected by Him into Raghunātha’s heart. Śrīman Mahāprabhu is Himself the embodiment of the transcendental flavour of love-in-separation. Each flower of lamentation is filled with eagerness, zeal and anxiety for Rādhārāṇī’s personal audience. Hence Śrī Raghunātha dās Gosvāmī is rendering a wonderful service to Śrīmatī Rādhārāṇī by singing this Vilāpa Kusumāñjali. Each of these lamentations is filled with this wonderful honey. Hence this book is named Vilāpa Kusumāñjali. Raghunātha dās Gosvāmī is offering a handful of flowers.

Why does he lament so much? The closer the moment of his disappearance (death) came, the more his lamentation and eagerness for the direct vision of Rādhārāṇī increased. Day and night he fell on the banks of Rādhākūṇḍa, simply weeping out of separation from Rādhārāṇī –

*kānde gosāi rātri dine, puḍi jāy tanu mone,
khane anga dbūlāy dbūsor
cakbu andha anābhār, āpanāra deha bhār,
virabe boilo jora jor*

(Raghunāth dās Gosvāmī's sucaka kirtana)

“Raghunātha dās Gosvāmī wept day and night, his body and mind were burning and sometimes his body became grey of dust. His eyes became blind due to fasting and his body was merely a burden, as it scorched from the pain of love-in-separation.”

Raghunātha dās Gosvāmī himself says:

*avikṣyātmeśvarīm kācid vṛndāvana mabeśvarīm
tat pādāmbuja mātraika gatiṛ dāsyati kātara*

“Some maidservant, unable to see her own goddess, the goddess of Vṛndāvana, whose lotus feet are her sole shelter...”

(108 names of Śrīmatī Rādhārāṇī)

Why is he weeping? Why so much lamentation? He replies: “For the *darśana* of my Īśvarī. Her service is not like the service of the Supreme Personality of Godhead. This is the service of *mabābhāva* in very own Person.” Hence it is said: *ātmeśvarī* (My own goddess). *Kācid vṛndāvana mabeśvarī* (She is the goddess of Vṛndāvana) – the goddess of my soul, mind, senses, body, yes everything. When there is separation from the body, the soul will weep and abandon it. But is there any death for the immortal soul? Rādhā's feet are my sole shelter, I don't know anything else. Hence *ati kātara*, he is very upset. *Patitā tat saras tīre* (ibid.). He takes shelter of the bank of Rādhākuṇḍa and weeps there day

and night. His vital is almost leaving his body, he cannot live without Her *darśana*. *Jala vinā jeno mīna*, like a fish out of the water. If his breath was not there his vital could not stay in his body anymore. Why is he weeping? What does he want? Nothing? *tacchrī vak-treṣaṇāvāptyai* – to see Her endlessly sweet and beautiful face. This is what makes the sweetness of Śrī Vilāpa Kusumāñjali. How wonderful is the stream of the Gosvāmīs’ *bhajan!* Those who hear and chant it will understand.

The Gosvāmīs have kept their dearest revelations in their books. Gosvāmīpāda has placed his very life in this Vilāpa Kusumāñjali; it will subdue Īśvarī completely. She is known as *apāra karuṇā sāgara* (the boundless ocean of compassion). She stays close by to relish the flavours of the weeping of Śrī Raghunātha dās Gosvāmī, who wants to see Her face, but She does not come before him. This loving condition of Śrī Raghunātha dās Gosvāmī is greatly coveted by the devotees. On the one hand Raghunātha dās Gosvāmī’s heart is melting, simultaneously he is relishing the mellows of devotion to the Lord –

bbakter prema ceṣṭa dekhe kṛṣṇa camatkāra

(*Caitanya Caritāmṛta, Antya-līlā 18.15*)

“Even Kṛṣṇa is astonished to see the loving activities of the devotees.”

Rādhārāṇī is relishing the flavours of Her devotees’ lamentations, but does not reveal Herself to their eyes. Raghunātha dās Gosvāmī weeps and weeps. Not that he doesn’t get any vision — sometimes he gets it. When his life airs reach his throat, he gets a transcendental vision (called *sphūrti*), and he sees. What is a *sphūrti*? It is the anxious condition of a surrendered devotee. Such *sphūrtis* Bilvamaṅgala had out of loving anxiety. He was on the level of *anurāga*. But Raghunātha dās Gosvāmī was directly on the stage of *mahābhāva*. Rādhārāṇī bestows Her devotional service in such *sphūrtis*. The more

separation is felt, the more lamentation, weeping, hankering and relish there is. And that much thirst there is as well. Even if the *abhiṣṭa* (one's chosen deity) has vanished She will come again. It is like the lightning strike on a new moon night. When the lightning flash has vanished, it seems as if it becomes twice as dark as before. (Similarly when Rādhārāṇī's vision has passed, the pain of separation doubles.)

Raghunātha dāsa Gosvāmī gets transcendental visions and services and afterwards he prays for another vision. When he prays he is Raghunātha dāsa Gosvāmī, but when the vision comes he is Tulasī Mañjarī sitting next to Svāminī in Yāvat, at forenoon time. Then Vicakṣaṇa, Kṛṣṇa's parrot, flies in. Tulasī thinks: "Surely this parrot of Kṛṣṇa's has some secret message to relay." Vicakṣaṇa did not go directly to Rādhārāṇī, he went to the *kinkarī* instead. When Vrajendra-nandana's service is done correctly, there will be *ānanda*. So the *śuka* goes to the *kinkarī* and says: "Kṛṣṇa has gone to the bank of Rādhākuṇḍa and waits there in Madana Sukhada *kuiñja*. Take Īśvarī over there!"

This *abhisāra* is called *praśasta abhisāra*, the super-excellent love-journey. *abhisāra* is the word for endeavouring for the *prāṇa preṣṭha* the heart's beloved, for that (or He) who pervades the heart. All is forgotten through *anurāga* (constant loving passion). *abhisāra* is the summit of *anurāga*. This is why *parakīya bhāva* is adopted.

*rādhā-kṛṣṇa ek ātmā dui deha dbari;
anyonya vilase rasa āsvādana kore*

“Rādhā and Kṛṣṇa are One soul holding two bodies, relishing mellows in mutual pastimes.”

(Caitanya Caritāmṛta, Ādi-līlā 4.56)

This is the beauty of *parakīya bhāva*. Yogamāyā keeps this One Soul separate for the sake of *līlā*.

There are two kinds of *abbisāras* - the one in the day and the one at night. Here the day-time *abbisāra* is described. Why is this called *praśasta*, or the best? The *kamalini* (female lotus) blooms in the day. Not the *Kumudini* (female lily), but the *Kamalini*. The *Gosvāmīs* have further divided the nocturnal *abbisāra* into two – *śuklābbisāra* (love journey in the moonlit nights) and *timirābbisāra* (love journey in the dark, moonless nights). *Śuklābbisāra* means it is as light as in the daytime, as if the night is poured over with milk. Everything is then white – the heroine is then dressed in white garments and anointed with white ointments. But in *timirābbisāra* *Rādhā*'s bodily radiance must be covered, so She is dressed in blue garments. However, in the *divābbisāra* She endeavours with so much *anurāga* (constant passion), hence it is called *śastābbisāra*, the most excellent love-journey. The *mahājanas* have written about the *divābbisāra* (day-time love-journey) –

*māthā hi tapana, tapata patha bāluka,
ātapa dabana vithāra
nonika putali tanu, caraṇa kamala janu,
dina hi koyolo abbisāra*

“The sun shines on Her head and the sand on the path is scorching. The sky spreads itself out as a burning canopy. Her body is like butter and Her feet are like lotus flowers. Thus She goes out on Her love-journey at midday.”

How much *anurāga*! How much eagerness there is in *Rādhā*'s love-journey! However, *kibā niśi kibā diśi, śayane svapane* – out of *anurāga* She does not even consider whether it is day or night at all. The passion of Her *abbisāra* is wholly based on *Śyāma*'s *rūpānurāga* (attraction to His form). *bari bari! prema ki gati anivāra*. The course of *prema* cannot be checked. *kānuka paraśa rase, paravaśe rasavatī, vicaralu sabahu vicāra*. *Rasavatī*, the *rasika* heroine *Rādhikā*, is overwhelmed by the taste of *Kṛṣṇa*'s touch, and has thus ditched all other considerations. It was in the same mood that *Śrīman Mahāprabhu* left the whole world

behind. All considerations were forgotten. Why? For the service of the beloved deity. Her feet are as soft as lotus flowers and Her body is like butter – won't that melt in the intense midday heat? Nevertheless this passionate girl goes out on Her love journey. You see, this is *prema rasa*. It gives limitless powers.

*gurujana nayana, pāśagaṇa vāraṇa,
māruta maṇḍala dbūli*

“The eyes of Her superiors are like ropes, but Her passion is like a whirlwind that strews circles of dust in them.”

Dust over Her household duties. *Vara raṅgiṇī* means She who plays the wonderful game of love. Husband, relatives, morality, manners – She throws them all out, She forgets them all

*(tā soye meli, cololi vara raṅgiṇī,
pati geḥa nītabi bbūli)
yoto joto viḅhīnī, jitali anurāgiṇī,
sādbali manasija mantra*

“This *anurāgiṇī* [passionate ladylove] conquers over all obstacles – how many obstacles can there possibly exist for an *anurāgiṇī*? She practises the *mantra* of Cupid, Herself being the pinnacle of *mādana mahābhāva*.”

Those who worship in the mood of the *kiṅkarīs* should understand this *rasamaya tantra* (delicious ritual) and relish its sweetness. In this way it is the *praśasta abhisāra* [superexcellent love-journey]. Hearing the news, Gosvāmīpāda says *hṛṣṭa*: “I became glad”. Why is he/she glad? He has attained the service of his beloved deity. Those who worship in the mood of the *kiṅkarīs* don't just like any kind of *ānanda*. The Vedas say *ānanda* is the goal of life – let me find happiness. However, fruitive activities give the suffering of millions of births

in all kinds of hellish conditions, even though one may be in full knowledge. The whole universe is mad about sense gratification, though it is perishable. *jñāna yogīs* perform their *sādhana* to attain liberation. *premika bhaktas*, however, say: “No, this is even worse than sense gratification, for it destroys the soul’s personality. We don’t want this.” *Naraka vāñchaye tabu sāyujya nā loy* (c.c.) “A devotee rather covets hell than integral liberation.” The bliss of *bbajana* comes from a particular self-identification. Those who attain *prema* attain the highest relish and bliss, *premānanda rasa*. There is nothing like *bbajana rasa*, which means direct service. Of this, the *rasa* of Vraja is again the greatest. There is of course the relish of the Lord’s majesty, but here we find the relish of His sweetness. And of all sweet moods the mood of Vraja is again the greatest. Our Tulasī Mañjarī has relished this sweetness. The *mabājanas* have acknowledged that the service of Rādhā is the highest accomplishment –

*tvat prema sevanam abo puruṣārtha ratnam
śāstrāṇi vicārya viduṣāṁ ca mataṁ viloke
jānan mudā madana mobana muḡdha rūpe
dāsī bhavāni vṛṣabhānu kumārīke te*

“O daughter of Vṛṣābhanu! I know from studying the scriptures [of Śrī Rūpa, Sanātana, Śrī Raghunātha dāsa and Śrī Jīva] and hearing the sages that Your service is the jewel of all human goals of life! Therefore, O You whose form enchants even the enchanter of Cupid, I blissfully became Your maidservant!”

By Mahāprabhu’s grace the *ācāryas* have given us this astonishing mode of worship. Raghunātha is weeping and weeping, how pitiful are his words, but alas! How to follow his perfect example? He has forgotten everything, being totally absorbed in the self-esteem of Rādhārāṇī’s maidservant. In their younger days Rūpa, Sanātana and Śrī Jīva gave up everything to exclusively surrender to the lotus-

feet of Śrīman Mahāprabhu to become servants of Rādhārāṇī's lotusfeet. In the great ecstasy of *mahābhāva* they weep, fully absorbed in Rādhārāṇī. Their eyes were filled with tears, they gave up eating and considered their bodies to be mere burdens (*āpanāra deha bhāra*). Just see what *ācāryas* they are!

There is something special about the way in which Rādhārāṇī's maidservants attain their service. Why? They become more delighted when Govinda covets their Īśvarī and Her mercy. All the Vraja-sundarīs are surrendered to Him, and He bestows mercy and accepts their loving service, but He Himself loves Rādhā to be blessed. How is that? He is the only shelter for all the billions of material universes and anyone who takes shelter of Him is blessed, but He Himself is blessed by Rādhā's love. The Mahājanas sing about Kṛṣṇa's *pūrva rāga*:

*dbani dbani ramaṇi janama dbani tor!
saba jana kābnu, kābnu kori jburaye,
se tuwā bhāve vibhor*

“The whole world is crying Kṛṣṇa! Kṛṣṇa! But He Himself is absorbed in love for You!”

You know how this works?

*cātaka cābi, tiyāsalo ambuda,
cakora cābi rabu candā
taru latikā, avalambana kāri,
majhu mane lāgalo dhandā*

“Although normally the Cātaka bird covets water from the cloud, now the cloud (Kṛṣṇa) covets the Cātaka bird.”

Śrī Kṛṣṇa is the very form of compact transcendental bliss, who is called *raso vai saḥ*, the veritable embodiment of transcendental mel-

lows, and *ānandaṁ brahma* or the reservoir of bliss, by the Vedas. All the devotees in the innumerable mundane universes are happy relishing His transcendental mellows. But for His own pleasure, He covets Rādhārāṇī. There are billions of *gopīs*, but this black cloud (*ambuda*) is thirsting after You (Rādhā). *Cakora cāhi rabu candā*, the Cakora bird normally covets the nectar from the moon, but the moon never covets the Cakora. Now, however, I can see this. *Taru latikā, avalambana kārī* – The vine is tender, hence it needs the support of the stout tree, but lo! Here I see that the tree needs the support of the vine. To get the support of the Rādhā-vine, the Kṛṣṇa-tamāla tree has sent the parrot Vicakṣaṇa out – “Tell this maidservant this secret message that she should bring Rādhārāṇī. Meanwhile Rādhārāṇī is eagerly waiting for Śyāmasundara, and She sends a *śārī* (female parrot) out. “Go, *śārī* and give a message to Śyāma.” Therefore there is *ānanda*. There is great *ānanda* – *śastābhisāra samayanī, bṛṣṭvā*. Tulasī is in ecstasy and goes to Rādhārāṇī – *śuka mukhe śunaite aichana rīta saba aṅga pulakita camakita cita* – “She hears from the Śuka that Govinda has come to Rādhākunḍa’s Madana Sukhada Kuñja; take Rādhārāṇī with you!” What a wonderful service.

*śuka mukhe śunaite aichana rīta
saba aṅga pulakita camakita cita;
koboite kaṅṭhabī gadagada bol
rāī mukha nirakbīte antara dol*

“When I hear this from the parrot’s beak all my limbs are studded with goosepimples of excitement. I speak the message with a faltering voice and my heart swings when I behold Rāī’s face!”

Here the address is ‘*aye Subhage!*’ There are so many sweet secrets within this address. Subhagā in the 8th case is Subhage, or beautiful one. Or: “Hey Saubhāgyavati (O fortunate girl)!” Accha, in how many ways can one address one’s Īśvarī? Saubhāgyavati, Sundari.

Those who are directly surrendered to Her lotusfeet can say that. They have service, relish *prema* and *rasa* and exchange jokes with Her. So glorious and great is the service of Rādhā. This is Mahāprabhu’s unprecedented gift. Here the address is “Hey Saubhāgyavati – O fortunate one!” When a worldly person gets riches he considers himself fortunate. When a *jñānī* or *yogī* achieves liberation he considers himself fortunate. However, those who follow in the footsteps of the *gopīs* and do *bbajana* can enter into the kingdom of *prema*. “Devi, please respond, please grant me a vision, grant me realisation, otherwise what *bbajana* am I doing?” So I understand that you’re doing *bbajana*. What *bbajana*? Those who gain some experience are called fortunate souls. The Vedic scriptures say that those who attain loving devotional service are called fortunate souls. It is they who gain some relish, love and response. But the Vrajasundarīs are again different. They are most blessed. They are so eager that they say that there is no other reward for the eyes than the vision of Kṛṣṇa. Whoever sees Kṛṣṇa, is blessed. It is the *mabābhāva* (of the *gopīs*) that causes deep thirst for this vision. They are so thirsty that they consider a second that they cannot see Kṛṣṇa to last as long as a millennium and when they do see Kṛṣṇa they consider a millennium to last like just a second. No one is as fortunate as they are. Śrī Rādhārāṇī is the most fortunate; no one is as fortunate as Her.

Billions of *gopīs* are tested in the Rāsa festival, but from these billions of *gopīs* Kṛṣṇa took Rādhārāṇī out to a secluded place. That is Her speciality. All the *gopīs* considered themselves fortunate, but She (Rādhā) became *mānīnī* (jealous), thinking: “Just see! Right in front of My eyes Kṛṣṇa takes all these girls along!”, so Kṛṣṇa *tāsāṁ tad saubhāga madam vikṣyamānaṁ ca keśavaḥ praśamāya prasādāya tatraivāntaradhīyata* (S.B. 10.29.48) took Rādhārāṇī along. Śuka Muni did not particularly mention that He took Rādhā along, but He did. *Tāsāṁ tad saubhāga madam* means that the *gopīs* became proud of their good fortune, “How fortunate we are that Kṛṣṇa is enjoying with us!”, so Kṛṣṇa *praśamāya*, subdued their pride by eloping with Rādhārāṇī.

This is not *garva* (false pride), but *gaurava* (divine pride, or glory). How much relish there is in this! First *viraba* (separation) came and then *prāpti* (attainment). Rādhārāṇī became *mānini*, jealous of the other *gopīs* sharing in Her attention and Govinda took Her along to subdue that *māna*. Didn't Śuka Muni show Rādhārāṇī's great fortune here? Then the *subhṛt pakṣa* (the *gopī*-party that sympathises with Rādhā) went to search for Her and found Her, after She had been abandoned by Kṛṣṇa, saying:

*anayārādhito nūnam bhagavān harir īsvaraḥ
yan no vibhāya govinda prīto yam anayad rabaḥ*

“Lord Hari has been worshipped by Her, so that He abandoned us and loved Her in a lonely place.

(Śrīmad Bhāgavatam, 10.30.28)

She is named Rādhā, for no one worships like Her. Of course every devotee worships, but none of them are Rādhā. So many vessels are holding water, like brooks, ponds and wells, but none of them are water-vessels like the ocean. Similarly, although all the devotees worship, none of them are Rādhā. There is only one Rādhā. *Yan no vibhāya govinda prīto yam anayad rabaḥ*—He has abandoned billions of *gopīs* for Her, so She is the greatest of all.

When Rāmānanda Rāya explained Rādhā's superior glories to Śrīman Mahāprabhu, Mahāprabhu asked him whether Kṛṣṇa had abandoned all the *gopīs* to elope with Rādhārāṇī. Rāma Rāya said: “No, Prabhu, if He did not take Her away in front of the others (or to distinguish them from Her), the pride of fortune of the others would not be destroyed. They would become jealous. It is not a question of abandonment. Abandonment takes place everywhere. In the Vasanta Rāsa Rādhā left the arena Herself. Now Rādhā is jealous and goes away.

*śliṣyati kām api cumbati kam
api kām api ramayati rāmān*

She thought to Herself: “If I did not stay here, then what would He do?”

*krodha dekhi rāsa cbāri gelā māna kori;
tāre nā dekhiyā vyākula boilā śrī bari*

“Seeing this, She became angry and proudly left the Rāsa circle. Not seeing Her there anymore, Śrī Hari became very upset.”

(Caitanya Caritāmṛta, Madhya-līlā 8.112)

With His sweetness and beauty Kṛṣṇa stole the minds and hearts of the innumerable *gopīs*, but when He does not see Rādhārāṇī, He becomes very upset and gradually filled with pity. She promptly disappeared –

*itas tataḥ bbrami kābhā rādhā nā pāiyā;
viśāda kore kāma bāṇe khinna boiyā*

“Kṛṣṇa wandered here and there, but could not find Rādhārāṇī anywhere. Thus He became morose and afflicted by Cupid’s arrows.”

(Caitanya Caritāmṛta, Madhya-līlā 8.115)

Śata koṭi gopīten nabe kāmā nirvāpaṇa – from this we can understand the glories of Rādhārāṇī and the relish of loving flavours it awakens within the heart. Govinda’s heart is all light, within it there can be no darkness. He is the embodiment of full *vilāsa rasa* [flavours of enjoyment], there can be no mundane lust within Him. Within

Him is the relish of the attainment of *prema* and the subjugation to the ecstasy of *prema*. He is subjugated according to the amount of His devotee's love. Rādhārāṇī's love is greater than that of billions of others, it has been tested and proved. She is more fortunate than all the others. Hence She is addressed here as *subhage*. No one in the universe is as fortunate as She.

“The whole of Vraja-maṇḍala covets Him, but this Govinda is now going out to meet You.” The *kiṅkarīs* don't tell Her yet that Govinda has gone out to meet Her. If She were told in advance then how could She be properly decorated. Prema Pāgalini would rush out just like that. Therefore Her mind is pacified with sweet and nice talks. She is thus addressed as *he subhage*. She is the embodiment of *bbāva* (transcendental ecstatic love) isn't She? The *kiṅkarīs* are similarly the embodiments of ecstatic love. Śrī Rādhā is mad out of love in separation from Kṛṣṇa. She has been hankering for Kṛṣṇa for so long. When She hears this address She understands that something special is to happen— perhaps a chance to meet and serve Kṛṣṇa. At that moment She reveals Herself in a wonderfully beautiful way. Then the meaning of *Subhage* is 'O beautiful one'. Is it proper for a maidservant to address her mistress with the word 'Beautiful One'? She is the boundless ocean of complete beauty and sweetness. Therefore because She fully subdues Kṛṣṇa with Her complete *mādanākhyā bbāva* — By Śrīman Mahāprabhu's grace we will continue the discussion tomorrow.

*Thus ends Śrī Ananta das Mahantaji's first pāṭha
on the 70th verse of Vilāpa Kusumāñjali
at Rādbakunda on April 4, 1999*

SECOND DAY PĀṬHA
ON THE SAME VERSE,
APRIL 5, 1999

Śrīla Raghunātha dāsa Gosvāmīpāda prays: “When will that fortunate day come when I can dress you in fine blue silken garments and floral ornaments?” By Rādhārāṇī’s grace Śrīpāda Raghunātha dāsa Gosvāmī receives one transcendental vision after the other. When the vision ends he prays for more visions in his external consciousness. But the sweetness of the prayer is echoed even when he prays in external consciousness. He considers himself Rādhārāṇī’s personal maidservant, surrendered to Her service. This is why the prayer is so sweet, lovely and relishable. In his Sāraṅga Raṅgadā commentary on Kṛṣṇa Karṇāmṛta (3), Śrīpād Kṛṣṇa dās Kavirāja Gosvāmīcaran explains that the aspirants who have not yet attained *rati* should meditate on their *siddha svarūpas* on purpose and with care. Thus they can achieve the grace of Śrī Rādhārāṇī. When the stage of *rati* arrives, however, this meditation will become natural and it no longer necessary to purposefully endeavour. Serving Rādhārāṇī and identifying with the *siddha svarūpa* has then become natural, just as it is natural for us to take care of our bodies. Thus during the practise of *rāgānuṅgā bhakti* the *sādhaka* attains *jīvanmukti*, in which there is no more physical bondage. But in the *sādhaka* phase one must practise purposefully, for then bodily consciousness is natural. *Bhajana* will go on concomitantly, because —

*bāhya-antar ibār dui to sādhanā;
bāhye sādhak debe kore śravaṇa kīrtan
mone nija siddha debe koriya bhāvan;
rātri dina cinte rādhā kṛṣṇera sevana*

“There are two kinds of practises, the external and the internal. The external practise means hearing and chanting in the physical body and the internal practise means

mentally conceiving of one's spiritual body, in which one serves Rādhā and Kṛṣṇa day and night.”

(*Caitanya Caritāmṛta, Madhya-līlā 22.156-157*)

This is the essence of *rāgānuṅā* practise.

*sevā sādḥaka rūpena siddha rūpena cātra hi;
tad bhāva lipsunā kārya vrajalokānūsārataḥ*

“Service is rendered in allegiance to the people of Vraja, both in the practitioner's body and in the spiritual body, desiring their feelings.”

(*Bhakti-rasāmṛta-sindhu, 1.2.295*)

Kavirāja Gosvāmī has explained this *śloka* (above). Those who are still in the *sādḥaka* phase purposefully adopt the identity of the spiritual body within the mind and meditate on their service to Rādhārāṇī. As this meditation becomes more and more pure, the self-manifest *manjarī*-form will be perceived. It will at first be only slightly manifest; when *rati* has awoken it becomes natural. He (Śrīpāda Raghunātha dāsa Gosvāmī) is directly on the level of *mahā bhāva*, so he relishes his eternal transcendental form without taint. But this can never take place when one is in bodily consciousness. Again those who mentally worship Rādhārāṇī are blessed. They transcend this body. They are extraordinary.

There are two bodies, the *siddha deha* and the *sadḥaka deha*, they have the same appearance, they are *ānanda svarūpāveśa* (absorption in the blissful identity). Śrīla Raghunātha dāsa Gosvāmīpāda prays in his *svārūpāveśa*. We are *rāgānuṅā sādḥakas* and endeavour for this.

*debe na koriho astha marile se yama śasta,
duḥkera samudra karma gati*

“Don’t put your faith in the body, when it dies it is punished by the god of death. The course of fruitive activities is an ocean of misery.”

jāniyā śuniyā bhajo, sādhu śāstra mata yajo

“Purposefully worship in allegiance to the scriptures and the *sādhus*.”

(Prema-bbakti-candrikā, 93)

They (the Gosvāmīs) are the *sādhus*. Gauḍīya Vaiṣṇavas are not interested in bodily consciousness. They place their faith in the soul. The Gosvāmīs say: “What can we say about those who attain the fortune of *bhajana* by identifying themselves with the spiritual body?

astu tāvad bhajana prayāsa kevala tādrśatvābbimānena siddhir bhavati

“What to speak of endeavour in *bhajana*, simply by considering oneself to belong to the beloved deity is a form of perfection.”

(Bhakti Sandarbha)

If they simply think of themselves as Rādhārāṇī’s maidservants by Her grace, then that is perfection. This self esteem is perfection. And those who are so fortunate to do this *bhajana* day and night, what can I say about them? Hence Ṭhākura Mahāśaya says: They are our *mahājanas* – *sādhu śāstra mata yajo*. These *sādhus* are Rūpa, Sanātana, Raghunātha, Śrī Jiva. We hear, chant and remember their stream of thoughts, their practise of *bhajana*, and their renunciation and dispassion. *Jaya sanātana rūpa, prema bbakti rasa kūpa* (*Prema-bbakti-candrikā*, 8). They are the well of *bbakti rasa*, the ultimate attainment of the Gauḍīya Vaiṣṇavas. Drink the water from this well! What

they have written in their books is higher than what the ancient sages have given. Śuka Muni has given the quintessence in the Bhāgavata, but it did not reach beyond *sakhi bhāva*. The Gosvāmīs, though, have filled their books with the paramount *manjarī bhāva*. This is the benediction offered to those who hear and chant. This will remove (physical) self-esteem. Transcendental *manjarī svarupa* cannot bring *sādhakābhimāna* (back). This happens when the absorption is deep. What is this kind of consciousness like? The intense stage of *smaraṇa* is called *dhyāna*, and the deep stage of *dhyāna* is called *spḥṛti*. This is not a direct vision, this is the *smaraṇa*-item of *bbajana*. When *smaraṇa bbajana* matures, then the *sādhaka* sees the divine pastimes before his very eyes. Initially he thinks: “I am meditating on my devotional service”, but when *smaraṇa* becomes deep, then he really perceives. Hence the *mahajanas* say *bbavati smṛter bhāvanā prakṛṣṭa darśana rūpatā*. What does that mean? When *smaraṇa bbajana* casts unrelated thoughts out of the heart, *dbruvānusmṛti* [constant contemplation] arrives, then this is *darśana* (direct transcendental perception).

In a *spḥuraṇa* (divine vision) Śrīla Raghunātha dāsa Gosvāmī sees that the parrot Vicakṣaṇa has flown in. When he is with Rādhārāṇī in the form of Tulasī Mañjarī, the parrot whispers in Tulasī’s ear *vraja rāja sunoḥ śastābbhisāra samaya*: “The son of the king of Vraja has gone out on His love journey.” Why *vraja rāja nandana*? He is not the king, but the prince. He has no responsibility for a kingdom like Dvārakānātha or Rāmacandra. He has no worries, and is not bound to rules and obligations. He is instead the *dhīra lalita nāyaka* – *vidaḡdha nava tāruṇya parihāsa viśārada*: “He is clever, endowed with fresh youthfulness and expert in joking.” *syat prāya preyaśi vaśaḥ*: “He is subdued by the love of His sweethearts.” Therefore His pastimes are completely free. *Rātri dine kuñja kṛidā kore rādhār sange* (c.c.) [“Day and night He revels with Rādhā in the love bowers.”] Hence He is absolutely free.

In complete bliss Tulasī Mañjarī calls Rādhā *be subhage!* In this address she shows that She is so fortunate, which we discussed yesterday. One explanation of the word Subhage is ‘Beautiful girl’,

now this is not worldly beauty. Śrī Rūpa Gosvāmīpāda explains the word *saundarya*. What is known as *saundarya*? “When each limb is astonishing and well-built, this is called *saundarya*.” Here, however, we must understand the beauty of Rādhārāṇī or the *gopikās*; worldly beauty is not like that. The form is feminine, but this is the summit of *prema* called *mabābhāva*.

*premera parama sāra mabābhāva jāni;
se mabābhāva rūpā rādhā ṭhākurāṇī*

(*Caitanya Caritāmṛta, Madhya-līlā, 8.157*)

“The quintessence of *prema* is called *mabābhāva* and the embodiment of that *mabābhāva* is Rādhā Ṭhākurāṇī.”

*mabābhāvōj्ज्वाला cintā-ratnodbhāvita vigrabā. (Stavāvali)
mabābhāva cintāmaṇi rādhāra svarūpa (C.C.)*

“Rādhā’s form constitutes the thought-gem of *mabābhāva*.”

This transcendental form appears as a woman with a wonderfully sweet feeling. Some may wonder: “Who is Rādhārāṇī?” She can never be known without Her grace — She is the ocean of boundless mercy in very own person. She is freely playing within and without the surrendered practitioner. Then some semblance of Her will be perceived, some response may be received from Her, if only a drop from the ocean. If not, one starts thinking of this beauty as worldly. This is human thinking. *Bhakti mabārāṇī* (Queen Devotion) can make the heart of the practitioner qualified. The surrendered souls contemplate on this extraordinary subject, and when they gain experience, they achieve relish. Where can this beauty be put on the test? There are so many lovers of God. There are billions of Vraja-girls and Queens, you can see to what extent they subdue Govinda. Nothing but *prema* can subdue Him. Śrī Śuka Muni describes in the Bhāgavata that when Kṛṣṇa

goes from Hastinapur to Dvārakā after a long absence, His Queens suffer so much out of separation from Him. They then think that the Vraja-gopīs have completely subdued Kṛṣṇa with their love: “We will also do like that, so that we can also enjoy His love.” Thus they extend their glances. Śuka Muni says: *patnyas tu śoḍaśa sabasram anaṅga bāṇair yasyendriyaṁ vimathituṁ karaṇair na śekuḥ* [S.B. 10.61.4] “Even 16,000 wives could not agitate His senses by firing their glances at Him, that were like Cupid’s arrows.” When He comes, then they will endeavour. But Rādhārāṇī? In *pūrvā rāga* (love that exists even before the first meeting between the lovers) we see that Kṛṣṇa tells a *dūti* –

*sajani! aparūpa pekhaluṁ bālā
bimakara madana, milita mukha-maṇḍala,
tā pora jaladbara mālā*

“O *sakhi!* I saw an extraordinary young girl! The moon and Cupid are meeting in Her face and above that is a garland of clouds!”

*cañcala nayane, heri mujhe sundarī,
mucakāyai phiri gelo.
toikhone marame, madana jvara upajala,
jīvaite saṁśaya bhelo.*

“This beautiful girl looked at Me with restless eyes, smirked at Me and then turned back. Then the fire of Cupid started burning My heart and I doubted whether I was still alive or not.”

He is the very form of transcendental bliss who delights the whole world.

*āmā boite ānandita hoy tribbuvan;
āmāke ānanda dichen kon jan?*

“The whole world derives bliss from Me, but is there anyone who can delight Me?”

(*Caitanya Caritāmṛta, Ādi-līlā, 4.239*)

Jivaita sanisaya bhelo [I doubt whether I am alive?] How beautifully He contemplates!

*ahar niśi śayane, svapane āna nā heriye,
anukhana soi dbeyāna.
tākara piriti, ki riti nābi samujhiye,
ākula athira parāṇa*

“Day and night, in dreams or in wakefulness, I constantly meditate on Her. I do not understand the ways of Her love, and this makes My heart unsteady and agitated.”

This agitates even the transcendental youthful Cupid, hence this is called *mādana*, *mādayīti mādana*.

*maramaka vedana, tobe parakāśala,
tubun̄ ati catura sujāna.
so puna madbura, mūrati daraśāyabi,
e rādhā vallabha gāna.*

Rādhā Vallabha sings: “Thus I told you about My heartache. You are a clever girl, so please show Me this sweet form again!” How much beauty – He wants to see this one more time. Kṛṣṇa is the embodiment of full transcendental bliss, self-satisfied and self-delighted, yet even in Him such craving can arise. Rādhārāṇī’s *rūpa mādburya*, sweet form, can be directly perceived, and the power to do so is attained by Rādhārāṇī’s grace. They who serve in this mood are hence saying: *he* Subhage, O beautiful one!, and Radhārāṇī casts Her glance at them. In an ordinary mood one cannot just address Her as ‘O beautiful One!’.

The *kinkari* says: “First I will not say anything; if I tell Her anything now She will run out with Her footlac around Her eyes and Her eyeliner on Her footsoles!” But when the *sakbīs* and *mañjaris* dress Her She will not look like that. When Śuka Muni describes how the Rāsa dance began in the Bhāgavata, he says that the *gopīs* left all their household duties, children etc. to go out to meet Kṛṣṇa. Finally he says:

limpantyaḥ pramṛjantyo'nyā añjantyaḥ kās ca locane;
vyatyasta vastrābharanāḥ kāścit kṛṣṇāntikam yayuḥ

“Others, who were anointing themselves with sandal-paste left that work half-finished; still others, who were rubbing themselves with ointments, fled, leaving off that work, others who were painting their eyes with eyeliner, left that and ran to meet Śrī Kṛṣṇa. Still others sought the presence of Śrī Kṛṣṇa with their garments and jewels wrongly placed”

(Śrīmad Bhāgavatam, 10.29.7)

Such is Rādhārāṇī. The Mahājanas have said:

kebo vā āchilo, dugdha āvartane, culāte rākhi besāli;
tyaji āvartana, loiyā āna mana, aichana se gelo coli.
kebo śīsu loiyā, kolete koriyā, korāy dugdha pān;
śīsu pheli bhūme, coli gelā bbrame, śuni muralira gāna.
kebo vā āchilo, śayana koriyā, nayane āchilo nid;
yeno kebo āsi, corāi loilo, nayane kātīyā sindh.

“Some *gopīs* stirred the milk and ran away just like that, keeping it on the furnace. Some were keeping babies on their lips and feeding them milk, but they dropped the babies on the floor and ran off in complete delusion as

they heard the song of the flute. Others again were reclining, their eyes filled with drowsiness, but they came to Kṛṣṇa in a secret manner.”

When Kṛṣṇa played His flute, they all ran out with their ornaments topsy turvy. The commentators say that this is the summit of *prema*. There is *mādana* and *mohana bhāva*, complete oblivion of the body – how will they manage? They are like mad. When someone asks: “On the one hand they decorate themselves, and yet people say that the feelings of the *gopīs* are free from lust?”, then the Mahājanas say:

*tabe ye dekhiye gopīr nija deba prīta;
seho to kṛṣṇera lāgi jānibo niścita.
ei deba koilo ami kṛṣṇe samarpaṇa;
tāra dbana tāra ei sambhoga sādhanā
e deba darśana sparśe kṛṣṇa santoṣaṇa;
ei lāgi koren deher mārjana bhūṣaṇa*

“So when we see the *gopīs* caring for their own bodies, that is certainly also for Kṛṣṇa’s pleasure. { They think: } “This body I offered to Kṛṣṇa— it is His property and His means of enjoyment. When He sees or touches this body Kṛṣṇa is satisfied, for this reason I am anointing and ornamenting it.”

(Caitanya Caritāmṛta, Ādi-līlā, 4.181-183)

There are great obstacles to the fulfillment of their desires, that makes them so eager and anxious. When they heard the flute they dressed all topsy-turvy. The Mahājanas have commented on this dressing in a topsy turvy way.

*rāi sāje bānsi bāje nā porilo ul;
ki korite kinā kore sab boilo bhūl*

*mukure āncare rāi bāndhe keśa bbāra;
pāye bāndhe mālā nā kore vicāra*

“When Kṛṣṇa plays His flute Rāi forgets everything - what to do and what not to do! Rāi combs Her hair with Her mirror and ties Her flower garland to Her feet, without thinking.”

*karete nūpura pore jaṅghe pore tādā;
galāte kiṅkiṇī pore kaṭīṭate hāra
caraṇe kājāla pore nayane āltā;
biyāra upore kore baṅkarāja pātā*

“On Her hands She wears Her anklebells, on Her shanks Her bangles, on Her neck She wears Her waistbells and on Her waist She wears Her necklace. On Her feet She wears Her eyeliner, around Her eyes She wears Her foot-lac and on Her breasts She wears the Baṅkarāja Pātā-ornament (meant for the feet).”

*śravaṇe koroye rāi beśara sājanā;
nāsāra upore kore veṅīra racanā
vaṁśī-vadane kobe yaū bolihārī;
śyāma anurāgera bālāi loiyā mori*

“On Her ear Rāi places Her nosepearl and on Her nose She hangs the tassel of Her braid. Vaṁśī Vadana dāsa sings: “All glories to She who dies out of passionate love for Śyāma.” Having attained the summit of *kṛṣṇa anurāga* (constant attraction to Kṛṣṇa), knowing the time to serve Kṛṣṇa has come, She has forgotten everything.”

Accha, now if Rādhārāṇī goes to Kṛṣṇa, dressed in this topsy turvy way, forgetting Her bodily condition out of full love, then yes, the

kinkarī wants to take Her along well dressed and ornamented, although Kṛṣṇa relishes the love only. Hence *kinkarī* Tulasi thinks to herself: “Now if She hears from the parrot Vicakṣaṇa that it is time to go out and meet Kṛṣṇa, all my dressing and ornamenting work will be spoiled, everything will go upside down, so let me dress Her first.” Hence she calls her Īśvari ‘Subhage’ – I will dress You!” When Rādhārāṇī sees how the *kinkarī* is dressing Her, She thinks: “Surely there must be some purpose to this dressing!” Therefore Śrīmatī gives a hint of consent to the maidservant that dresses Her. Kinkari Tulasi first dresses Her divine limbs in a blue garment. *sūkṣmām-baraiḥ*, very fine blue garments, radiant blue garments from Her lotus feet up to Her head. The Mahājanas say: Īśvari loves blue garments. Wherever there is blue, there is Her love:

*kṛṣṇaḥ pakṣo nava kuvalayaṁ kṛṣṇasāras tamālo
nīlāmbodas tava rucipradarṁ nāma rūpaiś ca kṛṣṇā*

(Rādhā Rasa Sudbānidhi – 89)

Wherever there is Kṛṣṇa’s name and blackish complexion, there is Rādhārāṇī’s love. *kṛṣṇa pakṣa* is the dark lunar quarter, the nights are dark and one can easily go out to meet Kṛṣṇa. This lunar quarter is on Kṛṣṇa’s side, hence it is called *kṛṣṇa-pakṣa*. *nava kuvalaya* is the fresh blue lotus. Rādhārāṇī sees fresh blue lotuses everywhere, so beautiful. A Kṛṣṇasāra is a black deer. That animal shares the name with Kṛṣṇa. “Those who consider Kṛṣṇa to be the essence (*sāra*) are called Kṛṣṇa-sāra. They are dearer to Me than My very life. The Tamāl tree is as black as Kṛṣṇa, so I take it to My heart.” Saying: “One’s life is a success when seeing Kṛṣṇa”, She embraces a Tamāla tree. For the same reason Her blue/black *sārī* is Her favorite dress. When She sees the blue colour of Her silk *sārī* it reminds Her of Śyāmasundara. Hence the Mahājanas say: *nija lajjā śyāma paṭṭa sārī paridhāna*, “She wears a blue silken *sārī* that represents Her bashfulness.” (c.c.) The embodiment of *bhāva* wears ornaments of *bhāva*.

All these ornaments become filled with *bbāva* when they come in contact with Her. Therefore no one but the *kinkari* can understand the *bbāva*-nature of these *bbāva*-ornaments. Now when she puts them on they remind Svāminī of Śyāma - it looks very beautiful. The *kinkari* similarly relishes the mellows nicely, dressing Her in a beautiful silk *sārī*. *sūkṣmāmbaraibḥ kusuma saṅskṛta karnapūra*.

Karnapūra means that she puts on Her earrings. To dress and ornament Rādhārāṇī is the service of the embodiment of *bbāva*, isn't it? Therefore there are two kinds of service. In one way she dresses Rādhārāṇī externally, this is called *paricarya* service, and the other kind of service is called *prasaṅga* service. When the *sādhaka* serves within the *sādhaka* condition, then the *paricarya sevā* is greater than the *prasaṅga* service; for instance when you serve a Vaiṣṇava this involves massaging his feet, bathing him and offering him different articles. This is *paricarya sevā*. Such Vaiṣṇava-service is the greatest service in the *sādhaka*-condition. Such service helps one to attain the unattainable. When Īśvara Purī served our Śrī Mādhavendra Purī –

īśvara puri kore śrīpāda sevana;
sva haste koren mala mūtrādi mārjana

“Īśvara Purī served Śrīpāda Mādhavendra Purī by wiping his stool and urine with his own hand.”

This is *paricarya sevā*. Now comes the *prasaṅga sevā* –

nirantara kṛṣṇa nāma koroye smarāṇa;
kṛṣṇa nāma līlā śunān anukṣaṇa

“He constantly reminded him of the holy name of Kṛṣṇa by singing about His names and pastimes.”

(*Caitanya Caritāmṛta, Antya-līlā, 8.26-27*)

So when the Guru and the Vaiṣṇavas are served in the *sādhaka* condition, then *paricarya sevā* is the best. But when the service is performed in *siddha* condition then *prasanga sevā* is the best. Then the sweetness of Kṛṣṇa must be given (described). Starting with the external items of service, like bathing Her and dressing Her, putting on each of Her ornaments, Rādhārāṇī must be satisfied. Without discussing with each other how expertly the Gosvāmīs rendered their service, this can be neither relished nor understood. Now Tulasī is putting on Rādhārāṇī's ear ornaments. When she puts on these ear ornaments during the morning services, then she says so many beautiful things. She explains: *goṣṭhendra suta citta matta karīndra rājā bandhāya puṣpadhanuṣā kila bandbarajjoḥ*. When Tulasī puts these ornaments on she explains their beauty. “Now I am putting on Your ear ornaments. You know what they are like? *Bandhāya puṣpadhanuṣā goṣṭhendra-nandana* – He (Kṛṣṇa) is after all a mad elephant – who can tie Him down? He may abandon billions of Vraja-*gopīs*, so it is clear that: *rūpa mātrena na bhāryo hariḥ* [Lalita Mādhava] “Hari is not captivated by mere physical beauty”. According to their individual love the heroines are beautiful and ornament each of their limbs. Hence it is said *madamatta karīndra rājā*.

Millions of sages and devotees worship him through their *sādhana*, the Vedas personified pray to Him, but they cannot get one speck of His footdust. This *goṣṭhendra nandana*, the prince of Vraja, is Bhagavān Vrajendra-nandana, but do You know the power of Rādhārāṇī's ears? Śrīla Raghunātha dāsa Gosvāmī says that Her ears are like the ropes that Cupid spread out to bind down the mad elephant-like mind of the prince of Vraja. Ropes or shackles. Through shackles a mad elephant is tied down, hence I will place the ear ornaments there. *Kim karṇayos tava varoru varāvātāmsa* – “O nicely thighed One! I will place the ear ornaments on Your ears!” Why is She addressed as *varoru* here? *vara* means the greatest, *uru* thighs, or She whose thighs are purely astonishing. It is on Her that the ear ornaments are hung. Rādhārāṇī is the embodiment of ecstasy, She can understand. The recollection of one pastime

enters Her heart. The *kinkarī* knows everything, she serves this nectar (by telling Svāminī of past sports). What is the relationship here? The Rāsa-*līlā* is going on. Rādhā and Kṛṣṇa are dancing. This Rāsa is not externally manifest, only in inward visions. This is not perceived by the *sakhīs*; only the maidservants relish this. Rādhārāṇī is dancing, for this reason She is dressed and ornamented. Her clothes and ornaments are fine and subtle, so that Her sweetness and beauty awakens within Kṛṣṇa's heart. The *gopīs* are dancing and Govinda is standing there, looking and laughing. As He instigates the rhythm Her feet are so sweet at each and every step. Govinda praises Her at every step in this Rāsa dance. To instill the sweetness of Her pastimes with Kṛṣṇa in Rādhārāṇī's heart Tulasī says *be varorū!*, while placing Her ear ornaments on Her ears. She addresses Her as *varoru* to remind Her of these pastimes. Rādhārāṇī says: "Tulasī, you have remembered all this?" What does she say? "You are *anurāgavati*, I am not qualified to serve You. I have remembered this lest You will forget it out of *anurāga rasa*, just to serve You. The wonderful sweetness of this *bhāva* (feeling, mood) can be relished when one knows how to arouse the feelings of a *kinkarī*."

After this Śrī Raghunātha says *bārādibhiś ca. Ādi* means that not only necklaces, but also garlands are placed. When Gosvāmīpāda places the necklaces he says: "In between Your necklaces I also place the Syamantaka jewel." During the spring Rāsa-dance all the *gopīs* were kidnapped by the demon Śaṅkhaçuḍa. Kṛṣṇa killed the demon and took the Syamantaka jewel from his head. Did He then give it to Rādhārāṇī? If He gave it to Rādhārāṇī in front of everyone there would be trouble, so what did He do? He gave it to His brother Baladeva. Baladeva is very wise; He understands the gem is actually not given to Him; it is given to Rādhārāṇī. He therefore hands it to Madhumangala, knowing that he will pass it on to Rādhārāṇī. When she puts the Syamantaka gem in the middle of the necklace, she says: "Shall I put on this Syamantaka? This is the friend of the Kaustubha gem that beautifies the chest of Kṛṣṇa." This is called friendship between devotees, keeping Govinda in the

middle. Thus Rādhā and Kṛṣṇa are attained. Such is the friendship between Rūpa and Raghunātha. Here Raghunātha is weeping, therefore Rūpa Gosvāmī consoled him, first by writing the Lalita Mādhava Nāṭaka. When he gave it to read to Raghunātha dāsa Gosvāmī, he was scorched by the flames of love in separation. Such are the grave activities of a man who is scorched by fire. When his vital was about to leave his body, Śrī Rūpa Gosvāmī gave him his book Dāna Keli Kaumudī to read, to console him. Calling Raghunātha, he told him: “Give me this book (Lalita Mādhava) back and look at this one (Dāna Keli Kaumudī). In here is the sweet relish of the flavour of (Rādhā-Kṛṣṇa’s) union.” What did this Rūpa Gosvāmī write at the end of Dāna Keli Kaumudī? He prayed to his *iṣṭa* –

*rādhākuṇḍataṭi kuṭira vasatis tyaktānya karmā janab
sevām eva samakṣam atra yuvayor yaḥ kartum utkañṭhate*

“O Rādhā-Mādhava! I pray to Your lotusfeet, someone is sitting in a cottage on the bank of Rādhākuṇḍa, having renounced all other activities and is going mad for the attainment of Your devotional service.”

*vṛndāraṇya samṛddhi dobada pada kṛiḍā kaṭākṣa dyute
tarṣākhyā tarur asya mādhava phalī tūrṇam vidhavas tvayā*

“O Mādhava, You fulfill the aspirations of all those who live in Vṛndāvana and desire Your worship. Hence I pray to You to swiftly fulfill the desires of the above person.”

He did not mention any name. He prays like this to his *iṣṭa* for Raghunātha and concomitantly prays: “Quickly fulfill the desires of those who give up all other activities and go to Rādhākuṇḍa, sitting down on the bank, desiring to see Rādhā and Kṛṣṇa.” Hence the great fortune of Rūpa and Raghunātha. Similarly the sweet flavours of these pastimes are kept within the (description of the)

fortune of the Kaustubha and Syamantaka-gems. How wonderful is the relish of the flavours of these pastimes! At this time Kaustubha and Syamantaka enjoy their friendship. The *sakbis* have no right to enter here. When the remembrance of this pastime awakens within the heart, Tulasī brings in a Mallikā (jasmine) garland, that maddens everyone with its fragrance. Fresh Mallikā-flowers emit such fragrance. These are Vṛndāvana’s *mallikās* after all? Hence they are like great herbs. Bees come racing towards this flower garland. She beats the bees away and puts the garland on. “Look at this garland, put on this jasmine garland.” What does Tulasī say when she puts on the garland? *Kalāvati natāmsayoḥ pracura kāma puñjojjvalāt* – the artful girl Rādhā’s lowered shoulders induce profuse lusty desires in Kṛṣṇa, [*Vilāpa Kusumāñjali*, 44], thus bringing back memories of (last night’s) Rāsa-dance. She says: “You know what these shoulders, on which I put this garland, are like? These shoulders are so beautiful. Why? I mentioned the Rāsa dance. Vrajendranandana’s arms have been placed on it. Have they become so low because Vrajendranandana placed His huge arms on them? *Kalāvati natāmsayoḥ pracura kāma puñjojjvalāt* – This arm is filled with an intense desire. This means that Śyāmasundara is filled with lusty desires. The garland is blossoming, so that it attracts a swarm of bumblebees. When Tulasī says that, then Rādhārāṇī thinks that Śyāma’s arm is there. She is after all the embodiment of *bhāva*? So Tulasī thinks: “Shall I put the garland on? When Kṛṣṇa’s places His arm on Your shoulder this garland may break. Anyway, if it breaks, then let it. All these garments and ornaments that I am putting on You are only successful when they bring You in contact with Śyāmasundara. Now the garland is spoiled, relishing Govinda’s wonderful sweetness. Aha, no no.” After thus decorating Rādhārāṇī with various ornaments and addressing Her in different ways, Tulasī brings a big mirror before Her. “Just see how I decorated You.” When Rādhārāṇī sees Her own sweet form, She says in astonishment: “Tulasi! Look! When He beholds My natural beauty He already goes mad – I wonder how He will feel when He sees this decorated form of

Mine? Will You help Me meet Him?” By saying all this She awakens the bumblebees who seek their pleasure. Tulasī fears that if she tells Rādhā untimely She will rush out and she will not be able to decorate Her properly. This is the very clever service of *prema rasa*. “Clever Govinda sent the parrot Vicakṣaṇa to inform us, but I will not inform You. If I did You would storm out of the door. Would I be able to dress You properly then? See how I have decorated You.” Tulasī thus decorates Rādhārāṇī and prepares Her *abbisāra* (love journey) towards Rādhākūṇḍa, *madanānanda*, or *madana sukhaba*, the place which bestows erotic joy. As the *kinkarī* says this and prepares to take Rādhā along, the transcendental vision subsides. Just as the vision subsides, he feels as if he falls down from the heavens and he prays: “O fortunate Girl! When will I be so fortunate to dress You in a wonderful way when I hear from the parrot Vicakṣaṇa that Śyāmasundara is setting out on His superexcellent love-journey? Thus one vision follows the other. In the next verse we will discuss more services of Rādhārāṇī. By the grace of Śrīman Mahāprabhu we will meet tomorrow to discuss this.

*Thus ends Śrī Ananta das Mahantaji's second pāṭha
on the 70th verse of Vilāpa Kusumāñjali
at Rādhakūṇḍa on April 5, 1999*

*nānā puṣpair kvaṇita madbupair devi sambhāvītābhir
mālābhis tad ghuṣṛṇa vilasat kāma-citrālibhis ca
rājad dvāre sapadi madanānandadābbikhya gebe
malli-jātaiḥ śāśimukhi kadā talpam ākalpayāmi*

nānā - various; *puṣpaiḥ* - with flowers; *kvaṇita* - resounding; *madbupaiḥ* - by bumblebees; *devi* - O Goddess!; *sambhāvītābhiḥ* - filled; *mālābhiḥ* - with garlands; *tad* - that; *ghuṣṛṇa* - vermilion; *vilasat* - shining; *kāma* - erotic; *citrālibhiḥ* - with pictures; *ca* - and; *rājad* - glistening; *dvāre* - on the gate; *sapadi* - at the time; *madana* - Cupid; *ānandada* - giving joy; *ābbikhya* - known as; *gebe* - in the house; *malli* - jasmynes; *jātaiḥ* - abundance; *śāśimukhi* - moonfaced girl; *kadā* - when; *talpam* - bed; *ākalpayāmi* - I will make.

O Śāśimukhi (moonfaced girl)! O Devi (goddess)! When will I make a bed of Jasmine-flowers for You in the cottage in Madanānandada-kuñja (the grove which gives joy to Cupid) which has beautiful gates and erotic vermilion pictures hanging in it, hung with garlands made of various flowers surrounded by humming bees?

In this 71st verse of his *Śrī-Śrī Vilāpa Kusumāñjali Stotra*, Śrīla Raghunātha dās Gosvāmī, who is one of the six Gosvāmī-*ācāryas*, who are the most intimate associates of Śrī Kṛṣṇa Caitanya Mahāprabhu, the sanctifier of the Kali age, submits his heart's lamentation at the lotusfeet of his most beloved Śrī Rādhārāṇī, saying: *nānā puṣpair kvaṇita madbupair devi sambhāvītābhir mālābhis tad ghuṣṛṇa vilasat kāma citrālibhis ca; rājad dvāre sapadi madanānandābbikhya gebe malli jātaiḥ śāśimukhi kadā talpam ākalpayāmi* "O Śāśimukhi (moonfaced girl)! O Devi (goddess)! When will I make a bed of fragrant Jasmine-flowers for You in the cottage in Madanānandada-kuñja (the grove which gives joy to Cupid) which has beautiful gates and erotic

vermilion pictures hanging in it, hung with garlands made of various flowers surrounded by humming bees?”

In the previous verse Śrīpāda Gosvāmīcaraṇa relished a wonderful pastime. Tulasī dressed and ornamented Rādhārāṇī for Her love journey. The parrot Vicakṣaṇa, who was sent by Śrī Kṛṣṇa, had told Tulasī Mañjari the news that Kṛṣṇa was going out on His love journey. In his transcendental form of Tulasī Mañjari Śrīpāda is close to Rādhārāṇī, dressing Her like an *abbisārikā* (woman on a love journey). Taking a mirror in front of Her, she says: “Just see how I decorated You!” How wonderful! Seeing Her own beauty, Rādhārāṇī goes mad. Therefore when She says: “Tulasī, why are you dressing Me?”, then Tulasī makes Her relish this form and then tells Her why she is dressing Her like this. Now Kṛṣṇa has sent the parrot Vicakṣaṇa; He has already gone out to the bank of Rādhākuṇḍa. “Come on, let’s go there!” Then when Tulasī takes Rādhārāṇī on *abbisāra* the transcendental vision subsides and Śrī Raghunātha dāsa Gosvāmī wails out loud. As much *ānanda* as there was during the vision, that much pain there is when the vision subsides. This succession of opposites, pain and bliss, fills the life of the devotee. This is not comparable to worldly joy and sorrow. Wordly happiness and distress complement each other. When there is happiness, there is no distress, and when there is distress there is no happiness. But the transcendental happiness and distress, the thirst and separation, separation from Rādhārāṇī, the bliss of meeting Her, this happiness and distress occurs simultaneously.

*bābira viṣa jvālā boy, antare ānandamoy,
kṛṣṇa premer adbhuta carita*

(Caitanya Caritāmṛta, Madhya-līlā, 2.50)

“Outside there is the burning sensation of the poison of separation, but inside there is the relish of full bliss.”

Why? How can this be within *ānanda*? Yes, it is there. Hence it is called *adbhuta carita*. What is this scorching experience then? This scorching is an ingredient of *prema*. The Mahājanas say that *prema* has two bodies: one is called ‘separation’ and one is called ‘meeting’. Not just that, but the Gosvāmīs have even proclaimed that the relish of the scorching of separation is more intense than the joy of meeting. How is that possible? He is weeping so much, and still this is a greater joy than the joy of meeting? Yes. Just as water becomes ice when it is exposed to severe cold, but when one touches this cold ice, the hands experience it as a scorching fire. But where is there any question of fire there? It is frozen water. Similarly, when the bliss of meeting becomes intense, then the scorching of separation is experienced. There is scorching, but it is intense bliss. Hence those who suffer separation, covet separation. If that were not so, then why would those who have relished separation again covet that same separation?

In Bṛhad Bhāgavatāmṛta Śrī Sanātana Gosvāmī has said: If you want separation but it does not come? Is there any example of anyone enjoying the bliss of meeting who covets separation? Yes, there is. When, in Śrī Rūpa Gosvāmī’s ‘Vidagdha Mādhava’ play, Rādhā and Kṛṣṇa ramble in the forest with Their girlfriends, how wonderful the sweetness of these enjoyments are! Kṛṣṇa enjoys so much that He thinks: “After such long enjoyment I now want to relish some *viraba rasa* (the flavour of love in separation).” He wants to relish the flavours of love in separation, so He deliberately tells Rādhārāṇī: *he candrā....* (wanting to say *he candrānane*, or ‘O moon-faced girl’) Rādhārāṇī becomes mad with jealousy, thinking that He mistakenly addressed Her arch-rival Candrāvalī, and walks away, so that Kṛṣṇa must make great effort to appease Her.

To give an example of *rāga*, the Gosvāmīs say that when Rādhārāṇī walks near Mount Govardhana, She suddenly sees Kṛṣṇa. The place where She stands is actually scorching in the mid summer heat, but She is totally unaware of this. The Gosvāmīs describe:

*tivrārka dyuti dīpitair asilatādhārā karālāsribhir
mārtāṇḍopala maṇḍalaiḥ sthapuṭite'pyadres taṭe tastbuṣī*

Just see, it is a midday in the month of Jyeṣṭha (June) and the stones are sharp as swords and hot as fire as well. How is She standing here? *talpe nyasta padāmbujeva muditā na spandite rādhikā*. She standing as if on cushions, completely motionless at every moment. She sees Govinda and Govinda sees Her, hence there is no physical awareness. Śrī Viśvanātha Cakravartīpāda says that although a sleeping man does not feel mosquitos biting him, when he wakes up in the morning he feels the pain and sees the blood-stains on his body. Similarly one would assume that Rādhikā would later experience the scorching pain and see burning wounds on Her feet. It is not like that. Due to the bliss of seeing Kṛṣṇa Her whole body is cooler than millions of moons, from Her toenails up to Her crown; it is not seen as scorched. The sunrays can never scorch the moon.

When the *kinkarīs* come to render their service in the morning they ask Rādhā what these wounds are. She says: “Nothing, it didn’t hurt.” Why? Rādhā’s body is light like a feather. She says: “No, no, the bliss of seeing Kṛṣṇa makes Me experience any type of scorch to be as cool as nectar.” The kinkari says: “You take the treasure of Govinda’s life along like this. Wait! *śirasā vahāmi*. I am carrying them on my head. Tulasī and Rādhārāṇī walk on. Slowly they enter Rādhākunḍa’s Madana Sukhada *kunja*.

*kṛṣṇamayī kṛṣṇa yāra antare bahire;
yāhā yāhā netra pore tāhā kṛṣṇa sphure*

(Caitanya Caritāmṛta, Ādi-līlā, 4.85)

“Kṛṣṇamayī means that Kṛṣṇa is within Her and without Her. Wherever Her eyes fall, there She perceives Kṛṣṇa.”

When She sees a Tamāla tree with a peacock sitting on it, entwined by a golden creeper on a platform, She asks. Dhaniṣṭhā, who accompanies Her: “Dhaniṣṭhe, what is that?” Dhaniṣṭhā says: “What? Where? That is just the forest.” Rādhā: “Look well ahead of you, what is there in the forest?” Dhaniṣṭhā: “Just ordinary items of the forest.” Rādhā: “Are your eyes closed? Can’t you see? I can see it clearly though! Can’t you see that the king of cheaters is dancing before us? Just see what amazing dance He creates here!” The *sakbis* encourage Her: “Come on, come on in the *kunja!* Let’s go to meet Govinda in the *kunja!*” Then She sees, and smiles, having to admit that it was just a Tamāla tree after all. Then She goes to the Sūrya temple and prays to the Sun-god there. Rādhārāṇī remembers Kṛṣṇa through everything She sees in Vṛndāvana on the way.

She then asks Vṛndā devī, who has meanwhile gone to see our eager hero Kṛṣṇa and asks her: *kasmāt priya sakbi vṛnde?* O dear friend Vṛnde, where are you coming from?” Vṛndā decides to remind Her of Kṛṣṇa, so she says: *bareḥ pāda mūlāt*, from Hari’s lotus feet. Rādhārāṇī then asks: *kuto’sau?* “Where is He?harh” Vṛndā replies: *kuṇḍāranye*: “In the forest around Your lake.” “What is He doing there?” “He is learning how to dance.” *guruḥ kaḥ* “Who is His Guru?” “Your image, behind which He is dancing like mad. He perceives Your image in all directions, between the trees and vines.” In this way Rādhārāṇī arrives at Madanānandada Kuñja or Madana Sukhada Kunja, the grove which delights Cupid and which is situated in the north-eastern corner of Śrī Rādhākuṇḍa. This amazing grove is managed by Viśākhā. In all four corners there are huge Campaka-trees. The sky is covered by the intertwining branches of the Campaka-trees, that meet overhead. There are four Campaka trees there, one is yellow, one is green, one is black and one is blue. Surrounding these trees are lots and lots of blossoming flowers. There are four gates in four directions. These gates are made of stakes with flowers stuck on them. This verse describes this *kuñja*. Śrīla Gosvāmipāda writes:

nānā puṣpair kvaṇita madbupair devi sambhāvītābbih

“Oh Devi, most beautiful and radiant girl!

*devi kobe dyotamānā paramā sundarī;
kim vā kṛṣṇa pūjya kṛīḍā vasati nagarī*

(Caitanya Caritāmṛta, Ādi-līlā, 4.84)

“Devi means the radiant, most beautiful girl, or She who is worshipped by Kṛṣṇa and resides in the city of His play.”

Now when She sees Govinda She is radiant. When Govinda looks at Rādhārāṇī’s luster He cannot distinguish it, so He thinks:

*kim kānteḥ kula devatā kim uta vā tārūṇya lakṣmīr iyaṁ
sāmpad vā kim u mādburī tanumatī lāvāṇya vanyā nu kim
kim vānanda taraṅginī kim atbavā pīyūṣa dbārā śrutib
kāntāsāv uta vā mamendriya gaṇanāhlādayanty āgatā*

(Govinda Lilāmṛta 8.109)

“Is this the family-deity of lustre? Her lustre is pervading the entire bank of Rādhākuṇḍa! Is it the goddess of youthful beauty? No, the goddess of fortune is not that beautiful. Is it the wealth of sweetness personified? No, because sweetness requires elegance. Is it then a flood of elegance? What is elegance without ecstasy? Is it then a river of bliss? Who else but My Rādhā could give Me such ecstasy? Is it the source of a stream of nectar, or is it My beloved, who is coming here to delight My senses?”

Rādhārāṇī also sees Govinda in the Madana Sukhada Kunja, accompanied by Tulasī. Now how does Tulasī see this Madana Sukhada

Kunja? She says: *kvanita madhupair nānā puṣpaiḥ sambhāvitābhiḥ*. This cottage has four gates, each decorated with flowers and guarded by bumblebees, that will stop intruders from entering. On both side of the door are lust-enticing pictures, that are made of vermilion (*gḥuṣṛṇa vilasat kāma citrāli*). Why were they drawn? To remind Rādhā and Mādhava that the *kunja* is created for Them to make love in. Viśākhā's assistant Manjumukhī is in charge of this *kunja*. The gates that are made of stakes, on which flowers and leaves are stuck, are headed by garlands of flowers. This also will awaken great amorous desires within the hearts of Rādhā and Mādhava. Like gatekeepers the bees are buzzing around the abundance of flowers that are decorating the gates, making sure that no one will intrude while Rādhā and Mādhava are meeting inside. They will also warn Them when someone is intruding, and chase the intruders out with their buzzing. That's why these bees are there. How wonderful is that gate! What a beautiful place! *madanāndandābbikya gebe*. Madana (Cupid) is giving joy to Śrī-Śrī Rādhā-Mādhava here, hence this place is called Madanānandada.

Here is no mundane Cupid, there is a transcendental Cupid. This is directly the meeting of *prema*. This is *prema's* kingdom, *prema's* country. Where is Cupid here? The Gosvāmīs say: "No, there is no Cupid here. Cupid came once in the beginning of the Rāsa dance, when Kṛṣṇa and the *gopīs* first met in the ecstasy of the Rāsa. Then Cupid thought he was fortunate to serve Govinda and the *gopīs* in this way. Then when Cupid came, then *uttambhayan ratipatiṁ ramayāṁ cakāra* (SB 10.29.46) – Kṛṣṇa began to enjoy the *gopīs*." [Kṛṣṇa ordered:] "You will be situated in thousands and thousands of pastimes – Go!" *uttambhayan ratipatiṁ*. Who is this Cupid described here? Here the commentators write: Cupid is actually there, but it is the transcendental youthful Cupid, but now in a playful form. This mundane Cupid, that is bewildering millions of universes, has a transcendental counterpart. Cupid is a demigod, and all demigods have transcendental counterparts. The Cupid that delights the Divine Couple, presides over the Madana Sukhada Kunja. Kṛṣṇa is

actually Himself the transcendental youthful Cupid of Vṛndāvana. *sākṣān manmatha manmatha*. This *kuñja* gives delight for eternal love-making. Is there any place in the whole of Vraja that can delight Kṛṣṇa as much as Śrī Rādhākuṇḍa? Śrīpāda Raghunātha dās Gosvāmī writes [in *Vraja Vilāsa Stava*, 53] —

*śrī vṛndā vipināṁ suranyam api tacchrīman sa govardhanah
sā rāsa sthalikāpy alāṁ rasamayī kinī tāvad anyat sthalam.
yasyāpyaṁśa lavena nārbati manāk sāmyaṁ mukundasya tat
prāṇebhyo'pyadbika priyeva dayitaṁ tat kuṇḍam evāśraye*

“I have taken shelter of Rādhākuṇḍa. I am not going anywhere. This is my firm vow.” “Why? Why not live in Vṛndāvana?” Gosvāmīpāda says: “Allright, Vṛndāvana is very lovely, since the Rāsa dance takes place there, but more lovely than that is Śrī Govardhana, who is personally the greatest servant of Hari and where all His pastime-places are situated.” “Accha, so that means that Govardhana is the greatest?” “No, because at the edge of Govardhana we find Śrī Rādhākuṇḍa. This Rādhākuṇḍa is the crownjewel of Vraja, since there is no place anywhere in which such intimate pastimes of the Divine Couple take place.” Furthermore, the scriptures proclaim:

*yathā rādhā priyā viṣṇos tasyā kuṇḍaṁ priyāṁ tathā
sarva gopīṣu saivaikā viṣṇor atyanta ballabhā*

“Just as Rādhārāṇī is dear to Viṣṇu (Kṛṣṇa), so is Her *kuṇḍa*.”

*kuṇḍera mādburi yeno rādbār madburimā;
kuṇḍera mahimā yeno rādbār mahimā.
sei kuṇḍa eka bār je kore snāna;
rādbā sama prema kṛṣṇa kore dāna*

(*Caitanya Caritāmṛta, Madhya-līlā*, 18.11)

“The *kuṇḍa* is as sweet as Rādhā and the *kuṇḍa* is as great as Rādhā. Kṛṣṇa bestows a love like that of Rādhā to anyone who bathes in this *kuṇḍa* even once.”

Hence this *kuṇḍa* is bestowing amorous happiness [*madana sukḥada*] upon Śrī Śrī Rādhā Mādhava. It delights the transcendental youthful Cupid of Vṛndāvana, Śrī Govinda, and the *kuñja lilās* are thus taking place in Madana Sukhada Kunja. What does Tulasī Mañjarī do? Outside she is decorating the stakes that form the gates to the *kuñja* with flowers and leaves. She knows that Rādhā and Kṛṣṇa will sit there on a jewelled throne. She makes a bed of flowers there. How? With jasmine flowers. She picks Mallika or jasmine flowers. After picking the flowers, she removes the stems and then spreads them out to make a bed of jasmine flowers. Then she spreads a thin *cādor* over the flowers, so that the flowers will not fly here and there during the upcoming powerful love-game. The *chādor* is very soft and tender. There are also pillows and cushions. She knows what pastimes will take place there, she is so sensitive and expert! The maidservants experience and anticipate all this by the grace of Rādhārāṇī, since they are the embodiments of devotional service. They decorate the *kuñja* and the bed in such a way that Rādhā and Govinda will immediately feel inspired to make love there. No one is as expert in devotional service as they are. This is the great gift of Mahāprabhu. They make not only a bed, but also pillows of Jasmine flowers. Then they will go outside to bring Rādhārāṇī inside.

When Tulasī sees Rādhārāṇī's face she calls Her *śaśimukhi*, or moon-faced girl. Who is called *śaśimukhi*? The moon has spots, but this face is free from spots and excites everyone, upto Govinda. This address of Śaśimukhi is a *rasika* one, centered around Rādhā and Govinda. Why? When the maidservant seats Them on Their jewelled throne, Rādhikā casts one glance at Govinda's face. Śrīla Prabodhānanda Sarasvatīpāda says: “This is not an ordinary glance. There is so much relish in it for He who is *rasa* personified, *raso vai saḥ. rasānām rasatamaḥ* (Upaniṣads). Still Govinda cannot resist it.

*veṅuḥ karān nīpatitā skhalitā śikhaṇḍam bbraṣṭam ca pītavasanaṁ vrajarājas-
ūnoḥ*— “His flute falls from His hand, His peacock feather crown
and His yellow garment slip and fall off the prince of Vraja”.

*yasyāḥ kaṭākṣa-śara gbāta vimūrcchitasya
tām rādhikāṁ paricarāmi kadā rasena*

“When Rādhikā casts Her arrow-like glance at Him He
faints.”

(Rādhā Rasa Sudhānidhi 39)

These maidservants are called *rasa paricārikās*, *rasika* maidservants, so they delight both Rādhā and Kṛṣṇa. “Come on, Śyāma! Come on, Rādhē! Let’s go into the *kuñja*!” Holding Rādhārāṇī’s hand she takes Her inside the *kunja*, then she sees her hands are empty. The transcendental vision has ceased, so she prays: “When will I bring You into Madana Sukhada Kunja?”

First Rādhā, then Śyāma. When Śyāma makes any trouble, we will take Him by the hand and kick Him out of the *kuñja*. In this way it is revealed in Śrīpāda Dāsa Gosvāmī’s heart. Thus far. A stream of nectar is flowing, and is relished by him. A huge fire of separation is mounting. Then he prays: “When can I be so fortunate to make a bed of jasmine flowers for You? Weeping and weeping Śrīpāda once more floats along on a wave of prayer. He has attained direct service. In the next verse he attains one along with Rūpa Manjari. By Rādhārāṇī’s grace we will relish that verse tomorrow.

*Thus ends Śrī Ananta das Mahantaji’s pāṭha
on the 71st verse of Vilāpa Kusumāñjali
at Rādhakuṇḍa on April 6, 1999*

*śrī rūpa mañjari karārcita pādapadma
goṣṭhendra-nandana bhujārpita mastakāyāḥ
bā modataḥ kanaka-gauri padāravinda
samvāhanāni śanakais tava kiṁ kariṣye*

śrī rūpa mañjarī - Śrī Rūpa Mañjarī; *kara* - hands; *arcita* - worshiped; *pāda* - feet; *padma* - lotus; *goṣṭhendra* - the king of Vraja; *nandana* - the son; *bhujā* - arm; *arpita* - offered; *mastakāyāḥ* - on the head; *bā* - O!; *modataḥ* - out of joy; *kanaka gauri* - golden girl; *pada* - feet; *aravinda* - lotus; *samvāhanāni* - massage; *śanakaiḥ* - gently; *tava* - Your; *kiṁ* - whether; *kariṣye* - I will do.

O Kanaka Gauri (golden girl)! Can I carefully and happily massage Your lotusfeet while Śrī Rūpa Mañjarī massages the lotusfeet of the prince of Vraja (Kṛṣṇa), in whose arm You have placed Your head?

In this 72nd verse of his *Śrī-Śrī Vilāpa Kusumāñjali Stotra*, Śrīla Raghunātha dās Gosvāmī, who is one of the six Gosvāmī-ācāryas, who are the most intimate associates of Śrī Kṛṣṇa Caitanya Mahāprabhu, the sanctifier of the Kali age, submits his heart's lamentation at the lotusfeet of his most beloved Śrī Rādhārāṇī, saying:

*śrī rūpa mañjari karārcita pādapadma
goṣṭhendranandana bhujārpita mastakāyāḥ;
bā modataḥ kanaka gauri padāravinda
samvāhanāni śanakais tava kiṁ kariṣye*

— *svaṇa gauri śrī rādhike!* In the *kuñja* Śrī Rūpa Mañjarī massages the feet of Goṣṭhendranandana (Kṛṣṇa). You are keeping Your head on His arm. When can I hold Your lotusfeet to my chest in topmost bliss and gently massage them? When will that fortune be

mine? Śrī Dās-Gosvāmīpād offers one prayer after the other and relishes them in the successive verses. Tulasī Mañjarī has received the message from the parrot Vicakṣaṇa that Śrī Vrajarāja nandana is going on *abhisāra*. How expertly she decorates her Svāminī after receiving this message. After letting Her know about this message she accomplishes the meeting of the Divine Pair at Madana Sukhada Kunja on the bank of Rādhākunḍa. She then enters Madana Sukhada Kunja and spreads out a play bed for the divine pair there. First she takes the stems off the flowers and then makes a bed of them, plus cushion. What expert service!

If the *sādhakas* can serve like this, in their allegiance, then they will be able to experience such expertise in service. However, through independent practise such fixed meditation on service cannot take place. They (the Gosvāmīs) are the Gurus of *yugala prema*. They have descended with Śrīman Mahāprabhu as *kunja manjarīs* to teach the *sādhakas* expertise in *yugala-sevā*. They say that weeping is the alm to be begged – hence they wept and made their books with the wonderful loveliness of their poetry. Thus they have taught us so much about *yugala prema*. Hence Ṭhākura Mahāśaya has said:

*yugala madhura prema, lakha bāṇa yeno hema,
heno prema prakāśilo yāra.
jaya rūpa sanātana! debo mora sei dhana,
sei dhana mora gole hārā.*

Rūpa, Sanātana and Raghunātha have revealed this. They have written this down with much effort. They have drowned in the ocean of Śrī Gaurāṅga, from which they collected the jewels of *lilā* and have strung necklaces of them. All these words of the *mabā-janas* must be made *kaṇṭha-bāra* (made into a necklace, or: it must be memorised). So if a *sādhaka* wants to easily enter into *smaraṇa*, then he should study Śrī Rūpa Gosvāmīpāda's 'Utkalikā Vallarī', Śrī Dās Gosvāmīpāda's 'Vilāpa Kusumāñjali', Śrī Ṭhākura Mahāśaya's 'Prema Bhakti Candrikā' and 'Prārthanā', Śrī Viśvanātha Cakravartīpāda's

‘*Saṅkalpa Kalpadruma*’ and Siddha Bābā’s ‘*Prārthanāmṛta Taraṅgiṇī*’. Through *śravaṇa kīrtana smaraṇa manana* (hearing, chanting, recollecting and thinking) there will be expertise in the service of the Yuga. A *sādhaka* will be able to experience it when he follows in their footsteps, otherwise not. Siddha (Kṛṣṇadās) Bābā has strung Gaura-līlā together with Rādhā-Kṛṣṇa-līlā in a very astonishing manner, thus making it suitable for *smaraṇa*. Beside that he compiled a huge book for meditation called *Bhāvanā Sāra Sangraha*. Why did he compile it? All the pastimes are kept in it. He showed us that by taking shelter of the words of the great souls the *sādhaka* can relish this within the heart. From this we can understand expertise in service to the full Mahābhāva and Rasarāja. We should covet this qualification. By studying these books we will gain devotion to Their lotus feet. Thus one will attain their satisfaction. All will be revealed by their grace. Śrīpāda has revealed his aspiration in his *Manah Śikṣā* (3):

*yadiccher āvāsāṁ vrajabhūvi sarāgaṁ prati janur
yuva dvandvaṁ tac cet paricaritum ārād abhilaṣeḥ
svarūpaṁ śrī rūpaṁ saḡaṇam iha tasyāgrajam api
sphutaṁ premnā nityaṁ smara nama tadā tvam śṛṇu manah*

“O brother mind! I know what you want and how you can get it. You want to live in Vraja. You want to serve Rādhā and Mādhava. I tell you how to get it: If you want to live in Vraja birth after birth and *yuva dvandvaṁ tac cet paricaritum ārād abhilaṣeḥ*, serve the youthful pair there swiftly (*ārāt*) then *svarūpaṁ śrī rūpaṁ saḡaṇam iha tasyāgrajam api* always remember Svarūpa Gosvāmī, Śrī Rūpa Gosvāmī, his elder brother Sanātana Gosvāmīpāda and his group, with a special heart’s love (*sphutaṁ premnā*) and offer obeisances at their lotus feet.”

He has written this verse himself, so he did not mention himself. [Hence it is said by others:]

*rūpa raghunātha pada hobe ākuti;
kobe hām bujhabo sei jugala priti*

“When will I be eager for the lotusfeet of Rūpa and Raghunatha Das Gosvāmī, so that I can understand the love of the Yugala (Rādhā-Kṛṣṇa)?”

What means the word *ākuti*? Intense *ākuti* for the Lord is *prema*. Ṭhākura Mahāśaya says: “I want to be *unmukha* or favorable to the lotusfeet of Rūpa and Raghunātha, for they are showing us this thing. They are after all Vraja’s *mañjarīs*.”

Now Śrī Dāsa Gosvāmīpāda’s heart and mind have gone to the kingdom of *līlā* again. In a transcendental vision he sees that Rādhārāṇī and Govinda are brought to Madana Sukhada Kunja, where he/she has made a bed, where he lays the Divine Couple to rest. Here *kinkari* Rūpa and Tulasī witness a wonderful pastime. There is no one else there. The *sakbīs* are also absent in the *kuñja*. Through the holes of the *kunja* Tulasī beholds the *yugal vilāsa*. When the Yugal see the wonderful bed that *kinkari* Tulasī has made for Them there They get the desire for a special pastime. There is no solitary place of enjoyment like Rādhākunḍa. Then there is Madana Sukhada Kunja (even more special), and on top of that is the wonderful bed made by *kinkari* Tulasī. So they become absorbed in Their transcendental pastimes, that are also called *prema vilāsa vivarta*. What is so special in that? What is called *vilāsa*? Why should we be shy to think of this? There are the gradual steps of practise, like hearing and chanting these pastimes. Then there is *sankīrtana* (congregational chanting of the holy name of the Lord). All this must be done first. All this is called *anarpita carim cirat*, the great gift of Śrī Caitanya Mahāprabhu. Some may think that Rādhā and Mādhava are perhaps mundane lovers. One approach to understanding is *tattva* and the other one is *rasa*. If in sugar or cream one *nim* leaf is put the taste is spoiled. The relish is not in the form or appearance, but in the ingredient. Mahāprabhu wanted

to hear the *vilāsa mabattva* (the greatness of Rādhā-Kṛṣṇa’s pastimes) from Rāmānanda Rāy. Why is the word *mabattva* used here? When Mahāprabhu heard the glories of Rādhā-Kṛṣṇa’s love from Rāmānanda Rāy, He said:

*prabhu kobe jānilo ei rādhā kṛṣṇa prema tattva;
śunite cāhiye tāra vilāsa mabattva*

(*Caitanya Caritāmṛta, Madhya-līlā 8.186*)

“Thus I learned the truth about the love of Rādhā and Kṛṣṇa; now I wish to hear about the greatness of Their pastimes of enjoyment.”

There is an enormous glory here. The *bhāgavata paramahamsas* meditate on this. Behold the Lord’s *bbakta vatsalya* and the *bbaktas’ prema*. In His childhood Kṛṣṇa is bound and reared by His mother Yaśodā – how blissful! Just behold the Lord’s affection for His devotees! He is beside Himself of ecstasy! Kṛṣṇa plays with His friends, who climb on His shoulders and offer Him fruits they have already partly eaten. Here we can see how the Lord is subdued by the love of His devotees, who serve Him like that. The summit is the *mahābbhāva sevā* of the Vraja-sundaris and Kṛṣṇa’s subsequent subjugation to that. This is not a wordly thing, but the topmost spiritual event, the summit of divine love. Here we see the summit of the Lord’s loving subjugation. Rāma Rāya speaks of this *mabattva* –

*prabbo! rāy kobe kṛṣṇa bon dbīra lalita;
niravadbi kama kṛiḍā kore tāhār sabita.
rātri dina kuñja kṛiḍā kore rādhār saṅge;
kaiśor boyos saphal koilo kṛiḍā range.*

(*Caitanya Caritāmṛta, Madhya-līlā 8.187, 189*)

“Kṛṣṇa is called Dhira Lalita, for He always engages in lusty affairs with Rādhā. He plays with Her day and night in the *kunjas*, thus He makes His adolescence a success.”

This is called *mabattva*. He who is the Supreme Lord, the source and shelter of everything and everyone, who is worshipped for ages and ages by the greatest sages and mystics who covet even a speck of His footdust, the Original Personality of Godhead, Who is self-satisfied and self-delighted, is thus engaged day and night by His sweethearts in *vilāsa*. *rātri dina kunja kṛīḍā kore rādhār sange; kaiśor boyos saphal koilo kṛīḍā range*. (He plays with Her day and night in the *kunjas*, thus He makes His adolescence a success). *prabhu kobe eho boy āge kobo āra*, The Lord said: “That is alright. Tell Me more.” *rāy kobe ihā boi buddhi gati nāhi āra* – “Rāmānanda Rāy said: My intelligence does not go beyond this.” How much had he revealed about the *vilāsa mabattva* of Rādhā Mādhava and of the Lord’s subjugation to His devotees, who love Him the most, but still the Lord asked on. Rāmānanda Rāy said: “Prabhu, my intelligence does not reach any further. *accha*, in that case all that is left for me is to sing You a song of mine, so that You can see for Yourself.” *eto kobi āpan kṛta gīta eka gāilo; śuni preme prabhu svabaste tāra mukha ācchādīlo (CC)* “Saying this, he sang a selfmade song, but the Lord covered over his mouth with His own hand.”

You see, the Lord Kṛṣṇa and His *śakti* Rādhā are in principle one. Listen I will tell you - *rādhā kṛṣṇa eka ātmā dui deba dhari* - Rādhā and Kṛṣṇa are one soul in two bodies. That is, from beginningless time. The energy and the energetic are divided in two bodies for always to relish Each other’s flavours. *anyonya vilaser rasa asvādana kori*. Therefore in truth You are One, but for the sake of relishing *rasa* you have become two? When Their minds are turned outwards They feel that They are two - Rādhā and Kṛṣṇa, but when Their minds become *antarmukhī* (turned inwards) towards *vilāsa*, then these two *antarmukhī* minds become one. This is the pure *siddhānta* of the Gosvāmīs. When *pranaya* becomes intense, then mind and intelli-

gence become one, and a sweet meeting takes place. The bodies are two. Then Rāmānanda Rāy sings:

*pabilabi rāga nayana bhaṅga bbelo
anudina bāṛhalo - avadbi nā gelo
nā so ramana nā hām ramanī
dubu mana manobbava peśala jāni*

(*Caitanya Caritāmṛta, Madhya-līlā 8.194*)

“First our attachment was expressed through our eyes. It increased every day, without end. He is not the male lover, nor am I the female lover - Cupid has pressed their minds together - merged them.”

In the *Bhāgavata's Rāsa-līlā* the *gopīs* came running towards Gopinātha. One more thing we must say about this. The Vedas say *tat tvam asi* - you are *brahman*. In *līlā* this oneness means the oneness in heart and purpose of the Lord and His devotees. In the *Bhāgavata Śuka Muni* described the *Rāsa-līlā*, which took place one autumn night. Not eternal, just the first meeting. What more happened? There's no way to find out from the pages of the *Bhāgavata*, so Śrī Jīva Gosvāmī elaborates on this in his *Gopāla Campūḥ* [*Pūrva Ch.33*]: After that They met in a lonely place, spoke *rasika* subjects with Each other, exchanged loving feelings with Each other, had all kinds of loving dalliances with Each other. Finally as the pastimes proceeded They became so absorbed in Their pastimes that They considered night to be day, day to be night, the outside to be home, home to be the outside, winter to be summer and summer to be winter, and finally the hero to be the heroine and the heroine to be the hero. Then Śrī Gosvāmīpāda said that this loving exchange was taking place between Kṛṣṇa and all the *gopīs*, but Rādhā's *prema* had attained such an inconceivable stage because She is endowed with full *mahābhāva*. Now such a pastime is taking place.

Śrī Śrī Rādhā Mādhava relish the sweet pastime of reclining. In many pastimes there is purposeful reversal of roles. It is seen in many places, but this is not always called *prema vilāsa vivarta*. When, however, They become so absorbed their minds become one and then it is *nā so ramana nā bām ramanī dubu mana manobbava peśala jāni* [He is not the hero and I am not the heroine, our minds were merged by Cupid]. This is the *svarūpa lakṣaṇa* (intrinsic characteristic) *nā so ramana nā bām ramanī* [He is not the hero and I am not the heroine], this is the *kārya* (symptom). Rūpa and Tulasī see the *kunja*-pastimes - how wonderful is their fortune!

*rādhā nāgara keli sāgara nimagnāli dṛṣāni yat sukham
na tal leśa lavāyate bhāgavataḥ sarvo'pi saukhyotsavaḥ*

(*Vṛndāvana Mahimāmṛta*)

They who have seen it will recognise it. There are many festivals of bliss in the Kingdom of Godly love, but they can only be a drop compared to the boundless ocean of bliss of those who relish Rādhā Mādhava's sweet pastimes with their eyes through the holes of the *kunja*. What a great thing Mahāprabhu has given. It is His *anarpita cari*, unprecedented gift. If a person of Kali is deprived of this, then there can be no greater deprivation. It is found in the words of the Gosvāmīs.

After their loving pastimes the Yugala reclines on the special bed. Rūpa and Tulasī know that the time for their service has come. They enter into the *kunja*. How are the *yugala* reclining? The pastimes for which the bed has been made, have taken place. Now They have *rasālasa* (*rasika* transcendental rest). Goṣṭhendranandana keeps His head on the pillow which Tulasī has made of flowers and Rādhārāṇī uses Kṛṣṇa's left elbow as pillow. *goṣṭhendra-nandana bhujārpita mastakāyāḥ*. How sweetly She has *rasika* talks with Goṣṭhendranandana while keeping Her head on His arm. Rūpa and Tulasī enter the *kunja*, and although Śrī Rūpa has the service of Rādhārāṇī's lotus feet she asks Tulasī:

“What service will you render? I will massage Govinda’s lotus feet and you can take Śrī Rādhā’s.” What a wonderful mood. How pure and free from desire is this *prema*, which makes one give one’s own beloved to another. That is selfless devotion. The *kinkarīs* show the limit of freedom from desires. The *ācāryas* have mentioned that clearly. Everyone is more or less after his own happiness, especially in this *rasa*. Full selflessness cannot be found outside the realm of *mahā bhāva*.

Govinda fought Rukmi to kidnap Rukmiṇī, taking her along on a chariot. He was a prince and she a princess, he fought for his sister. Govinda said: “Aha, we’ve fought so much, let go now!” The commentators say this is the love of Dvārakā. It is a difficult thing, not easy. They (the Queens) could not get it (the mood of Vraja), let alone an ordinary living being.

By obeying (the Gosvāmīs) this (the mood of Vraja) can be accomplished. Without mercy no one can understand this. The Gosvāmīs say that their (Vrajavāsīs’) selfless love is to be followed, otherwise this cannot be accomplished. Even the goddess of fortune could not get it, although she worshipped like anything, it is proven in the Bhāgavata - *nāyam śrīyo’ṅga u nitānta rateḥ prasāda svar yoṣitam nalina gandha rucam kuto’nyāḥ*. (SB 10.47.60) If the goddess of fortune could not get this, although she worshipped, then what to speak of others? Why then did the Śrutis get it after worshipping? Although the sages of the Daṇḍaka forest were *jīvas* and *sādhakas*, why did they get it? Compare them with each other. The difference is that Kamalā did not follow (the inhabitants of) Vraja. She wanted to see Vrajendranandana independently, but could not get it because she could not give up her awareness of Kṛṣṇa’s majesty.

aiśvarya jñāne nā pāy vraje vrajendra nandana

“Kṛṣṇa, the son of Nanda, cannot be had with awareness of His majesty.”

rāga mārge vraje svayam bhagavan pāy

“But through *rāgānugā bhakti* one gets the original Lord in Vraja.”

vidbi bhaktye pārśada debe vaikuṅṭhe jāy

“Through *vidbi bhakti* one goes to Vaikuntha in a body of a companion of Viṣṇu.”

(*Caitanya Caritāmṛta*)

“Don’t go to Vaikuṅṭha! What are you doing here? Go to your own place!” She says: “I will go (to Vraja).” Even now she is sitting there, performing penances. Why does she say that? Because her mind was attracted to Govinda’s sweetness. She can understand that she will not get it and that it is impossible for her to give up her awareness of majesty. Therefore from there she loves this place. She stays in Vṛndāvana without food or shelter, what *ānanda*. The *mahājanas* say that in one manifestation Kamalā Devī remains in Vṛndāvana performing penances, without ever attaining Kṛṣṇa due to a lack of allegiance to (the mood of) Vraja. On the other hand, she can also not give up such a luscious thing. In the Padma Purāṇa there is another manifestation of Kamalā who came to Vṛndāvana and got attracted to Vrajendranandana, saying: “I want to enjoy with You. I am Vaikuṅṭha’s Kamalā.” Govinda said: “This is impossible in all respects. You cannot attain that.” Then she prayed: “Accha, then please grant me this prayer that you will give me any kind of place you would give to a ladylove.” Kṛṣṇa replied: “Accha, thik. Stay here in the form of a golden stripe on My left chest.”

What does this show us? That if we want to worship Vrajendranandana (Kṛṣṇa in Vraja) while keeping an awareness of His majesty, we cannot find relish. Rather, savour diminishes. *svādhina bhartykā* Śrī Rādhārāṇī places Her feet before Govinda and orders Him to anoint them with footlac. Rādhārāṇī says: “Why do You delay? If My *sakhīs* see me like this they will joke about me, so hurry

up.” Next to Rādhārāṇī sits another *kinkarī*, who hands Kṛṣṇa a brush to paint lac on Her feet. Seeing the extraordinary beauty of Her feet He is captivated –

*svarṇa rekhā rūpe, lakṣmī virāje,
ujjvala bukerā bāsi,
tābhāre āvarī, yāvaka maṇḍala,
garaver more hāsi.*

“In the form of the golden line, Lakṣmī is there on His shimmering chest, which is also covered by circles of footlac.” What does She say? “Are You here? Stay here. If You stay here, You will understand that You have to cover Me (My feet). You will stay here also after covering Me with the lac.” – *tābhāre āvarī, yāvaka maṇḍala, garaver more hāsi.*

This is allegiance to the mood of Vraja. But you see the sages of the Daṇḍaka forest also attained this by following them, as did the Personified Vedas. This allegiance accomplishes the flavours. We eagerly long for following Rūpa and Raghunātha.

*sevā sādhaba rūpena siddha rūpena cātra bi;
tad bhāva lipsunā kārya vrajalokānūsārataḥ*

(Bhakti-rasāmṛta-sindhu, 1.2.295)

One attains it by following the people of Vraja. By their grace a *sādhaba* can have transcendental visions as a result of *smaraṇa*. One should not imitate (*anukaraṇa*, as opposed to *anusaraṇa*, or allegiance). The commentators ask: “Who are the people of Vraja? Externally that is through the process of hearing and chanting. In this realm the Vraja-people are Rūpa and Raghunātha. How they did *bbajana*, lived in a renounced way, gave the perfect example, drowned in an ocean of *dbhruvānusmṛti* (fixed meditation) without ever giving up the regulative principles – *raghunāther niyam yeno pāṣānere rekhā (Caitanya Caritāmṛta).*

Raghunātha's strict adherence to the regulative principles were like the lines carved in a stone (that cannot be wiped out). He offered a thousand *danḍavats* to the Vaiṣṇavas, even when he could not stand up anymore. Everyone praised him: "Mahāśaya, you are a *mahā siddha* and yet you are doing all this *sādhana*." He did not say anything to this. They said: "How fortunate you are, you are giving this example." *anukūla hoile praśamsaye bār bār; dekhe bhajanāgraha deve-o camatkāra* (Bhakti Ratnākara) "The devotees praised him again and again, indeed even the demigods were astonished to see his eagerness in doing *bhajana*." Such *sādhana* will nourish the relish of the process of hearing and chanting and vice versa. One may ask: "How can you do *smaraṇa* while chanting the holy name?" Sanātana Gosvāmī said: "There is no contradiction here. Two or three practises yield one relish. They nourish each other. *sankīrtana* nourishes the relish of *līlā smaraṇa* and *smaraṇa* nourishes the relish of *nāma*. (Bṛhad Bhāgavatāmṛta 2.3.153) When the mind is pure it will not give up *nāma kīrtana*, and when *nāma kīrtana* stays there will always be *smaraṇa*. Thus the external body engages in *kīrtana* and the mind engages in meditating on the *siddha*-body. Therefore the Vraja-people mentioned (in the above Bhakti Rasāmṛta Sindhu-śloka) are Rūpa and Raghunātha. They must be followed in the *sādhaka* body. And in the *siddha deha* Rūpa Manjarī and Tulasī Mañjarī are to be followed.

Śrī Rūpa Manjarī gives her service. All the *kinkarīs* are the embodiments of love. When *prasād* is being taken, first Govinda and His friends take, then Rādhā, then Her *sakbīs*, and then the *kinkarīs*, what *ānanda!* They feed each other, giving each other the sweetest items (see Govinda Lilāmṛta 20.75) That is the kingdom of *prema*. This is the summit of pure love. Even the *sakbīs* don't have such pure love. *tad bhāvecchātmikā prīti* is shown in the *krama līlā* (*prakaṣṭ līlā*) when Rādhā and Kṛṣṇa first meet. The *sakbīs* then want to establish the meeting of Rādhā and Kṛṣṇa. They (the *manjarīs*) are also *sakbīs*. There are five kinds of *sakbīs*: *sakbī*, *priya sakbī*, *prāṇa sakbī*, *nitya sakbī* and *parama preṣṭha sakbī*. Manjarīs are *nitya sakbīs* or *prāṇa sakbīs*. *rādhā snehādbikā*. They have given up even the *sakbīs'* desire to be with

Kṛṣṇa. Rādhārāṇī may sometimes feel like keeping them alone with Govinda. “How happy they will be to be together alone.” But the more *prema* there is the more devotion. This is the nature of *prema*. Rādhā is not satisfied and thinks: “Aha, Lalitā and Viśākhā are not less than Me – they should also render some service then I will be happy.” The *sakḥīs* enjoy with Kṛṣṇa, but want to make Kṛṣṇa enjoy with Rādhārāṇī also. The *kinkarīs* are not like that, even if Rādhārāṇī wants them to. Doesn’t everybody want Rādhā-Kṛṣṇa’s happiness? So when Rādhārāṇī thinks: “I alone am giving so much joy to My man with My love, they should also all get that opportunity to serve. The *kinkarīs* can also do that.”

Śrī Viśvanātha Cakravartipāda has written, though, that the edges of the footnails of Śrī Rūpa Mañjarī and other *kinkarīs* defeat the splendor of the lightning, and therefore each *mañjarī* is qualified to be a Yūtheśvarī, but they have full taste for the service of Śrī Rādhā. The question was difficult, the answer beautiful. The *sakḥīs* think: “If Rādhā wants, we will meet with Kṛṣṇa”, but it is not Rādhā’s desire that the *mañjarīs* meet with Him, She keeps them separate, “they are Mine”, and She considers the *sakḥīs* another class. Śrī Rūpa Gosvāmīpāda describes how Rādhārāṇī engages one *sakḥī* in sending Maṇi Mañjarī to be enjoyed by Kṛṣṇa: “Rādhā has sent me to tell you: Why should you be a maidservant? Why don’t you become a *sakḥī*? You will experience the *rasa* of meeting Kṛṣṇa just like them. Everybody wants that. You will attain the *rasa* of Govinda just as you experience the *rasa* of Rādhā.” Maṇi Mañjarī replies: “Sakḥī, listen, I will tell you in short:

*rādhā raṅga lasat tad ujjvala kalā sañcāraṇā prākriyā
cāturyottaram eva sevānam abam govinda samprārthaye
yenāśeṣa vadhū janodbhata manorājya prapañcāvadhau
nautsukyam bhavad aṅga saṅgama rase’py ālambate man manab*

“O Govinda! I only want to serve while You make love with Śrī Rādhā, showing Your erotic dancing arts on the

stage of erotic dancing named Śrī Rādhā! All the girls of Vraja find the limit of perfection on the strength of this service, therefore, O Gokula-candra! My mind is never eager to relish the *rasa* of Your Anaṅga-saṅga (erotic union). Please just engage me in this long-desired service!”

The *sakhī* returned to Rādhā and said: “Rādhē, how pure is the mind of Maṇi Manjarī – I enticed her to go to Kṛṣṇa with so many arguments, but she did not care; her heart is most pure. Because they are so pure they are told to massage Rādhārāṇī’s lotus feet. And Rūpa Manjari herself: *śrī rūpa manjarī karārcita pāda padma goṣṭhendra nandana* She is engaged in massaging the lotusfeet of Śrī Śyāmasundara. As she does so, the Divine Pair constantly chat with Each other until They gradually slip into *rasālasa*, Their eyes close like the petals of a lotus flower in the evening, enveloping the bumblebees of Their pupils. The *kinkari* is absorbed in this vision – aha, how amazing! Here the word *modata* is used- in topmost bliss she proceeds in massaging these feet. This is the summit of bliss. Whence comes this bliss? Ordinary people are absorbed in sense gratification, but those who know the truth know there is higher happiness. This sense gratification is the propellor of millions of births and deaths in great pain and misery. Is this to be called happiness or distress? Hence the hankering for sensual happiness is useless. The *sādhakas* consider this and conclude that this is nothing and take to the path of *jñāna*, considering themselves very pure. The devotees reject even that and seek the bliss of *prema* and devotional service. The summit of *premānanda* is Vraja-*prema*, this is a spotless *siddha bhāva*, beyond the majesty of God. In Vraja there is parental love above fraternal love and amorous love beyond parental love. Within amorous (extra-conjugal) love there is first *nāyika bhāva*, then *sakhī bhāva* and beyond them all *manjari bhāva*. That is the end. In this mood Śrīpāda takes the lotusfeet of his beloved goddess on his chest and gently massages them. Rūpa and Tulāsī – what ecstasy! How much love she has that she gives her own service to Śrī Tulāsī

Mañjarī. This is due to her being *anugata*, a follower, of Rūpa Mañjarī or Gosvāmī. Śrī Jīva Gosvāmī says: “In Vṛndāvana no one equals Rūpa and Sanātana, but there is only one person who, through his great *prema*, has become equal to them, and that is Śrīla Raghunātha Dās Gosvāmī. *yan mitram raghunātha dāsa iti vikhyātaḥ kṣitau rādhikā-kṛṣṇa prema mahārnavormi nivabe ghūrnan sadā divyati.*

Śrī Raghunātha dāsa Gosvāmī, who initially came to Vraja to commit suicide out of separation from Śrīman Mahāprabhu, himself says: “Rūpa Gosvāmīpād has saved my life and given me a place to do *bbajana* on the bank of Rādhākuṇḍa, and on top of that he has given me a friend like Śrī Jīva Gosvāmīpād.” That Śrī Jīva Gosvāmī himself says that Raghunātha dās Gosvāmī is famous as the friend of Śrī Rūpa and Sanātana, because the ocean of his love of Rādhā and Kṛṣṇa is churned by the Mandara mountain. Just as the demigods and the demons churned the ocean of milk with the Mandara mountain, *prema* is attained by churning the ocean of love for Rādhā Kṛṣṇa. Thus it is with the *bbajana* of Śrī Dāsa Gosvāmīpāda. When he read the (Lalīta Mādhava) *nāṭaka* of Rūpa Gosvāmī he became mad of ecstasy and was about to die, so Rūpa Gosvāmī wrote the Dāna Keli Kaumudī to save his life. As a result Dāsa Gosvāmī wrote the one-act Dāna Keli Cintāmaṇī. At the end of this book he prayed –

*ādādānas tṛṇaṁ dantair idam yāce punaḥ punaḥ
śrīmad rūpa padāmbhoja rajo'bhāṁ syāṁ bhava bhava*

“Taking a straw between my teeth I pray to the Lord again and again that I may remain the dust of Śrīla Rūpa Gosvāmī’s lotusfeet, birth after birth!”

At the end of *Mukta Caritra* he prayed:

*ādādānas tṛṇaṁ dantair idam yāce punaḥ punaḥ
śrīmad rūpa padāmbhoja dbūliḥ syāṁ janma janmani*

“Taking a straw between my teeth, I pray thus again and again: “May I become the dust on Śrīmad Rūpa Gosvāmī’s lotus feet, birth after birth.”

How much he suffered separation from Rādhārāṇī, but due to Rūpa and Sanātana’s consolation he remained patient.

*rādhā kṛṣṇa viyoge, śrīpāda chāriḷo sakal bhoge,
sukha rukha anna mātra sāra.
caitanyer viyoge, anna chāri dilo āge,
phal gavya korilo āhār.*

“Śrīla Raghunātha Dāsa Gosvāmī had given up all sense enjoyment out of separation from Rādhā and Kṛṣṇa and ate only dry tasteless food. Then, out of separation from Lord Gaurāṅga, he gave up eating that solid food and ate only fruits and milk.”

*sanātanera adarśane, tāhā chāre sei dine,
kevala koroye jala pāna.
rūpera viccheda yabe, jala chāḍi dilo tabe,
rādhā kṛṣṇa boli rākhe prāna.*

“Then, when Sanātana Gosvāmī left this world, he gave that up also and drank only water. When Rūpa Gosvāmī also left him, he even gave up drinking water and kept himself alive simply by saying the names of Rādhā and Kṛṣṇa.”

He also said out of separation from Rūpa, Sanātana and Svarūpa Dāmodara: Is Girirāja now coming to me as a python to swallow me? The *kuṇḍa* now becoming the gaping mouth of a tiger to swallow me up? By Rūpa and Sanātana’s grace Girirāja and Rādhākuṇḍa were so dearly coveted by him, but now have they become like a

serpent (Girirāja) and its gaping mouth (Rādhākunḍa)? As soon as he sees this *kunḍa* he misses Rūpa and Sanātana so much – *girīndro'jāgarāyate vyaghra tuṅḍāyate kunḍam jīvātu rabitasya me*. This Vra-jamaṇḍala has become completely empty for me. *śunyāyate jagat sar-vam (Śikṣāṣṭakam)* “The whole world is empty to me.” *vyaghra tuṅḍāy-ate kunḍam* – “The *kunḍa* is coming to me like a snake to swallow me!” *girīndro'jāgarāyate*. This is called *bandhu viraba* (separation from a friend). This is not a worldly friendship – this is friendship with millions of hearts. Therefore what a friendship! As it is here, so it is there! What splendour emanates from Śrī Rādhārāṇī's body as She speaks! Hence it is said *be kanaka gauri*. Her golden splendour gushes from Her as She speaks with Kṛṣṇa. Then *prāṇer kiṅkarī* Tulasī who is on the bed massaging Her feet, thinks to herself: “She keeps her feet on the bed—If I get off the bed Her sleep may break.” Therefore she stays on the bed. Then suddenly the vision breaks and Śrīpāda falls on the bank of the *kunḍa*, anxiously praying: *bā kanaka gauri!* Alas! In this Madana Sukhada Kunja you are having such wonderful *rasālāpa!* When will I be so fortunate that I can massage those feet of yours?” Thus Śrīpāda's heart and mind flow along on waves of prayer. In the next verse we will discuss Śrī Dāna Līlā. By Śrīman Mahāprabhu's grace we may gather tomorrow to discuss this.

*Thus ends Śrī Ananta das Mahantaji's pāṭha
on the 72nd verse of Vilāpa Kusumānjali
at Rādhakunḍa on April 7, 1999*

*govardhanādri nikṭe mukuṭena narma
līlā vidagdha śirasām madhusūdanena
dānac chalena bhavatīm avaruddhyamānām
drakṣyāmi kiṁ bbrukuṭi darpita netra-yugmām*

govardhana - Govardhana; *adri* - Hill; *nikṭe* - close by; *mukuṭena* - by the crown; *narma* - joking; *līlā* - play; *vidagdha* - clever; *śirasām* - by the head; *madhusūdanena* - by Madhusūdana; *dānat* - from tax; *chalena* - on the pretext; *bhavatīm* - You; *avaruddhyamānām* - being obstructed; *drakṣyāmi* - I will see; *kiṁ* - whether; *bbrukuṭi* - frowned eyebrows; *darpita* - proudly; *netra* - eyes; *yugmām* - couple.

Madhusūdana is the crestjewel of clever pranksters! One day He obstructs Your path on the pretext of collecting tax from You as You are walking near Govardhana Hill! Will I then see Your proud eyes crowned with frowned eyebrows?

In this 73rd verse of his *Śrī-Śrī Vilāpa Kusumāñjali Stava*, the most worshipable Śrīla Raghunātha dās Gosvāmī, who is one of the six Gosvāmī-ācāryas, who are the most intimate associates of Śrī Kṛṣṇa Caitanya Mahaprabhu, the sanctifier of the Kali age, submits his heart's lamentation at the lotusfeet of his most beloved Śrī Rādhārāṇī, saying:

*govardhanādri nikṭe mukuṭena narma
līlā vidagdha śirasām madhusūdanena;
dānacchalena bhavatīm avaruddhyamānām
drakṣyāmi kiṁ bbrukuṭi darpita netra-yugmām:*

“Madhusūdana is the crestjewel of clever pranksters! One day He obstructs Your path on the pretext of collecting tax from You as You are walking near Govardhana Hill!

Will I then be so fortunate to see Your proud eyes crowned
with frowned eyebrows?”

Śrīpāda Gosvāmī-carāṇa attains a current of *līlā* visions. The *līlā* appears before him like a picture. Just as he relishes the sweetness of the beloved deities’ forms, attributes and pastimes, he similarly relishes the mellows of devotional service alongside. They (the *manjarīs*) are embodiments of the mellows of devotional service. Their *svarūpas* consist of the mellows of devotional service, therefore they are not deprived of this savour. The sweetness and beauty of the mellows of Godhead are not slight. Dārūka fanned Dvārakanātha. The fan fell from his hand. He got stunned by Dvārakanātha’s sweetness. This is a *sāttvika* ecstasy. He could not fan anymore. He did not welcome this ecstasy. Why?

*nijānande yadi bhaktera prema sevānande bādhē;
sei ānandera prati bhaktera hoy mahākrodhe*

(*Caitanya Caritāmṛta, Ādi-līlā, 4.201*)

“If his own ecstasy obstructs the loving service of a devotee, then that devotee is very angry at that ecstasy.”

Ecstasy is the highest goal of life, but when there is paralysis, then the devotee becomes angry. Paralysis will not allow the execution of devotional service, hence there is anger. Vrajanātha is much sweeter even than Dvārakanātha. Here there is pure sweetness due to the love of the Vrajavāsīs. There are four kinds of extraordinary sweetnesses here – the sweetness of His flute, His devotees’ love, His form and His pastimes. And when Govinda is connected with Rādhārāṇī:

*rādhā vadana vilokana vikasita vividha vikāra vibhāgam.
jalaniḍhim iva vidbu maṇḍala darśana taralita tunga tarāngam*

(*Gīta Govinda*)

When He sees Rādhā's face, which is an ocean of beauty, then He blooms up just as the ocean swells up when the full moon rises. This is a manifestation of vast sweetness. And again, when She sees Kṛṣṇa, Rādhā's sweetness is also manifest. *kinkarīs* are able to worship like that. Everything will be forgotten. But despite the absorption in all this sweetness, the *kinkarīs* will perform their service well – just see their attention! This is all Īśvarī's mercy. If She does not bestow Her mercy it cannot be attained.

Govinda has accepted the mood of Rādhā. When He relished this mood in the Gambhīrā, then the joints of His bones became disconnected, or He assumed the shape of a turtle. So much attention for Rādhā — He tolerated it all. And that while Govinda is full absolute transcendental knowledge Himself! He could not tolerate the separation of Rādhā!

And now imagine the devotion of the maidservants of that Rādhā! They serve and at the same time relish Rādhā's sweetness. This is their spotless way of life. The Mahājanas sing: *hari hari āṛ ki emon daśā bobo? chāriyā puruṣa deha, kobe vā prakṛti bobo, dubu ange candana porābo*. (“Hari, Hari! When can I attain such a condition? When will I give up this male body and become a female, to anoint Rādhā Kṛṣṇa's bodies with sandalwood pulp?”) *ṭāniyā bāndbibo curā, nava gunjā bāre berā, nānā phule gānthi dibo hār*. (“I will tie crowns on Their heads, surround them with fresh strings of *gunjā* and hang garlands made of various flowers on Them.”) *pīta vasana ange, porāibo sakhī sange, vadane tāmbūl dibo āṛ. sei na rūpa mādburī, heribo nayān bhoṛi* — (“With the *sakhīs* I will dress Kṛṣṇa in yellow garments and place a pan in His mouth. Will I then fill my eyes with the sweetness of Their forms?”) After *rūpa mādburī* he says *nīlāmbare rāi sājāiyā* (after relishing this I again engage in service) *nava ratna jori āni, bāndbibo vicitra venī, tābe phula mālati gāṅṭhiyā* (“I will collect new, or nine, jewels, to wind in Her wonderful braid and intertwine it with a garland of Malati-jasmines.”) (After rendering this service I again engage in relish:) *se nā rūpa mādburī, heribo nayana bhoṛi, ei kori mane abhilāṣa*. (“I will fill my eyes with Their sweet forms. This is the desire on my mind”) *jaya rūpa sanātana, debo*

more ei dbana, nivedaye narottama dāsa (“All glories to Rūpa and Sanātana! Give me the treasure, prays Narottama dās”) In this way he prays for service and alongside relishes the sweetness.

Now Śrīpād Gosvāmīcaraṇa perceives the Dāna-līlā. How wonderfully full of *rasa* is this pastime! Śrīpāda Raghunātha dāsa Gosvāmīpāda has narrated this in his book Śrī Dāna Keli Cintāmaṇi. Śrī Vasudeva Mahāśaya had a sacrifice held for the welfare of Balarāma and Kṛṣṇa at Govinda Kuṇḍa by Bhāguri Muni. They had it broadcast all over Vraja that any woman who would donate *ghī* for the sacrifice would attain all perfection. All their desires would be fulfilled. The female parrot Sūkṣmadhī told Rādhārāṇī the news, so Rādhārāṇī departed from this Rādhākuṇḍa, fully dressed and decorated in an amazing way. They all carried small golden jugs with *ghī* on their heads, protected by red silken bands. The jugs were filled with fresh *ghī*. Rādhārāṇī, Lalitā, Viśākhā, Citrā, Indulekhā - all the *sakbīs* were there, and Rūpa Mañjarī, Tulasī Mañjarī - all the *manjarīs* were also there. Rādhārāṇī set off towards Govardhana, surrounded by all the *sakbīs* and *manjarīs*. Wherever She looked – *dāna chale bhetibo kānāi* (“I will meet Kānāi on the pretext of offering tax”). So slowly they walked towards Mānasa Gangā’s bank, where they admired the lake’s beauty with blooming lotus flowers on the surface of the water, surrounded by buzzing bumblebees. Seeing the sweetness of Mānasa Ganga Śrī-Śrī Rādhārāṇī remembered Govinda and She became overwhelmed by ecstasy. Meanwhile a male parrot informed Govinda that Śrī Rādhārāṇī and Her *sakbīs* are heading towards Govinda Kuṇḍa to donate *ghī* to the sacrifice. Hearing this, Govinda took His pals like Subala, Ujjvala and Madhumangala along and dressed Himself as a tax collector. At the huge platform known as Śyāma Vedi He erected a toll booth and stood there dressed as a tax collector, playing His flute. When that sweet sound entered Rādhārāṇī’s earholes She was overwhelmed by ecstasy and told Lalitā: *sakbi! tapasyāmaḥ kṣāmodari varayitum venuṣu januḥ* – “I will perform penances.” Lalitā: “We have come here for Kṛṣṇa’s *darśana*! Why should you perform penances?” Rādhā: “Yes, *sakbi* I

will perform penances!” *varayituṁ veṇuṣu januḥ* — “I will become a *veṇu* (bamboo reed).” *vareṇyaṁ manyethā sakbi tad akbilānāṁ sujanuṣāṁ* “I don’t believe that you can take any higher birth than that of a bamboo reed (to make Kṛṣṇa’s flute). Just see! This bamboo relishes Mukunda’s lip nectar to its full satisfaction, day and night!

Accepting this mood of Śrī Rādhā’s, Śrīman Mahāprabhu relished this *rasa* in the Gambhīrā with Svarūpa Dāmodara and Rāmānanda Rāya –

sakbīgaṇa, kobo sab koriyā vicāre!
kon tīrthe kon tapa, kon siddha mantra japa,
ei veṇu koilo janmāntare
beno kṛṣṇādbara sudhā, je koilo amṛta mudhā
jār āśāy gopī dhare prān
ei veṇu ayogyā atī, eke sthāvara puruṣa jāti,
sei sudhā sadā kore pān

“*Sakbis!* Tell Me after due consideration: In which holy water has this flute bathed, what penance did he perform or what *siddha mantra* did he practise, that he can drink the nectar from Kṛṣṇa’s lips, that belittles the nectar of heaven and the mere hope for which keeps the *gopīs* alive? How amazing! He is a man and of the bamboo-species! What penance has he performed that he can constantly drink this nectar?”

yār dbana nā kobe tāre, pān kore balātkāre
pite tāre dākiyā jānāy
dekbo tār tapasyāra phal, dekbo ihār bhāgyabol
ihār ucchiṣṭa mahājane khāy

“Although it is the wealth of the *gopīs* he does not tell (ask) them and drinks it by force. Rather, he challenges them and tells them to come and drink it. Behold the

results of his penances! Behold the power of his good fortune! His remnants are drunk even by the great saints!”

Which saints? This is a *bbāver dr̥ṣṭi* (a vision of ecstasy), a condition or stage of *anurāga*, called (in Ujjvala Nīlamani) ‘the desire to attain birth as an lifeless object, as long as it yields a meeting with the beloved. This is a result of being subdued by each other’s love’.

*mānasa gangā kālindī, bhuvana pāvana nadī
kṛṣṇa yadi tāte koren snān
veṇu jhūṭādhara rasa, boyā lobbe paravaśa
sei sudhā sadā kore pān*

“If Kṛṣṇa bathes in universally purifying rivers like Mānasa Gangā and Yamunā, they always greedily drink His *jhūṭa* (saliva) from the flute.”

That’s quite something for an ordinary piece of bamboo.

*eto nodī babu dūre, vṛkṣa sab tāra tīre,
tap kore para upakārī
nodīr śeṣa rasa pāiyā, mūl dvārā ākarṣiyā,
kene piye bujhite nā pāri*

“What to speak of all these rivers, even the trees on their banks, that perform penances for the benefit of others, drink the remnants of the rivers by sucking their water in through their roots. I cannot understand why they drink it.....”

*nijānkure pulakita, puṣpabhāsyā vikasita
madhu miśe bohe aśru dbāra
veṇu ke māni nija jāti, āryer jeno putra nāti,
vaiṣṇav boile ānanda vikāra*

“Through their knots they show goosebumps of ecstasy, through their flowers they smile and through their honey they shed tears of ecstasy. They consider the flute to be of their own race, just as noblemen become ecstatic when a son or grandson becomes a Vaiṣṇava.”

*veṇura tapa jāni yabe, sei tapa kori tabe,
e ayogyā āmarā yogya nārī
yā nā pāiyā duḥke mari, ayogyā piye sahite nārī
tāhā lāgi tapasyā vicāri*

“If we knew what penance the flute had performed we would do it also. He is after all unqualified (as man and bamboo) while we are qualified women. We die of misery because we do not get this nectar and we cannot tolerate that an unqualified person drinks it instead. For this reason we consider performing penances.”

*eteko pralāpa kori, premāveśe gaurahari
sange loyā svarūpa rāma rāy
kabhu nāce kabhu gāy, bhāvāveśe mūrccā yāy
ei rūpa rātri dina jāy*

“Thus Gaurahari spoke like mad, absorbed in ecstatic love, taking Svarupa Damodar and Ramananda Ray along. Sometimes He danced, sometimes He sang, sometimes He fainted of ecstasy. In this way days and nights passed.”

The *sakbis* say: “Rādhe! You are so tender and You keep this jug upon Your head. Take it off and give it to me.” Rādhārāṇī replies: “No *sakbi*, it is not the jug that is too heavy – Viśākhā has put so many ornaments on Me that I cannot walk (they should be taken off).” (*Dāna-keli-kaumudī*, 58-59) Then one *sakbi* shows Her: “O Rādhe, look at Govinda! He has mounted the Govardhana Hill, illuminating

the whole world with His beautiful blue effulgence. He is an ocean of beauty and sweetness.” Rādhārāṇī has His *darśana* and tells Vṛndā: *prapannaḥ panthānām barir asakṛd asman nayanayor* “Hari has crossed the path of My eyes many times before” *apūrvo’yam pūrvam kvacid api na dṛṣṭo madburimā* “But I have never seen Him in such a wonderful way before—so sweet! You know what I think?” *pratike’pyekasya sphurati mubur aṅgasya sakhi yā śriyas tasyāḥ pātuni lavam api samartbā na dry iyam* “Sakhi! How much can you drink from an ocean of sweetness? I think that the sweetness that each of His limbs reveal can be relished life-long, nay, age after age! Sakhi, I can’t finish it.” (*Dāna-keli-kaumudī*, 71) Such is *anurāga*.

*janama avadbi hām, rūpa nebārinu,
nayana nā tirapita bbelo
lākho lākho yuga, biye biye rākhalum,
tabu biyā juḍano nā gelo*

“I have seen His form ever since I was born, but My eyes never became satisfied. I kept Him in My heart for hundreds of thousands of eras, but still my heart is not soothed.”

*vacana amiyā rasa, anukhana piyalum,
śruti pathe paraśa nā bheli,
koto madbu yāminī, rabbase goyāinu,
nā bujbinu koichana keli*

“I constantly drink the nectar of His words, but it seems that nothing has touched My ears yet! How many vernal nights didn’t I spend with Him, and still I did not understand His pastimes!”

“Come on *sakhi*, lets go. Rādhā has attained the support of the love, beauty and sweetness of Her heart’s lover Kṛṣṇa. She cannot stay

behind anymore.” After taking off Her ornaments She said: “*sakhi* I have pain in my feet. I cannot walk on.” Lalitā said: “Sakhi, you can walk on with pain in your feet, but not with pain in your mind! Come on *sakhi*, we will go on.” Slowly slowly they move on. Govinda has erected a toll booth. How sweet and beautiful is His dress – a flute in His hands, a smile on His mouth, and a glance in His eyes! How the *sakhis* relish the wonderful sweetness and beauty of this Dāni-dress! They walk on – “Come, let’s walk on; what business we have with Him?” But as they proceed Kṛṣṇa stops them and says: “Hey, hey you cowherd girls! Where are you going? Wait! This is a toll booth! You must pay toll here!” The proud girls, however, sway their arms and walk on. “O cowherd girls! Don’t you hear Me? Wait!” Lalitā says: “Sakhi, You have become tired. Let us rest here for a while.” They put their goods down. “Never before in my life have I seen a toll booth in Govardhana.” Subala then says: “You have not heard it? Well, just look now! Here is the toll booth!” Govinda says: “O pal! They have come to our toll booth for the very first time, and according to tradition we must give them a present. Why don’t you give it? Oho, a *pān* is brought on a jewelled tray.” (*Dāna-keli-kaumudī*, 105)

Subala offers the *pān*: “Take one, each of you! This is how we ask tax from those who come here for the first time.” The *gopīs* laugh at each other. They take no risk and whisper to each other. Viśakhā says: “Subala, do you know what they’re saying? They’re saying it is a drug that is meant to make us hand in all our goods.” “Oh, just see, one does good and is treated badly in return. They violate the etiquette and refuse to pay. All right, they are our goods and it is our tax. Give paisa! You must pay tax. Ah rey, I forgot! First you must bow down to the ground to our prince. This prince is a tax collector. Obeisances are offered to the king of tax collectors.” Viśākha says: “Subala, it’s nothing for us to offer *praṇāma* to him. You know why? He is a prince. We can offer one *danḍavat* to Him, but today we will not do it.” “Why?” Campakalatā says: “Because today we are under a vow. (*Dāna-keli-kaumudī*, 87) As long as we don’t

arrive at Govinda Kuṇḍa we are forbidden to offer obeisances unto anyone. The only exception goes for *brāhmaṇas*.” Madhumangala replies: *bhavatu* (let it be), Campakalatā. You’ve spoken well — they are all cowherds. Only I am the *brāhmaṇa* around here, so offer your obeisances unto me. Offer food and donations.” The *sakhis* then laugh and say: “Say, this is not a toll booth, this guy’s a beggar, begging for *paisā*! Give him some *paisā* that he can buy some chick-peas in the bazar in Govardhana and he will be on his way, chewing and chewing.”

What a wonderful joking *rasika* pastime. This gives the highest relish. Govinda says: “Madhumangala! You are ruining My taxation here! You’re reducing our revenues, wherever you go you get us into trouble, so just shut up!” Govinda goes there; the pinnacle of beauty and sweetness goes up to Rādhārāṇī, who stands close to Her girlfriends. Rādhārāṇī is *gāmbhīryavatī*, a grave girl. Standing before the *sakhis* She glances at Him in an amazing way. This glance is called *kila kincita dr̥ṣṭi*. Here (in the *Vilāpa Kusumāñjali* verse 73 under discussion) it is said *dar̥pita bhr̥ūkuṭi netra yugmam* (two eyes and eyebrows frowned out of pride). The *dar̥pa* mentioned here has seven symptoms. *garvābhilāṣa rudita smitāsūya bhaya krudham; saṅkarikarananiḥ bar̥ṣād ucyate kila kincitam* (UN) “A mixture of pride, desire, weeping, smiling, envy, fear and anger arising from joy is called *kila kiñcita*.” In the auspicious invocation of his Dāna Keli Kaumudī, Śrīla Rūpa Gosvāmīpāda writes:

antaḥ smeratayojjvala jalakaṇā vyākīrṇa pakṣmāṅkura
kiñcit pāṭalitāñcala rasikatotsiktā puraḥ kuñcati
ruddhayaḥ pathi mādhavena madhura vyābbugna tārottarā
rādhāyāḥ kila kiñcita stavakiniḥ dr̥ṣṭiḥ śriyāṁi vaḥ kriyāt

“May the sight of Śrī Rādhā’s *kila kiñcita bhāva*, which is like a bouquet, bring good fortune to you! When Mādhava blocked Her way to the Dāna Ghātī, there was a bright smile in Her heart, and Her sweetly curved eyes grew bright

and were filled with tears that were scattered over Her eyelashes. Her eyes grew slightly pinkish, being sprinkled by Kṛṣṇa’s cunning behaviour, but they shrank when Hari came before Her!”

How wonderful is this glance called *kila kincita dṛṣṭi ei bhāva yukta dekhi rādhāsya nayana; sangama hoite kṛṣṇa sukha pāy koṭi guṇa* (When Kṛṣṇa sees Rādhā’s face and eyes in this mood He feels millions of times more happiness than when He directly unites with Her – *Caitanya Caritāmṛta*). Such is Her service. Rādhārāṇī’s *kila kincita dṛṣṭi* is the greatest ingredient of Her service to Kṛṣṇa. It gives Him a greater relish than that of intercourse. What a wonderful relish of *rasa* Govinda gets. How sweet! Attracted to that sweetness He slowly approaches Her, telling Her:

*kibā ihā āilā dūra deśe?
tomāra sahaja rūpa, kāma heri kānde he,
bhuvana bhūlalo o nā veśe*

“Why have You come to this distant place? Seeing Your sweet form, Cupid weeps. It cannot be compared to anything anywhere! Thus the whole world is forgotten.”

*āiso boiso mora kāche, tumi rudre milāo pāche,
āmi vasane koriye manda bāy*

“Come here, otherwise you will sit in the sun and Your tender body will melt like butter. I will fan You with My garment. Come here in the shadow with me.”

Casting a glance at Her feet, He says:

*ei dukhani rāṅgā pāy, tumi kemone hāticho tāy
dekhiyā bāliche mor gāy.*

“How have you come running here with these reddish feet, seeing it I am very upset. I never saw you, am not acquainted. We think that is very bad, how could Your relatives and superiors just send You here?”

*kemon tomāra gurujana, ki sādhe sadhilo dbana,
kene dike pāṭhāilo tomā.
tora nija pati ye, kemone vanchibe se,
pāṭhāiyā cite diyā kṣemā.*

“How could your superiors just send You here for trade?
How will Your husband survive and find peace of mind?”

*bāsi bāsi moḍa mukh, vasane jhāmpicho buk,
dekhiyā hoilo boro dubki.
jñāne dāsete koy, pasāri ye jan boy,
rasāla vacane kore biki.*

“You smile and turn Your face away, covering Your chest with Your cloth, seeing this he becomes very unhappy. Jñāna dāsa says: You purchase the merchants with Your luscious words.”

The *rasāla vacana* (luscious speech) is Rādhā’s. First She says:

*nāgara! ghanāiyā ghanāiyā aiso kāche!
sonāra varaṇa mora, dekhiyā hoile bhora,
bharame paraśa koro pāche
āmarā to kulavati, tumi se rākhāla jāti,
ki kobite kibā kobo vāṇi
vāmanete cānda yeno, dharite koroye mon,
sei dekhi tomāra kābinī
saghane ḍbulāo māthā, śuniyā nā śuno kothā,
pasāri āsicho duṭi bāhu*

*nā bujbiyā koro chala, pāibā tāra pratiphala,
tokhon kathā nā śunibe kebu
śuniyā koboye dānī, śuno śuno vinodinī,
nā pārībe āmāre vañcita
biki nā chādībā tumi, āmi to pathera dānī,
nitai t̥bekibe mora hāte*

“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 Your head, not 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 deeds, 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!” You are passing by to sell things and here is the toll booth, the *adbikārīs* (managers) are all here. In the middle is Lalitā, who says: “You are coming up to Rādhā to touch Her body, and You want to keep Her here for that purpose? I am Bhairavī, let me see if you dare to touch Her!”

*ei mone vane, dāni boiyācho,
chuite rādhāra aṅga
rākbāla boiyā, rāja kumārī saṅge,
kiserā rabhasa raṅga*

“In this mind, in this forest You became the taxcollector just to touch Rādhā’s body! You’re quite bold to touch a princess (like Her), being a mere cowherder!”

What are you doing here? Get out!” “Accha? A cowherd girl is a princess and what am I then, the son of a beggar or so? I am a prince, Vrajendranandana, the prince of Braja, the proprietor of endless beauty and sweetness.” Lalitā said: “Go away and don’t talk to us. We know everything about Your form, attributes, activities and wealth. Get out!” Hence it is said: *narma lilā vidagdha śirasā mukuṭena śrī madbusūdanena*. Why Madhusūdana? *madbu sūdayati iti madbusūdana*. The commentators say that He who killed the Madhu-demon is Madhusūdana. The activities that people in the world perform will result in inauspiciousness. These activities will drag them all to hell. Hence they are called *madbu*. They are not doing *bbajana* or *harināma*. Govinda is so kind to destroy the fruits of their activities, hence He is known as Madhusūdana. But where is the question here of Kṛṣṇa either killing the Madhu demon or destroying the sinful activities of the conditioned souls? Here ‘Madhusūdana’ means that He pierces the lips of Rādhā and the Vrajasundarīs to drink their honey. Hence He is most clever and most expert in relishing luscious pastimes.

Now He tries to extract some of this *narma rasa* (flavour of humour) from Lalitā. “Tell me what you know.” “No I won’t tell you; what’s the use of telling you?” “Tell Me, whatever you know!” Lalitā says: “Don’t get angry, whatever I say. If You are tolerant then whom should You be angry of? You are appearing like a blackbee; You are black like a bee. Other than the blackbee no one is as black as You are. In appearance you are like a blackbee and in quality You are the butter-thief. I heard that you are a thief; You cannot conceal it. You’re a prince, not a king. You’re herding the cows—and where is Your royal throne, do You know? You reside under the branch of a tree and otherwise You’re just wandering around. So why do You keep on stalking us and crying? What are You doing in our vicinity? Get out of here!”

*chuo na chuo na nilāj kānāi
āmarā porera nārī,*

*para puruṣera, pabana paraśe,
sacele sināna kori
govinda dāsera, vacana māno,
nā koro emona ḍbaṅga,
yoi nāgarī, o rase āgari,
korobo tābhāra saṅga*

“O shameless Kānāi! Don’t touch us, don’t touch us, we are other men’s wives! When even the breeze of another man touches us we take bath with our clothes on!” Govinda dāsa says: Heed my words, don’t act like that! Just unite with any heroine who may be an ocean of *rasa!*”

Go, get out, go and enjoy with Padmā, Śaibyā, or Candrāvalī, but don’t stay here! Come on, come on *sakbīs*, we’re going! You, don’t touch us, we are under a vow!” “Look, Lalite, I’m also under a vow!” “What vow are You following? After touching a person like You, one should take a bath. You are impure. What kind of a vow will You follow?” “Look, I am also under a vow: *abalā dvija vasana dānam mahāvratam* “I am under the great vow of giving *dvija vasana* (clothes) to weak *brāhmaṇas*.” Actually that is not the meaning. The inner meaning is *abalā* = women, *dvija* = teeth (twice born, first in the toddler and then in the child) *vasana* = covering, or lips that cover the teeth. So: biting the lips of thousands of *abalā* or women. Lalitā: “Why perform such a vow? What will You accomplish with that?” Rādhārāṇī looks at Lalitā with askance glances. Kṛṣṇa says:

*kṛṣṇa kuṇḍalinaś caṇḍī kṛtari ghaṭṭanayanāyā
phutkṛti kriyayāpyasya bhavitāsi vimohitā*

“O Caṇḍī (hottentpered girl)! There’s no need trying to chase away a black snake (*kṛṣṇa kuṇḍalī*)! When He simply hisses at You, You will be enchanted!

The inner meaning being: When Kṛṣṇa, who wears nice earrings (*kundala*), simply kisses You, You'll be enchanted.” Just as Kṛṣṇa becomes *narma lilā vidagdha śirasā*, expert in joking pastimes, so is Rādhārāṇī. As Śyāma, so Svāminī. So She replies:

*dbarṣaṇe nakula strīṇāṁ bhujarigeṣaḥ kṣamaḥ katbam
yad etā daśanair eṣa daśannāpnoti maṅgalam*

“Oh rey! Where are mongoose-women! Let the snake remember that! The snake may be able to bite everyone else, but what about the mongoose? The snake will bite her, the mongoose woman will bite back and eat the snake up. Give some herb or medicine, the snake has gone. This is how we do it. When we suddenly see a snake in the forest, we immediately bite it and eat it. This is how we chase them all out. Give me this herb, we'll keep it in front of His eyes and He will go blind. Thus we can chase Him out. Hence, O snake, You should remember that we are mongoose women, if You come up to us to bite us we will do the same. *yad etā daśanair eṣa daśann āpnoti maṅgalam* The pun, the relish of *paribāsa rasa*, is: *dbarṣaṇe-na kula strīṇāṁ* Here the syllable *na* from *nakula* is added to *dbarṣaṇe*, making it *dbarṣaṇena* The remaining *kula-strīṇāṁ* becomes ‘housewives’. So hey Bhujangeśa Kṛṣṇa! How will You not be able to *dbarṣana* (rape) us? If You undertake this, we will retaliate!” In this way all these pastimes are filled with a wonderful *rasika* sweetness.

“Pay your tax! Pay Me with the price of youth!” The *sakhis* laugh and say: “Is there now even a tax on youth or what?” Kṛṣṇa: “Yes, at My toll booth such tax is paid.”

Thus Kṛṣṇa speaks about all kinds of wonderful *rasika* payments in the form of the different limbs of Rādhā and the *gopīs*. Such is the wonderful taste of the Dāna pastime. Rādhārāṇī says: “Sakhis, He is saying ‘give, give, give!’ What is there to give for us? [To Kṛṣṇa:] What belongs to You anyway? You are destroying this forest of Mine? Don’t You remember that I was crowned Queen of Vṛndāvana eight years ago?(*Dāna-kelī-kaumudī*, 317)” [The scriptures

say]: *rādhā vṛndāvane vane*, Rādhā is proclaimed as the Queen of Vṛndāvana. Now Rādhārāṇī has been the Queen of Vṛndāvana for eight years or so? Govinda performed His pastimes here (in Vraja) until He was eleven years old. After that He left for there (Mathurā).

ekādaśa-samās tatra gūḍhārciḥ sabalo'vasat:

“Like a covered flame, Kṛṣṇa remained there incognito with Balarāma for eleven years”

(Śrīmad-Bhāgavatam, 3.2.26)

Was Rādhārāṇī therefore crowned at the age of 3 years or so? The commentators say no. Well perhaps for 1 or 2 years, whatever, but remember that if an expert king is crowned we see that the throne is not given to him until he is qualified. *

The *sakḥīs* don't want to hand over their goods. [Kṛṣṇa says:] “Oh, you won't hand it over? Then let Me see how you will escape from Me. Hand it over, let's see what you have!” [*sakḥīs*:] “Just see what You've done- everything is spoiled. We will take it to such a pure and sacred sacrificial arena, but now You've touched it and everything is spoiled. When you touch us we must take a bath.”

In this way He jokes so wonderfully with the *sakḥīs*. In the *Dāna-līlā* Śrī Śrī Rādhā Mādhava relish Each other's sweetness and beauty.

* Of course Rādhārāṇī was not the Queen of Vṛndāvana for 8 years, but according to commentator Viśvanātha Cakravartī such year counting does not work in the eternal unmanifest pastimes. Another suggestion by Śrī Viśvanātha is that Śrī Rādhā makes the point that instead of the cowherd boys charging tax from the girls, it might as well be the other way round. Although She may have been crowned for just 2 or 3 years, Rādhā suggested they should pay tax for at least eight years. To this Vṛndā suggested that Kṛṣṇa might as well sell Himself to Rādhā as tax payment for herding innumerable cows for all these days.

And the *sakhīs* and *manjarīs* relish the sweetness of Their words and eye-gestures and the beauty of Their forms. This is the meditation and the idea. When our Govinda gave His *darśana* to Līlāsuka, He asked him: “What boon do you wish?” Līlāsuka replied:

*yāni tac caritāmṛtāni rasanā lehyāni dbanyātmanāni
ye vā śaiśava cāpala vyatīkarā rādhāvarodbonmukhbāḥ
yā vā bbāvita veṇu gīta gatayo līlā mukhbāmbhorube
dhārā vābikayā vabantu ḥṛdaye tāny eva tāny eva me*

(Śrī Kṛṣṇa Karnāmṛta - 106)

What boon do you wish? He says: *yāni tac caritāmṛtāni rasanā lehyāni dbanyātmanāni* “O Kṛṣṇa! Let Your nectarean pastimes, that are relished by the tongues of the blessed souls, *ye vā śaiśava cāpala vyatīkarā rādhāvarodbonmukhbāḥ* – such as Your naughty childhood games, Your blocking the way of Rādhā (as in the *Dāna-līlā*, and the wonderful flavour of the sweetness of the *kīla kincit bbāva*) and the emotional flute-songs that emanate from Your playful lotuslike mouth, which is so wonderfully sweet then, *dhārā vābikayā vabantu ḥṛdaye* continuously be manifest in my heart.” Doing such *līlā smarana*, carrying the aspiration of Govinda’s vision, the *siddha puruṣas* attain loving attachment to the Lord’s lotus feet, therefore how fortunate the *sādhakas* in this world are if they just want to do *bhajan*, how fortunate they are when they have attained the good fortune of *bhajan* in this world, to which the *siddhas* are so attached. They may say: “Lord, I want Your service – ways give me Your service.” But they don’t say that. They say: “I just want to hear about these pastimes always. When You block Rādhārāṇī’s path, there is Your sweetness. When there is mutual *kīla kincita rasa*. The fortune of relishing this sweet *rasa*.”

In this way there are so many *rasika* discussions. Finally one *kinkarī* whispers in Rādhārāṇī’s ear: “*sakbi Rādhe!* He will not let You go. He is a prince after all, surrounded by all His assistants, therefore

come along and I will take You to a secret place.” Tulasī took Rādhārāṇī to a secret place. The *sakbīs* understood and left. With a blink of the eye the *kinkarī* gave a hint to Govinda. The *sakbās* also discretely left and Śrī Śrī Rādhā Mādhava performed Their wonderful amazing amorous pastimes in the *kunja*. The *kinkarīs* relish the mellows of Rādhā and Kṛṣṇa’s meeting. Suddenly the vision ends and, deprived of its mellow, Śrī Raghunātha dāsa Gosvāmī then prays: “Ha Rādhē! When will I relish the wonderful mellows of Your joking words during the Dāna *līlā* You enjoy with Madhusūdana, the crown jewel of clever pranksters, and above all, when will my eyes relish the beauty of Your crooked eyebrows and Your two proud eyes?” Śrīpāda’s heart flows along on a wave of prayer towards the kingdom of *līlā*. In each verse he relishes this. By Śrīman Mahāprabhu’s grace we will relish the next verse tomorrow.

*Thus ends Śrī Ananta das Mahantaji’s pāṭha
on the 73rd verse of Vilāpa Kusumānjali
at Rādhakuṇḍa on April 8, 1999*

*tava tanuvara gandbāsaṅgi vātena candrā-
 vali kara kṛta malli-keli-talpāc chalena
 madbura-mukhi mukundaṁ kuṇḍatīre milantaṁ
 madbupam iva kadābam vīksya darpaṁ kariṣye*

tava - Your; *tanu* - body; *vara* - excellent; *gandha* - fragrance; *āsaṅgi* - touching; *vātena* - by the wind; *candrāvali* - Candrāvalī; *kara* - hand; *kṛta* - made; *malli* - jasmine; *keli* - play; *talpāt* - from the bed; *chalena* - by trick; *madbura* - sweet; *mukhi* - face; *mukundaṁ* - Mukunda; *kuṇḍa* - the lake; *tīre* - on the shore; *milantaṁ* - meeting; *madbupam* - a bee; *iva* - just like; *kadā* - when; *abam* - I; *vīksya* - see; *darpaṁ* - proud; *kariṣye* - I will do.

O Madhura-mukhi (sweet-faced girl)! When the wind carries Your excellent bodily fragrance to Candrāvalī's hand-made playbed, where Mukunda enjoys with her, Kṛṣṇa finds a clever excuse to meet You on the shore of Your lake (Rādhākuṇḍa), like a bumblebee leaving an inferior flower. When will I proudly witness this?

In this 74th verse of his *Śrī-Śrī Vilāpa Kusumāñjali Stotra*, Śrīla Raghunātha dās Gosvāmī, who is one of the six Gosvāmī-ācāryas, who are the most intimate associates of Śrī Kṛṣṇa Caitanya Mahāprabhu, the sanctifier of the Kālī age, submits his heart's lamentation at the lotusfeet of his most beloved Śrī Rādhārāṇī, saying:

*tava tanuvara gandbāsaṅgi vātena candrāvali
 kara kṛta malli keli talpācchalena;
 madburamukhi mukundaṁ kuṇḍatīre milantaṁ
 madbupam iva kadābam vīksya darpaṁ kariṣye*

“O sweet faced Śrī Rādhike! *tava tanuvara gandbāsaṅgi vātena candrāvali kara kṛta malli kelitalpācchalena*. Śrī Mukunda notices the exquisite fra-

grance that accompanies Your body, and that is carried by Your body through His nostrils. *candrāvali kara kṛta malli kelitalpāt*. Candrāvali had made a play bed within her bower with Malli flowers and Mukunda honours it with a visit. Just then the fragrance of Your body enters into His nostrils. *chalena*, it is a pretext. And *madhupam iva kuṇḍatīre milantam* (He meets You on the bank of Rādhākunḍa like a bee) Why like a bee? A bee drinks honey from one flower after the other, seeking the scent of lotusflowers. Then He gives up all other flowers and seeks this one lotus flower. Similarly Mukunda is giving up this Candrāvali to meet You on the bank of Your *kuṇḍa*. Then *abam mukundam vikṣya kadā darpaṁ kariṣye* I will become very proud to see Mukunda seeking You out immediately upon smelling Your bodily fragrance. When will I be that fortunate?"

In the previous Vilāpa Śrīpāda Raghunātha dāsa Gosvāmīcaraṇa perceived the Dāna-pastime at the base of Mount Govardhana. This wonderfully sweet pastime there is an enormous mutual relish of *paribāsa rasa*, the transcendental flavour of humour. Then the transcendental vision of this pastime subsides, and he weeps again, pleading to see this pastime again. In this way Īśvarī shows Herself once and then hides Herself. Thus Īśvarī plays hide-and-seek with Her dear maidservant. The ocean of *prema* is just like an ordinary ocean, that can bring the human body on the shore with a single wave, and with a reverse wave pulls it back into the water. Each wave pulls Śrīpāda Raghunātha dāsa Gosvāmī's mind and consciousness to the shore through a transcendental vision, and he perceives transcendental pastimes, which he relishes as if they are directly perceived. Then again the transcendental vision subsides and this ocean of *prema* again pulls Śrīpāda Raghunātha dāsa Gosvāmī's heart back into the huge ocean of *viraba*. In this way a wonderful relish of meeting and separation goes on and on. When does he pray? When the vision subsides. Whatever pastime he perceives and whatever opportunity for service he gets, for that service he submits his prayers. Then, when the vision subsides, he resumes his *sādhaka*-condition. Therefore within each of his lamentations there is enormous ea-

gerness, anxiety, humility, and burning separation. On the strength of the great anxiety and eagerness in the heart of Gosvāmīpāda his prayers have become so sweet. Not only sweet to hear, the hard hearts of those who hear these very anxious and eager lamentations will melt and be purified. They will become interested in relishing the sweetness of the Lord. This is called the *phala śruti* or resultant benediction. There is a certain sequence in this. When these great and powerful words are heard they purify the heart. When the heart is somewhat purified, devotional happiness will become automatically manifest. The heart is then purified by the process of hearing and chanting. The more the heart is cleansed the more this increases. When these pastimes are manifest within the heart along with their transcendental mellows, a strong urge awakens within the heart of the practitioner.

Śrī Jīva Gosvāmī gives the example (in *Bhakti Sandarbha*) of lusty or greedy men. It is natural for them to love women and money. You love your wife and children, no one has to tell you that you need money, you are naturally after it. Similarly the devotion of the practitioner with items such as recollection and meditation, takes place naturally. When this is natural, then the heart also naturally melts. Gradually and slowly it will take the practitioner's heart to the stage of *rati*. The heart then has an enormous craving for relishing the sweetness of the Lord. Therefore the hearing and chanting of this topic is the most coveted subject for the practitioner. This *phalaśruti* is so wonderful, that the *mahājanas* say: *rasika bhakata sange, rohibo piriti range, vrajapuri vasati koriyā* – “I will live in Vraja with great love, in the company of the *rasika* devotees.” These luscious topics are relished in the company of the devotees and by living in Vraja. Śrīmad Rūpa Gosvāmīpāda has given the essential instruction –

*tan nāma rūpa caritādi sukīrtanānu-
smṛtyoḥ krameṇa rasanā manasī niyojya
tiṣṭhan vraje tad anurāgi janānuḡāmī
kālam nayed akhīlam ity upadeśa sāram*

“All one’s time should be spend gradually engaging the tongue and the mind in nicely glorifying and recollecting the holy names, forms and attributes of Kṛṣṇa, living in Vraja in submission to the people (devotees) who are attached to Him. This is the essential and final instruction from all Vaiṣṇava scriptures.”

(*Upadeśāmṛta* 8)

Note that there is a difference between *kīrtana* and *sukīrtana*. Now what is *sukīrtana*? When there is taste available in *nāma kīrtana*, and *nāma kīrtana* is performed along with *līlā smaraṇa*, then this is called *sukīrtana*. What happens after such *sukīrtana*? Constant recollection of transcendental pastimes and attributes. Hence the word *anusmṛtya*. The tongue is engaged in the nice glorification of the holy name and the mind is engaged in constantly recollecting the pastimes of the Lord. If someone claims: “That is not possible. Is such constant chanting and recollection possible for people like us?” Hence he gives the solution by saying *tiṣṭhan vraje*: You should reside in Vraja. And *tat anurāgi janānugāmī kālāni nayed*. The people who live there are attached to Kṛṣṇa, *svajātīya* (like-minded) and *svatovara* (more advanced than one self), in the company of such attracted people one must relish the flavours of these transcendental pastimes. One must follow in their footsteps. *tat anurāgi janānugāmī kālāni nayed*: In their company one must spend one’s time. *ity akhila upadeśa sāram*. This is the essence of all devotional instructions. Therefore this subject is so relishable. Thus the Gosvāmīs say: “Who does not want this?”

Mahāprabhu, who is Govinda Himself, relished *rādhā bhāva*. When His famous discussion with Rāmānanda Rāya came to an end, Mahāprabhu took leave of him. Rāmānanda humbly told Him: “Prabhu, what mercy You bestowed by giving Your *darśana*! Therefore by accepting a fallen man on Your own strenght You have made my mind more pure, from the day we met.” Then the Lord

raised His eyes and said: “Rāma Rāya, you want Me simply for the duration of My *darśana*, but I want you for the rest of My life. I will not leave you here.”

*tumi āmi nilācale robibo ek sange;
sukhe kātāibo kāla kṛṣṇa koṭhā range*

“You and I will stay together in Puri and we will blissfully spend our days speaking about Kṛṣṇa.”

Rāma Rāya revealed the truths of Rādhā on the order of the Lord, so King Pratāparudra said: “You are so fortunate to have received the Lord’s grace, which I myself have not attained, so go and serve His lotusfeet without any worry.” “I will lose income if I do so.” “I will give you everything. You don’t worry about money at all, go and serve the Lord’s feet.” At night as the whole world reclines, in the grave Gambhīrā the Lord’s anguish of separation grows. In the day the Lord could direct His attention to other topics, but at night the anguish of separation would increase. Then Rāmānanda’s *kṛṣṇa kothā* and Svarūpa’s songs would carry the Lord through these nights of separation. So if even Mahāprabhu coveted this topic, then that is an example to everyone. These topics are to be discussed amongst *rasika* devotees, while living in Vraja. This is the most coveted topic. The Gosvāmīs were extraordinary *rasikas*, that distributed the *rasa* they carried within their hearts. Therefore why would *rasika bhaktas* not attain this, and fail to advance? It must be relished in the company of advanced *rasika* devotees. They are extraordinary *rasikas*, that have descended along with Śrīman Mahāprabhu to bless the world with this topic.

Weeping and weeping Śrīpāda’s heart is going to yet another sweet pastime-vision. Rādhā is going on *abbisāra*. Rādhā had left for *abbisāra* before Kṛṣṇa. The maidservant had taken her along on *abbisāra* towards the trysting-bower. In this pastime it is a full moon night, in which the whole world is illuminated by moonlight. In

this environment Śrī Tulasī Mañjarī takes Rādhikā along on *abhisāra* towards the trysting bower. The Mahājanas sing:

*ki kobobo rai ko hari anurāga?
niravadbi mānasa manobbava jāga*

“What can I say about Rādhā’s passionate attachment to Hari? Cupid (*manobbava*) constantly awakens within Her mind.”

This *manobbava* is equal to Her *mādana mahā bhāva*. Through this *madana rasa* She experiences an amazing great hankering for Kṛṣṇa. This is Her *manobbava* (transcendental lust) here.

*sabhaje rucira tanu sāji koto bhāti;
abbisaru śārada pūṇamika rāti*

“Her naturally attractive body is made up in so many ways. Thus She goes out on the full moon night in autumn.”

Behold Her make-up! Her body shimmers with light. How lustrous!

*dhavala vasana tanu - candana pūra;
aruṇa adbare dbaru viśada kapūr*

“Her body is draped in white garments and anointed with sandalwood paste, showing Her luster all through Her dress. Her brightly red lips are anointed with camphor lipstick.”

*kairave jhāmpalo karatala kānti;
malayaja candana balayako pānti*

“She takes a white lotus in the hand and anoints Her bangles with sandalpaste.”

“A necklace of pearls hangs around Her neck.”

When Rādhārāṇī thus enters into the moonlit environment, the Mahājanas say that it is as if She merges with –

*cāndaki kaumudī tanu nabe cīn;
yaichana kṣīra nīra nabe bbin*

“You can not notice Her body within the moonlight, just as one cannot notice water merging with milk.”

So She is going on *abbisāra* and arrives at the trysting bower, where She sees that Her hero has not yet come. First She was an *abbisārikā* and now She becomes a *vāsaka sajjikā*. What means *vāsaka sajjikā*? This is the condition of a woman who is waiting for her lover to come to the appointed place, while the appointed time has not yet expired. Then She has made herself up nicely and engages in decorating the bower.

*sva vāsaka vaśāt kānte sameśyati nijam vapuḥ.
ceṣṭā cāsyāḥ smara krīḍā sañkalpo vartma vikṣaṇam;
sakkī vinoda vārtā ca mubur dūtīkṣaṇādayaḥ*

(Ujjvala Nīlamanī)

“How does she act? She is hoping to make love with her lover and looks out for him to come. She discusses delightful topics with her friends and constantly looks out for her girl-messengers, that will take him along.”

And then, when the appointed time expires, she becomes *utkañṭhitā*. What are her activities? What does she do?

*asyās tu ceṣṭā bhṛt tāpo
vepathur hetu tarkaṇam*

“She feels heartache, shivers and wonders what went wrong.
She begins to weep.”

The *kinkarī* must render service in all these circumstances.

The *sādhaka* contemplates these pastimes and within these pastimes he contemplates all the services that must be rendered to Rādhārāṇī. He always has to stay with Her. In a transcendental vision he perceives these pastimes and renders service within them. In his *smaraṇa* the *sādhaka* will attain these pastimes and think of himself always being by Her side. Never at any point does the *sādhaka* leave Rādhārāṇī’s side in his *smaraṇa*. This is service. Suffering the pangs of separation Rādhārāṇī begins to weep.

*andhare hoyā kore rajanī kom soi,
āmi sathe elo, belo bāsār ghara.
kon kubatini mor sei ghara bhaṅgiya dilo.*

“The night has turned dark, and I have gone out to meet
My beloved. Alas! Which wicked girl has destroyed My
lodging house (where I was supposed to meet My lover
and enjoy with Him)?”

It has become dark. Who has brought me here?

*bandhura sankete āsi, ede smaraila go.
sakala vipphala gelo,
nā jāni bandhure mor; kebā loiyā gelo go,
ei bār sājilo jāni koi?*

“Everything is wasted, I don’t know who took My lover
away and where they have gone?”

In the sky the moon gives light, the cuckoos sing, this forest has agitated My heart. *māthāy upore chānd, kirana ujal go, koti kokila kāke māti. ei beno rajani hāno, kevali mabā bobo, parān nā hoy tār sāthi.* All these ingredients of service that She has arranged for, She does not like them anymore. *karpura tāmbula tuyā, gokula puralo soi, tāder diya vine kār mukbe dibo? e beno mālatīr mālā, etbāi rākbilo go, kemoni rajani goāibo?.....* She stays inside the *kuñjā* while the *manjari* runs off to Vṛndāvanā to seek out Kṛṣṇa. Kṛṣṇa had actually gone to seek out Rādhārāṇī in Her *kuñja*, but on the way Padmā, Śaibyā and Candrāvalī intercepted Him and brought Him to their *kuñja*. They hear that today He is going to meet Rādhā in Her *kunja*. Candrāvalī is hidden there, seeing whether Kṛṣṇa stops or continues His journey. What is she saying?

*tumi ei pathe niti koro gatāyati,
āge nupurera dhvani śuni.
rādhā sange vās, āmāre nairāśa,
āmi vānci ekākini.
bandhu be! āj chāriyā nāhiko dibo.
biyāra mājbāre rākbibo tomāre
sadāi dekhite pābo*

“You are always going down this path. We first hear the sound of Your anklebells. You are going to Rādhā and that brings me to despair. I am deprived of my enjoyments with You, remaining single. O lover! Today I will not leave you! I will keep You there where my heart is, so that I can always see You.”

After that says to her *sakhis*:

*śuno sakhigāṇa koriyā jatana,
niye colo nicketane
ājukār nisi, rādhikā rūpasī,
vanchuka nāgara vine*

*eteko śuniyā korete dbariyā,
loiyā colilo vāsa
rādhā bhaye hari, kampe tbarathari,
bbone dvija candi das*

“ ‘Listen, O *sakbis!* Take Him along to my abode. Let beautiful Rādhikā spend this night without Her lover.’ Saying this, she held Kṛṣṇa by the hand and took Him to her (*kuñja*) abode. Dvija Caṇḍī Dāsa sings: ‘Candrāvalī shivers of fear of Rādhā.’ ”

Candrāvalī took Kṛṣṇa along and placed Him on the bed she styled herself according to her own feelings. Candrāvalī then sits on her bed of jasmine flowers and has *rasika* talks with Kṛṣṇa. Meanwhile Rādhārāṇī’s scent begins to spread and is taken along by the wind. Vṛndāvana’s natural elements can no longer tolerate the pangs of separation their goddess must tolerate. Everyone there is, after all, the servant of the pastimes— the moon, the wind, the sky, the trees and vines, the clouds in the sky. The entire natural environment there is spiritual, nothing is mundane. It is all to nourish the playful pastimes. For instance Śrī Śuka Muni says: *tadoḍurājah kakubhaḥ* (*Śrīmad-Bhāgavatam*, 10.29.2). The full moon rose. Wherever there is a *tadā* (“then”, in the word *tadoḍu-rāja*, then the king of stars, the moon...) there is a *yadā* (“when”). Where is the *yadā*? *yadā rantum manās cakre bhāgavān* (When the Lord desired to enjoy....*Śrīmad-Bhāgavatam* 10.29.1). When Kṛṣṇa desired to enjoy the Rāsa-dance, there was actually no full moon, but for the Rāsa *lilā* the full moon rose – *ramānanābhaiṁ nava kuṅkumānanam* (*Śrīmad-Bhāgavatam* 10.29.3) When He sees the full moon He remembers Rādhārāṇī’s face. So He goes to Vamśivaṭ to play His flute. So it goes with the natural environment of Vṛndāvana.

Seeing Rādhārāṇī weeping, the all-pervading wind of Vṛndāvana, thinks to himself: “See if I can render some service to Īśvarī.” So he carries Rādhārāṇī’s bodily fragrance and brings it into Candrāvalī’s

kuñja. Hence it is said here: *tava tanuvara gandhbāsaṅgi bātena* “This bodily scent of Yours is *vara*.” The word *vara* means the best, how is it the best? This is not a mundane scent from this world. Govinda’s bodily scent maddens the world, but Her bodily scent maddens even Him. Therefore when the Gosvāmīs glorify the holy name of Rādhārāṇī, they have named Her also *gandbonmāḍita mādhabavā* “She who maddens Mādhava with Her bodily scent.” (The Mahājanas sing:) “Madana Mohana’s *prasādi* scent is glorified by all the women of the world” Yet Rādhā’s scent attracts Him.” Kṛṣṇa will catch this fragrance and fall at the feet of the maidservant, pleading: “Here is My Prāṇeśvarī, show me my Prāṇeśvarī.” Thus He praises her. How does the petitioner act? *yogīndra durgama gatir* (*Rādhā Rasa Sudhānidhi* - 2). He is hard to attain or perceive by the greatest mystics and sages. Although they practise many penances for many ages to perceive a speck of His foot-dust, they cannot attain this Original Personality of Godhead, Vrajendranandana. Behold the cleverness of Rādhā! Her bodily fragrance makes Him mad. So as soon as even a whiff of this scent enters into His nostrils through the agency of Vṛndāvana’s wind, then *cchalena*, He immediately regains His composure and finds some clever excuse. Candrāvalī is naive, being a *dakṣiṇā nāyikā* (right-wing or submissive heroine). She will say: “Go now to Rādhākuṇḍa, and I will spend the whole night alone here.” Would Rādhā say such a thing? She will instead get angry with Kṛṣṇa— She is *vāmā* (a left-wing or independent heroine). But here Kṛṣṇa deals with a *dakṣiṇā nāyikā*— “What happened? Oho. I goofed. Mother told Me to do something, and I forgot to do that as I came on My way here.” (Candrāvalī:) “Oh, is that so? Allright go then, but come back quickly.” (Kṛṣṇa) “But if I go there I may be delayed.” Then He goes off. He knows what job He’s actually going to do. Therefore he does not wait for a reply. He makes His own excuses, *cchalena*. The *sakbīs* and *mañjarīs* are always involved.

For instance, Rūpa Gosvāmīpāda has written in his Utkalika Val-lari: “One day Candrāvalī managed to intercept Kṛṣṇa and Rūpa Mañjarī goes out to seek Him. When she comes to Sakhisthali in

her frantic search, she thinks: “Let me just see one time whether He is with Candrāvalī or not.” When she peeps through the holes of Candrāvalī’s *kuñja* she sees that Kṛṣṇa is indeed seated there. She becomes completely flabbergasted: “Oho, how can I take Him away from here?” Then, by Rādhārāṇī’s grace, she gets a brilliant idea. She storms into the *kuñja* and screams out: “Oh Govinda! Come, come, come quickly! A demon sent by Kāṁsa has gone off with one of Your favorite bulls.” Although she is lying, here it is still *rasa*. Indeed, if she did not lie there would be no *rasa*. Govinda can understand that; “If Rādhā’s *kinkarī* speaks of My favorite bull at night, then My dear Rādhārāṇī must be swallowed by the demon of separation from Me.” So as He hears this He gets up and says: “Dear one, you heard this? I have to go!”, and Candrāvalī says: “Go, but come back quickly.” So He goes off quickly with Rūpa Mañjarī, who says: “Ooh, You’re sitting here after going on *abhisāra* here? Come along, I will tell everything to Īśvarī! All the while Īśvarī is weeping so much for You, it has become so late. Where have you been?” Rūpa Mañjarī angrily scolds Him. How can He attain Śrī Rādhikā’s *kuñja* when Her maidservant is so angrily rebuking Him? So He falsely explains to the maidservant: “Candrā has taken Me to her *kuñja*. Then I suddenly caught the fragrance of Rādhārāṇī’s body, so I cheated her somehow by telling her some lies and I have come along with you.” (Rūpa Mañjarī:) “Go. You won’t be meeting Her. Go back to her (Candrāvalī). You said You have some work to do for Your mother, so do it. I cannot help You meet Her. Go. There will be no meeting.” Kṛṣṇa then begins to weep, being so eager to meet Rādhā. The *mañjarīs* are only happy when the Yugalā is happy, so Tulasī becomes softer and says: “You have to tell me one thing. Never do such a thing again.” Kṛṣṇa: “No. I promise you.” (Śrī Rūpa Gosvāmī/Mañjarī says:) “When Mukunda promises this I help Him to meet Rādhā”.

Gosvāmīpāda is relishing this pastime in the form of Tulasī Mañjarī. How do I see Mukunda at that time? *madhubam iva*, just like a honeybee. Just as a blackbee is drinking the honey from regular

flowers, and He catches the whiff of a fresh golden lotus flower – He will give up all the regular flowers to relish the honey from the golden lotus flower. Thus He is just like a honeybee, coming to the *kuñja* of Rādhārāṇī. Tulasī says: “Seeing Madhusūdana in this way, O sweet faced Rādhārāṇī, this hero is attracted to the scent of Your lotus like face. Therefore *kadābari vikṣya darpaṁ kariṣye*, when will I be filled with pride, thus witnessing Your hero?”

What is this pride? Generally this means false pride or *abaṅkāra*. But this is not the explanation of the *rasa śāstras*. Śrī Rūpa Gosvāmī says: *garvam ācaṣate darpaṁ vibhārokarṣaka sūcakam* – Pride of my Īśvarī’s rise to prominence. When Kṛṣṇa gives up His *vihāra* with Candrāvalī and rushes off to the bank of Rādhākuṇḍa to enjoy with my Īśvarī – then my pride will emerge. Śrī Rupa Gosvāmīpāda said: “What to speak of Candrāvalī, (during the Rāsa dance in the Bhāgavata) Kṛṣṇa gives up three billion *gopīs* to be alone with Rādhārāṇī, but I (the maidservant) am with you”. *rāsārambhe parityajya goṣṭhāmbujākṣī-vṛndāṁ vṛndāvāna bbuvi rabaḥ keśavenopanīya* (*Utkalikā Vallari*, 42) Śrī Rūpa Gosvāmīpāda prays to Rādhārāṇī – “O Īśvarī! On the night of the Mahā Rāsa, when Kṛṣṇa abandoned three billion Vraja-girls to take You along alone, even the *sakḥīs* were not there. But I am like Your shadow, and a shadow never leaves You. Similarly I will stay with You. *tvāṁ svādhīna priyatamapada prāpanenārcitāṅgīm*, [*Utkalikā Vallari*, 42] You are in the mood of the *svādhīna bhartṛkā*, the independent ladylove, He will have so many kinds of pastimes with You. *dūre dṛṣṭvā*: I will witness such pastimes of Yours from some distance, and *kadā arpayisyāmi darpaṁ*. In the heart I will feel great pride that my Rādhārāṇī has thus subjugated Her hero. But the *madhura rasa* of Vraja has only given a semblance of an equal position to Candrāvalī, to nourish the transcendental flavours.

Then is Candrāvalī equal to Rādhārāṇī? Śrī Viśvanātha Cakravartīpāda says: When Rādhā is compared to Sumeru, then that would be right. The other heroines could be nicely compared to two or three mustard seeds, incomparable to Rādhā. If the other heroines were not there, Rādhā could never display Her moods of *vāsa-*

ka sajjikā, vipralabdā, utkaṅṭhitā, māna or kalahāntarītā. There is no *rasa* if there is not some kind of feeling of equality. Vraja’s *madhura rasa* provides this feeling of equality, and Rādhārāṇī also thinks that ‘Candrā is just like Me’. Then She will weep and lament to Her *prāṇa sakbī* that she has taken Her Prāṇanātha away. She will think it is Candrāvalī, and take her to be an enemy. *rasa* has created such self esteem within the *madhura rasa*. Similarly, Candrāvalī also thinks: ‘Rādhā is just like me.’ And the *mañjarīs’* pride always arises due to Rādhā’s superiority in enjoyment (*vihārotkarṣe*).

The Gosvāmīs show this pride – *garvam ācakṣate darpaṁ vihārotkarṣa sūcaka* (*Ujjvala Nīlamanī*, HB 26) – Pride indicates the superiority of enjoyment. This pride is the same everywhere. Is this superior? Just like, for instance Śrīmad Rūpa Gosvāmī says (in *Vidagdha Mādhava*, Act VI): Padmā has made a garland for Candrāvalī, and has taken it along to get Kṛṣṇa. When she gives it to Kṛṣṇa, He says: “Padme! Just as you gave Me that garland, let Lalitā similarly give Me *dhātu rāga* (mineral pigments).” “Oh, is that so? Shall I bring her a letter?” Then she thought to herself: “This letter will prove to Lalitā that Kṛṣṇa has contacts with Rādhā’s rival-party and that will make her sad!” So He writes a letter for Rādhā’s *abbisāra*. *tvayā muktagiriḥ pāṇau mamātuccha pada stbitiḥ. nidbhīyatām adbīrākṣi rāgi dhātu paricchada* “O restless eyed one, are You waiting to have the *darśana* of the Yugala? I am giving you a solution. Do one thing. In this sentence there are the words *rāgi dhātu paricchada*. Take the six syllables *giri* and *tuccha pada* off, and Rādhā remains, therefore *mama matu nidbhīyatam* that sentence remains.

The unwitting Padmā goes to Lalitā and says: “Come, come here. See what is here. I have gone to Kṛṣṇa” “Aha; *sakbī*, have your desires been fulfilled? No no that is not the point. I have come to bring Him a garland.” “Where is He?” “He is now enjoying in Madhu(pa)vana.” “O. I have given you a letter. Just as you have given a garland, similarly now bring some *dhātu*.” “What letter is it? Let me see.” Afterwards she could understand (the meaning of the letter was) Rādhā. Then she thought to herself: ‘How stupid we

are – Govinda is sending our enemies on *abbisāra*, how clever He is. How we could not understand His cleverness?!”

There is another aspect to this subject: Padmā tells Lalitā: “*sakhi*, we always have to keep our *sakhi* Candrāvalī alive with *kṛṣṇa katbā*.” Viśākhā says: “*sakhi*, how fortunate you are. And how unfortunate we are! Why? Sakhi, where is such fortune for us? Why, what happened? You are doing *kīrtana* and peacefully sit down to listen to the same, but when our *sakhi* hears the name of Kṛṣṇa she faints of separation. Padmā then challenges Viśākhā: “Sakhi we have so much misery.” Viśākhā: “What kind of misery?” Padmā: “Sakhi, what can we do? Look, our *sakhi* is constantly being dressed and ornamented.” That means that she is constantly united with Kṛṣṇa, Her dress and ornaments are wrecked by Kṛṣṇa each time and each time we must dress and ornament Her again. Then Viśākhā says: “Sakhi, you have all kinds of problems, and we have only one.” “What is that?” “One elephant that enjoys in the Kāṇḍī is giving us trouble day and night.” This means: you are *dakṣiṇā* and naive and therefore easy to get, but our *sakhi* is hard to get. He does not get Her, therefore He is losing sleep.” Lalitā says: “Viśākhike! I have forgotten another very miserable thing.” Viśākhā says: “Yes, I remember. We constantly have to put lac on Rādhārāṇī’s footsoles. After that She is constantly *mānini*, so Kṛṣṇa sprinkles Her feet with His tears, so that the footlac melts off and we have to apply it again.” Viśākhā says: “Lalite, you don’t know. Govinda’s head is not beautiful with lac. Govinda’s head looks beautiful with *ṭhākurāl* (divine playfulness). This is called pride, *garvam ācakṣate darpaṇi vibhārotkarṣa sūcakam* (*Ujjvala Nīlamanī*) Wherever there is an indication of superiority in enjoyment, there will be pride. The heart will blossom, due to Rādhārāṇī’s superiority. So when Kṛṣṇa gives up everything and comes to Rādhārāṇī’s *kunja*, leaving Candrāvalī’s *kunja*. Now He is making jokes and speaks sweet words. The *kiṅkari*’s heart is filled with pride over Īśvari’s rise to prominence. The *kiṅkari* then takes Him to the *kunja* of Rādhārāṇī, who is eager to meet Him. “Where have You gone?” “Shall I speak the truth?” “Yes, speak the truth.” “Look,

Your hero, in condition of separation, had lost the way to Your *kunja* and was just wandering around. That is how I found Him.” Aha, Īśvarī’s mind melts. What a service the *kinkarī* renders! Then Śrī-Śrī Rādhā-Mādhava’s sweet meeting takes place. Through the holes of the *kunja* Śrīla Raghunātha dāsa Gosvāmī, as Tulasī Mañ-jarī, witnesses the wonderful sweetness of this *kunja*-meeting. Then the transcendental vision vanishes and Śrīpāda weeps and prays for another vision as this. We are thus relishing Śrīla Raghunātha dāsa Gosvāmī’s ‘*Vilāpa Kusumāñjali*’, which is one of the *stavas* in his *Stavāvalī*.

*Thus ends Śrī Ananta das Mahantaji’s pāṭha
on the 74th verse of Vilāpa Kusumāñjali
at Rādhakuṇḍa on April 9, 1999*

*samantād unmatta bbramara-kula jhañkāra nikarair
 lasat padma stomair api vibaga rāvair api param
 sakhīvrñdaiḥ svīyaiḥ sarasi madbure prāṇapatinā
 kadā drakṣyāmas te śaśimukhi navam keli nivabam*

samantād - all around; *unmatta* - intoxicated; *bbramara* - bees; *kula* - host; *jhañkāra* - buzzing; *nikaraiḥ* - with an abundance; *lasat* - beautiful; *padma* - lotus; *stomaiḥ* - with many; *api* - even; *vibaga* - birds; *rāvaiḥ* - with chirping; *api* - even; *param* - greatly; *sakhī* - girlfriends; *svīyaiḥ* - with your own; *vrñdaiḥ* - with groups; *sarasi* - in the lake; *madbure* - in the sweet; *prāṇa-patinā* - with the Lord of Your heart; *kadā* - when; *drakṣyāmā* - we will see; *te* - Your; *śaśimukhi* - moonfaced girl; *navam* - new; *keli* - play; *nivabam* - multitude

O Śaśimukhi (moon-faced girl)! When will we witness Your ever-fresh water sports with the Lord of Your heart and Your friends all together in Your own sweet lake, which is filled with many lotus flowers and surrounded by singing birds and humming bees?

In this 75th verse of his *Vilāpa Kusumāñjali Stava*, Śrīla Raghunātha Dāsa Gosvāmī, who is one of the six Gosvāmī-*ācāryas*, who are the most intimate associates of Śrī Caitanya Mahāprabhu, the sanctifier of the Kali age, submits this lamentation at the lotus feet of his most beloved Śrī Rādhārāṇī, saying: *samantād unmatta bbramarakula jhañkāra nikarair lasat padma stomair api vibaga rāvair api param sakhīvrñdaiḥ svīyaiḥ sarasi madbure prāṇapatinā kadā drakṣyāmas te śaśimukhi navam keli nivabam* - *lasat padma stomaiḥ* - “O Śaśimukhi (moon-faced girl)! When will we witness Your ever-fresh water sports with the Lord of Your heart and Your friends all together in Your own sweet lake, which is filled with many lotus flowers and surrounded by singing birds and humming bees?” Swarms of intoxicated bees

are attracted to the forest of lotus flowers, flying around in all directions, humming. The bees hum and *vibaga rāvair api*, the birds sing, in this sweet lake of Yours, Śrī Rādhākuṇḍa – when can I thus witness Your water sports with Your *sakhīs* and Your *prāṇa-pati* Govinda?”

In this verse Śrīpāda Gosvāmīcaraṇa prays for the vision of the watersports of Rādhārāṇī with Her *sakhīs* and the Lord of Her life Śrī Śyāmasundara in Śrī Rādhākuṇḍa. He prays for the vision of this water play by saying *drakṣāma*, which is in plural case. “When will we see?” Who (plural)? He can desire to see it alone also? No. Not alone. He will take us all along and show us all, hence *drakṣāma*. This is why the Gosvāmīs descended from the (eternal) *kunja* with Mahāprabhu, in this Gaura *līlā*. Gaurahari has descended as a devotee, taking this huge storehouse of Rādhārāṇī’s feelings along:

*apāraṁ kasyāpi praṇayi jana-vrṇdasya kutuki
rasa stomaiṁ bhṛtvā madburam upabboktuṁ kam api yaḥ
rucim svam āvavre dyutim iha tadīyāṁ prakāṣayan
sa devaś caitanyākṛtir atitarāṁ naḥ kṛpayatu*

(Rūpa Gosvāmī’s 2nd *Caitanyāṣṭakam*, 3)

“Being curious to relish all the limitless *rasa* of love of one of His beloveds (in Vraja, Śrī Rādhā) Kṛṣṇa stole Her lustre and covered His own (blackish) splendor with it, revealing this new golden lustre to everyone. Let this Lord Caitanya show us His great mercy!”

He (Kṛṣṇa) still had three desires left after relishing the mellows of Rādhārāṇī in Vṛndāvana. *kaichana rādhā premā* (how is Rādhā’s love), *kaichana mora madburimā* (how does She relish My sweetness), and *kaichana bhāve tibo bbor* (how is She absorbed in that feeling?). What did He do to relish these three items? *rasa stomaiṁ bhṛtvā*, He took away the huge storehouse of *rasa*. Not only did He take the

storehouse of *rasa* – *ruciṁ svam āvavre*, He covered over His own complexion, and *tadīyāṁ*, He covered over His own black complexion with the golden complexion of Rādhārāṇī. Why did He do like that? To relish it Himself and to give it all the people of the world. He accepted the mood of a devotee and Her luster. *Mukhya kārya boy rādhā-premera āsvādana; ānuṣaṅge premanoy koilo tribbhuvana* (*Caitanya Caritāmṛta, Madhya-līlā*, 8.120): Mahāprabhu’s main mission was to relish the mellows of Rādhā’s love, and concomitantly He filled the world with *prema*. Hence Śrī Rūpa Gosvāmī prays: *naḥ kṛpayatu*, may He bestow His grace on us all. Not just *kṛpā*, but *atitaram*, great mercy. What is that great mercy? He has stolen the storehouse of *kunja rasa* and come here, relishing this storehouse of *rasa* in the form of Rādhā’s *manjarī*. This is called *atitaram naḥ kṛpayatu*. One may then ask: “Is this actually written anywhere?” Kavi Karnapura mentions it (in the final act of his *Caitanya Candrodaya Nātakam*, ed.), when Advaita Ācārya relished the profuse mellows of Vṛndāvana’s pastimes. Śrīman Mahāprabhu told Him: *vṛndāranyāntarasthaḥ sarasa vilasitenātmanām ātmānam uccaiḥ*: “O ācārya! I’m always absorbed in My blissful luscious pastimes in Vṛndāvana”, and: *vṛndāranyaika niṣṭhān svaruci sama tanūn kārayiṣyāmi yusmān*: “I will give you bodies that are exclusively fixed in Vṛndāvana and that are endowed with a luster equal to Mine.” *ityevās te’vaśiṣṭam* “This is My only remaining duty, and I will perform that. Some will be in *dasya rasa*, some in *sakhya rasa*, some in *vātsalya rasa*, some are associates in Vṛndāvana, some are associates in Dvārakā, some are associates of the Rāma-*avatāra*, and others of Nṛsiṁha – I will abandon none of them. I will take all of them to Śrī Vṛndāvana and let them relish the great ecstatic mellows of Vraja.” He uses the word *vṛndāvanāśangina*, I will make you all attached to Vṛndāvana. In particular He means the sweet and luscious mood of the *manjarī*, but says so in a hidden way.

(One may ask:) If there were no *manjari bhāva*, then what is the loss? Vṛndāvana is already there, with its friendly and parental loves. What more need is there for this? (Answer:) If Mahāprabhu had

not given *madhura bhāva*, but only *dāsya*, *sakhya* and *vātsalya*, it would be incomplete. Therefore when He says *vr̥ndāvanāsaṅginā* He means *mañjarī bhāva*. “I will grant you all attachment to this.” Is there anything left then? Advaita Ācārya replied: “Prabho, *nijecchayā*” “As You wish. Take us wherever You want. However, Prabhu, I have one prayer and that is that this most astonishing *Gaura-līlā* that you made us relish will never be forgotten but will be eternally relished.” Ṭhākura Mahāśaya clearly said: *Hetbā gauracandra pābo sethā rād-hā-kṛṣṇa* (“Here I will get Gauracandra, and there Rādhā-Kṛṣṇa”). The *ācāryas* thus thought: “This is my aspiration.” (Mahāprabhu said:) “Go, give all those who seek My shelter the mellows of *Vṛndāvana* and bless them by preaching *mañjarī bhāva*.” This is why all the *ācāryas* give *mañjarī bhāva*. Here and there they spoke about *dāsya*, *sakhya* and *vātsalya*. Let them do. They have written down their transcendental loving lamentations and since they accept everyone and anyone, we take shelter of their lotus feet. Śrīla Ṭhākura Mahāśaya said: *Vrajapura vanitāra carana āśraya sāra, koro mon ekānti koriyā*: “O mind, take exclusive shelter of the women of *Vraja*.” As long as the *sādhaka* cannot bring his awareness of the *siddha svarupa* he has received from the Guru to himself, exclusive shelter is not possible.

Who are here exactly these women of *Vraja*? Ṭhākura Mahāśaya makes that clear also: *śrī rūpa mañjarī sāra, śrī rati mañjarī āra, labanga mañjarī manjulāli*; These are the six *Gosvāmīs*. *Śrī rasa mañjarī sange, kasturikā ādi range, prema sevā kore kutūhole*. (“I will eagerly and joyfully render service with Śrī Rasa Manjarī, Kasturi Manjarī and others.”) *E sabāra anuḡā hoiyā, prema sevā nibo cāiyā*, “This service must be rendered in allegiance to them and on their orders.” *Inḡite bujhibo saba kāje. Rūpe guṇe ḡagamagi, sadā bobo anurāḡi, vasati koribo sakbī mājhe*. “I will understand all my duties on their indications. (Since the *mañjarī*-body consists of *anurāḡa*.) I will always be passionately attached and absorbed in their forms and attributes. Thus I will reside amongst the *sakbīs*.”

*vr̥ndāvane dui jana, catur dīke sakbīgaṇa,
somoḡ bujhibo rasa sukhe*

*sakhīra ingita bobē, cāmara dūlābo kobē,
tāmbūla yogābo cāndanukhē*

(*Prema-bhakti-candrikā*, 54)

“The two of Vṛndāvana (Rādhā-Kṛṣṇa) are surrounded by Their girlfriends. Understanding the right time and receiving hints from the *sakhīs* I will wave the fan and offer betel leaves to Their moonlike faces.”

This is the beloved topic of the Gosvāmīs. Hence it is said here: “When will I see Your wonderful water sports in Śrī Rādhākuṇḍa?” How is that Rādhākuṇḍa? He is describing the form of Rādhākuṇḍa, saying *madbure sarasi*, sweet lake. *Madbura* means astonishing, beautiful, but the *mahājanas* say no, *madbura rasamaya*.

*donhāra ujjvala madbura ye rasa varna viparyay kori
bhakte sukha dite rabasya sabite āche ‘sara’ nāma dhoṛi*

“The *ujjvala madbura rasa* (brilliant sweet mellows) of Rādhā and Kṛṣṇa, when reversing the syllables (*ra-sa* into *sa-ra*) becomes *sara*, or lake. This secret gives joy to the devotees.”

*e kāraṇa bhakta ‘sara’ kori vyakta, se rase koriyā snāna
kṛṣṇera kṛpāy rādhā sama prema lābha kore bhāgyavān*

“For this reason the devotees reveal the word *sara* (lake), and then when they bathe in this *rasa* (*sara*) they will be so fortunate to attain a *prema* equal to that of Rādhā’s, by Kṛṣṇa’s grace.”

Is it actually possible to attain a *prema* equal to that of Rādhārāṇī’s? Her *prema* is unique in scale, no one else has it. Here *rādhā sama* does not mean in quantity, but in quality. It means that Śrī Kṛṣṇa will

give the bathers the *prema* of Rādhārāṇī’s maidservants. In what are they less then? The equality is not in quantity but in relish.

*rādhāra svarūpa kṛṣṇa prema kalpa latā;
sakhigāṇa bon tāra pallava puspā pātā
kṛṣṇa lilāmṛte yadi latāke sinooy
nija seka haite pallavādyer koṭi sukha boy*

(*Caitanya Caritāmṛta, Madhya-līlā, 8.209-210*)

“Rādhā’s real, intrinsic form is that of a wish-yielding creeper of love for Kṛṣṇa, while Her girlfriends are the sprouts, flowers and leaves of that creeper. When this vine is sprinkled with the nectar of Kṛṣṇa’s pastimes, this delights the leaves and flowers millions of times more than if they were themselves sprinkled.”

Where is there any space left? Rādhārāṇī already gives Him everything. She relishes it Herself, and the *sakhīs* and *manjarīs* that surrender to Her lotus feet relish everything. She is such an embodiment of compassion. Hence the *kuṇḍā*’s sweetness cannot possibly be disconnected from Rādhārāṇī’s *rasa svarūpa*, and it is for this reason that Kavirāja Gosvāmī has said:

*kuṇḍera mādhurī yeno rādhā madhurima
kuṇḍera mahima yeno rādhāra mahimā*

(*Caitanya Caritāmṛta, Madhya-līlā, 18.11*)

“The sweetness of the *kuṇḍā* is like the sweetness of Rādhā, and the glory of the *kuṇḍā* is like the glory of Rādhā.”

By bathing in this *kuṇḍā* the love of Rādhārāṇī is attained. Śrīla Raghunātha dāsa Gosvāmī is Rādhākuṇḍā’s *mantra draṣṭa ṛṣi* (a sage who is

a seer and thus authoritative). Just as the *ṛṣis* attain *siddhi* by practising their individual *mantras* and thus get spontaneous revelations of their inner meanings, similarly Śrīla Raghunātha dāsa Gosvāmī is Rādhākūṇḍa's *mantra draṣṭa*. The glory of Rādhākūṇḍa, the relish of Rādhākūṇḍa, the gift of Rādhākūṇḍa, all is visible to him. Hence he writes in the *Rādhākūṇḍastakam* (5): *api jana iba kaścid yasya sevā prasādaiḥ; praṇaya suralatā syāt tasya goṣṭhendra sūnoḥ*. What means *api jana*? It means any human being. If any human being renders any service to Rādhākūṇḍa, by bathing there, circumambulating it, offering prostrated obeisances, living there, the wish-yielding vine of his love for Śrī Nandanādana will sprout concomitantly. It will grow by being sprinkled with Rādhākūṇḍa water – no, no! Rādhākūṇḍa will bestow the grace and he who sprinkles (the vine of love) will make it sprout; hence it is said *api jana iba*. Rādhākūṇḍa is as kind as Rādhārāṇī, planting the seed of love for Kṛṣṇa in the ground of the heart of anyone who serves it. It sprouts at once as it is sprinkled and concomitantly fructifies. It has a *siddha bija* (perfect seed), that becomes *siddha* (accomplished, grown up) through the use of many ingredients. You plant it in the earth and sprinkle it and it will sprout from the seed, you will see it grow, unfurl and fructify. Pick it, prepare it, offer it and eat it. *Siddha bija* (perfect seed) and *siddha sincana* (perfect sprinkling) concurrently. *Sapadi kila mad īśā dāsyā puṣpa prasasya: sapadi* (simultaneously) the flower of the service of my Svāminī will blossom. The wish-yielding vine of love for Kṛṣṇa will bear the flower of service to Rādhārāṇī. This means a dual worship of Rādhā and Kṛṣṇa.

Tad api surabhi rādhākūṇḍam evāśrayo me “May that very *surabhi* or that self-glorious Rādhākūṇḍa be my only shelter.” Such glory cannot be found anywhere. If Śrī Rādhākūṇḍa is so kind to accept me then its shelter will be achieved. Hence he says: “Let Rādhākūṇḍa be my sole shelter” This is his prayer. Hence it is called *madbura sarasi*: its sweet glories are enormous. The same for its beauty and sweetness. About this Śrīla Raghunātha dāsa Gosvāmī says: *lasat padma stomair api*, “where it is full of lotus flowers.” On one side is a cluster of blue lotus flowers, on another side a cluster of golden lotus flow-

ers, on another side a cluster of red lotus flowers and on another side a cluster of white lotus flowers. There are huge amounts of lotus flowers blooming there. And *samantād unmatta bbramara kula jhankāra nikaraiḥ*, in all directions the bumblebees are buzzing like mad, attracted to the scent of the lotus flowers, eager to relish their honey. And *vibaga rāvair api*, the *kunḍa* is not just resounding with buzzing bumblebees but also with chirping birds. But we cannot see any of this. We only see this empty lake. *Aprākṛta vastu nabe prākṛta gocara*: It is a transcendental thing, not a sensual thing.

Our Gosvāmīs have seen it and described it. Nowadays scientists map the universe and use huge lenses for that. Similarly the Gosvāmīs use the spectacles of *prema* through which they can see the details of this place. Hence one day Rādhārāṇī appeared in a *spbūrti* or transcendental vision and said: “Raghunātha, you only want My service. Why? I Myself am also a maidservant, of Govinda, so why don’t you ask for Govinda’s service? You only pray for My service, ‘give me Your service, give me Your service’. Are you using your *buddhi* (intelligence, insight, wisdom)?” Śrī Raghunātha dāsa Gosvāmī replies: “Īśvarī, here I have placed my *buddhi* (attention, conclusion):

*yadā tava sarovaram sarasa bhṛṅga saṅghollasat
saroruba kulojjvalam madhura vāri sampūritam*

(Vilāpa Kusumāñjali, 15)

“When I saw Your lake, filled with sweet water, its buzzing bees and its abundance of lotus flowers.”

Sphuṭat sarasijāksi: He also perceives *lilās*, through which Rādhārāṇī’s eyes have turned red. *He nayana yugma sāksād vabbau*: He did not just say: “I have seen this”, no, he said: “When this sweetness of Your lake was directly manifest before my eyes.” That means that only if the *kunḍa* is kind enough to reveal its true form then one can see it. It is out of love for the devotee. *Tadaiva mama līlāsājani tavaiva dāsye*

rase: “From that day onwards. O Vṛndāvananeśvarī, the greed for Your devotional service has arisen.” *Tomāra dāsya rasa vinu anya nahi cai, svapna-o more mone anya vāñchā nāi*: “I want nothing else but the flavours of Your devotional service, in my heart there is no other desire, not even in dreams.” This is the result of beholding the sweetness of Your lake. The physical eyes do not show such transcendental things. Śrīla Jīva Gosvāmī calls this *dr̥śyamāna prakāśa*, this is what we can see when we get here. This has no connection with the revelation of the *sandhini śakti* (transcendental environment-potency). (The Upaniṣads ask themselves:) *Sa bhagavaḥ kasmin pratiṣṭhītā?* “Where is this Bhagavan established?” Answer: *sve mahimni*, “In His own glory.” That means in the vessel of His *sandhini śakti*. If that vessel was not manifest, then how could sages covet to go to the spiritual world? Why would persons like Brahmā, the creator of the world, pray for becoming a speck of dust of the feet of any insignificant creature here, if the manifestation of the *sandhini śakti* of this eternal transcendental abode were not here? Hence Śrīpāda Kavirāja Gosvāmī-caraṇa says:

*sarvopari śrī goloka vrajaloka dhāma,
śvetadvīpa śrī gokula vṛndāvana nāma
brahmāṇḍe prakāśa tāra kṛṣṇera icchāy*

(Caitanya Caritāmṛta, Ādi-līlā, 5.17 & 19)

“Above all there is Śrī Goloka, Vrajaloka-dhāma also known as Śvetadvīpa, Śrī Gokula or Vṛndāvana. By Kṛṣṇa’s wish this abode is manifest in the material universe.”

Ekai svarūpa tāra nāhi dui kāy “It is one abode, not two.” It has no relation to the earth, although it is situated on earth. It has assumed a terrestrial form for our sake. Hence there are the *kunjas* of the eight *sakhis* on all sides, the Padma Mandir (lotus temple on the northern bank of Rādhākūṇḍa, ed.), and the *kunjas* of Kṛṣṇa’s friends all around

Śyāmakunḍa. What a wonderful beauty there is at Rādhākunḍa! Then there are lotus flowers all around, and in the middle of the *kunḍa* there is the extraordinary *kunja* of Ananga Manjari – all this beauty is visible. It will be visible when *anurāga* is filling the eyes. It is there.

Compare it with actors playing Rāma and Rāvaṇa, wearing masks. People know they are wearing masks; one actor is Rāma for the public as long as he wears his mask, but when he drops his mask he is whoever he is. Similarly the Gosvāmīs say: “Don’t believe what you see as you see it now. Remember that it is a mask – when the mask falls off you know what it is. Ordinary viewers only see the mask. How wonderful is Rādhārāṇī’s sweetness, and Śrī Gosvāmīpāda has *darśana* of this in the *sphurti* (transcendental vision).

How do these water sports take place? He says *param* and *nava*. *Param* means the best and *nava* means ever-fresh. Playing all the time, Rādhā and Kṛṣṇa come here and with Their girlfriends, *sakhīvr̥ndaiḥ svīyaiḥ* – how intimate this place is! When they play in the water of Yamunā after the Rāsa-dance, then so many other *gopīs* were there, not here. Here She is playing with Her own *sakhīs* – “Come come O Prāṇanātha, let us play a little in the water!” *Prāṇapatinā*, with the Lord of Her heart. Why not with the Lord of Her body? The word *prāṇapati* is used to show that His lotus feet are Her everything.

*prāṇanātha! ki āṛ bolibo āmi?
jīvane marane, janame janame,
prāṇanātha hoio tumi.*

“O Lord of My life! What more can I say? In life or death, birth after birth, You are the Lord of My life! My body, My home, My wealth, it is Yours forever.”

*tomāra caraṇe, āmāra parāṇe,
bāndhilo premera phānsī,
sab samarpīyā, ek mon hoyā
niścoy boilām dāsī.*

“I have tied My life airs to Your lotus feet with the noose of love. I have offered My mind to You exclusively and become determined to be Your maidservant.”

*bañdbu! śisúkāla hoite, māyera sobāge,
sobāginī boḍo āmi
sakhī-gaṇa māne, jīvana adbika,
parāṇa bañdbuyā tumi*

“O friend! From My childhood I have been My mother’s dearest beloved and I consider My girlfriends to be like My very life, but You are the friend of My life-airs.”

These are Rādhārāṇī’s words. Now She performs watersports with the Lord of Her heart. For these water sports the water at some places is ankle-deep, at some places knee-deep, at some places waist-deep, at some places up to the chest and at some places as deep as the entire body. The *sakhīs* who go into the water are very scared and shy. The *kinkarīs* render service and view, they do not personally participate in the water sports. Rādhārāṇī and Her *sakhīs* do participate. That means, (at first) not many of them. Many are just standing on the shore, scared. Kṛṣṇa tells them: “Come, come into the water, but they bashfully stand there, so He sprinkles them with water, saying: “Come, come!” Kundalatā is there, Dhaniṣṭhā is there, Nāndimukhī is there as the referees, judging whatever everyone is doing. What game will be played? *Accha*, let first Rādhā and Kṛṣṇa’s water-battle take place! One stake will be there – the stake of drinking the lip-nectar of the other. Whoever loses must give it to the winner. Now Govinda says: “All right, I agree. Rādhē! You also agree?” Rādhā says yes, but thinks to Herself: “Actually when I win I lose and when I lose I also lose. But now I made My decision, there’s no way out anymore.”

The *sakhīs* dress Rādhārāṇī especially for the water sports, with a thin white *sārī*, instead of Her usual blue *sārī*. Śyāmasundara says:

“Rādhe, You first splash Me with water. Splash, splash!” How wonderfully Her bangles jingle! After all, She is nicely stirring up the water! “Splash!” Kṛṣṇa says, and puffs up His chest, which is like a huge mirror of sapphires, to catch the blows. “Splash!” Rādhārāṇī splashes some water, and the *sakbīs* encourage Her. *Sakbī vinā ei līla pusti nābī boy*— “Without the *sakbīs* these pastimes cannot be nourished.” (*Caitanya Caritāmṛta, Madhya-līlā*, 8.203) “Go on! Splash more! Can’t You handle Him or so?” Rādhārāṇī splashes as She can. Śrī Kavi Karnapura says: “So much water!” *Saślathī bhāgavati vanamālā*, Kṛṣṇa’s garland of forest flowers has broken and fallen off. *Hāra yaṣṭir apatat suviśālā* His large necklace has also broken and fallen off. Only one item did not admit defeat – *kaustubhaḥ paribhavanī sa viṣeḥ* The Kaustubha gem did not yield to defeat. No matter how much water Rādhārāṇī splashed, it continued to shimmer. How much can a tender girl do? She tells Her *sakbīs*: “*Sakbīs*, I cannot go on anymore. Shall I go (yield) then?” “Yes, go now.” *Preyasī vadana eva saharṣaḥ, mañju vavarṣa* (With a joyful expression on His face Kṛṣṇa showers His sweetheart’s face with a wonderful torrent of water). Rādhārāṇī’s beloved Lord of Her life showers Her on the eyes, on the breasts, anywhere on the body. He is an expert archer, but the *sakbīs* don’t understand that. *Preyasi vadana saharṣaḥ*: He showers His sweetheart’s face with water, so it comes in Her eyes also. This expert hero pelts Her so expertly, aiming downwards (towards Her eyes). Can She shield Herself against that? When Rādhārāṇī showers Kṛṣṇa then can He shield Himself? There is no shelter when You are in a *kuṇḍa*. So Kṛṣṇa looks at Rādhā’s face, and what does He see? Tears (*chokker jala* can also mean ‘water in the eyes’ in general). The *sakbīs* say: “Hey! Don’t splash Her in the eyes! Has our Īśvarī splashed You in the eyes or so? Why do You splash Her in the eyes? It will give Her trouble!” [Kṛṣṇa replies:] “Look, if a hero is told during a battle not to shoot somebody down, will he listen? He won’t.” So He continues to bombard Her eyes with water.

What does Rādhārāṇī do? She stands and tolerates it. What else can She do? Dāsa Gosvāmīpāda sees that Her eyes have turned red.

She can also not refrain from looking at such a beautiful hero. Sometimes She covers Her eyes from the water that Kṛṣṇa splashes, and sometimes She peeps if He is still pelting Her or not. And just as She peeps Kṛṣṇa pelts Her. Who can tolerate that? Īśvarī becomes agitated and backs away. Kṛṣṇa exclaims: “Here, I won! I won!” Chant: Śyāma Jaya!” But no one chants: “Śyāma has won!” If, on the other hand, Rādhārāṇī had won, then all the *kunḍa*-creatures, even the birds, would have chanted ‘Rādhe Jay Rādhe Jay!’ “Now I have won, now everything is quiet, no one is praising My victory. Chant: “Śyāma jaya!” It does not come to anyone’s mouth; they cannot say it. “Rādhe Jaya Rādhe Jaya!” [Kṛṣṇa says to Rādhārāṇī:] “But I am the victorious hero, I will not let You go!” Now behold Rādhārāṇī’s mood! Śyāma says: “Give me the wager!” She weeps and laughs at the same time - how sweet is Her mood! There is also disrespect – this is an amorous expression called *belā*. This mood is expressed through the eyes. How much Govinda relishes to see these eyes, even more than when He actually unites with Her. Now the *sakhibis* are surrounding them, so there will be some shyness.

Kinkarī Tulasī witnesses these amazing water sports, hence she says: “*Ab! param śreṣṭham!* These are the greatest!” She saw it before, and will see it again, so she says: *nava nava*, it is ever-fresh. This is a *śṛṅgāra bhāva*, outwardly there is aversion, but inwardly there is desire. Her *bhāva* is in the eyes. Externally She says: “Don’t touch Me!”, but inwardly She asks: “Won’t You touch Me?” The *sakhibis* surround them on all sides, as Kṛṣṇa says: “Give, give Me the wager!” But as She goes to pay the wager, She shyly turns Her face away from Kṛṣṇa, who feels great bliss when beholding the beauty of Her cheeks. How beautiful is Her lotus-face, aha! Tulasī calls Her moon-faced girl; even the moon is defeated in beauty by this moon – how many hundreds of moods this face is revealing! The *sakhibis* relish it, the *manjaris* relish it and so does Prāṇapati Govinda. First He beholds the beauty of Her cheeks, then He goes up to Her to take the wager. After He took His wager, the *sakhibis* tell Kṛṣṇa: “Finished now – Look, we told You not to splash water into Her eyes.

But You splashed Her eyes with water anyway. She is a simple girl; She plays with everyone.”

How does Govinda react? He forcibly charges, enters the cage of the lotus-like *gopīs*’ arrow-like glances and begins to drink their nectar. Then He takes off all their jewelled ornaments, that jingle as the doe-eyes *gopīs* loudly cry. Some cry: “My necklace is gone!”, another one exclaims “My medal is gone!”, and another one says: “My waistbells are gone!”, others cry of pain when their bangles and other ornaments are forcibly taken off. And how wonderful the sweetness of all those *sakbīs* that flee in all directions! When their in-and out-going breath swells, their sweetness is revealed and the mellows of that sweetness are relished. This reveals *rūpa mādburī*, or sweet beauty. After that (Rādhārāṇī says): “Wait wait! You want to play with water? Just wait! When they calm down they will all splash water on You!” So all the *sakbīs* begin to splash Him with water. They all gang up on Govinda to splash Him. Govinda gets mad and says: “Rādhē! I am defeated, defeated, spare Me, spare Me - victory is Yours!” Then everyone chants ‘Jaya Jaya!’

Gosvāmīpāda says: “Rādhārāṇī smirks slightly and sweetly in such a way that when the loser sees that smile He goes up to Her to touch Her. Rādhārāṇī dives away; where is She going? When everyone is making a tumult, the birds join in and bees are also buzzing. Tulasi watches. [*sakbīs*:] “Now see what You’ve done! Where is our *sakbī*? Go and search for Her!” [Kṛṣṇa:] “Allright wait, I’ll bring Her out.” He looks around but He cannot find Her anywhere. What has Rādhārāṇī done? She has gone to a cluster of golden lotus flowers, hiding in a place where Her golden lotus face merges with the golden lotus flowers present there. Kṛṣṇa cannot find Her there, but as He searches He sees bees buzzing around somewhere in a swarm, because Her face smells better than millions of lotus flowers. They are flying around there, so there must be something there. As soon as He caught Her, He told Her: “Look, I told You I was going to catch You! But if I hide You won’t be able to catch Me!” Rādhārāṇī said: “Who said that? I will get You out – just hide

Yourself!” [Kṛṣṇa:] “I will not hide Myself like You did. I will hide Myself like none of you could. You can even surround Me on all sides and I will hide Myself. Make three or four circles, with many *sakbis*. I will hide Myself in such a way that no one can find Me. Take a bet? O *sakbis*! Wait! Make one circle, two circles, three circles. All right?” In the middle are Rādhārāṇī and Govinda. [Rādhārāṇī says:] “There is not much room to move. He can of course dive away between your legs – so no one will give Him an escape route, huh?” (*sakbis*:) “No, I won’t give Him.” So they stand side-by-side as close to each other as they can. “Ready? One, two - three... Where has He gone, diving underwater?” Now Rādhārāṇī will suffer. “*Sakbis*, tell Me, did You catch Him? He must be suffering! Fie! We just came here to play a simple game. Come here everyone!” All the *sakbis* gather to join Rādhārāṇī, who asks them: “Tell Me, did anyone let Him escape? Alas! How unlucky I am! How did He escape? Search and find Him!” They search through Rādhākunḍa, but cannot find Him. Meanwhile Kṛṣṇa has hidden Himself in a cluster of blue lotus flowers since His face and entire body resemble blue lotus flowers. Rādhārāṇī sees a tree on the bank of the *kunḍa*, whose branches hang into the water of the *kunḍa*. On that branch there is a monkey staring in a particular way. “Just see! I caught You one time, now You should go and search Me out! It’s a draw.” Kṛṣṇa cries out “*halā halā* Rādhē Rādhē! Save Me!” It’s a draw. He can’t say anything else.

Kṛṣṇa then takes Rādhārāṇī into the deep water and floats with Her there as She holds Him around the neck. Gosvāmīpāda, in his form of Tulasī Mañjarī sees Kṛṣṇa swimming and Rādhārāṇī, becoming afraid, catching hold of Him and swimming along with Him. *Tiho kṛṣṇa kañṭha dhorī, bhāse jaler uporī, gajotkhāte jaiche kamalīni* (Caitanya *Caritāmṛta*, *Antya-līlā*, 18.89) “Holding Kṛṣṇa’s neck, Rādhā floats upon the water like a lotus flower plucked by an elephant.” How blissful is Rādhākunḍa then, carrying its own mistress on its surface along with Śyāmasundara. Hence its waves are billowing. Thus it is said *madbure sarasi*, a wonderful water sport in the sweet lake of Rādhākunḍa. Thus comes the end to these water sports, *jala yuddha*, *jala keli*, *jala bibār*.

After this everyone comes out of the water; the *mañjarīs* dry off Śrī-Śrī Rādhā-Mādhava and Their *sakhīs* and massage them with oil. Then they are bathed, dressed and ornamented. After this transcendental vision ceases Śrīla Raghunātha dāsa Gosvāmī will get a divine vision of Rādhārāṇī's dressing and ornamentation in the next verse. We will discuss that tomorrow. Śrīpāda Gosvāmicaraṇa's vision of the watersports ends here and he prays: "Alas! Īśvari! Śāśimukhi! When will I be so fortunate to witness Your watersports with the Lord of Your Life along with the wonderful sweetness of the *kuṇḍa*?" Śrī Gosvāmīpāda floats on the wave of prayer into the kingdom of pastimes. Tomorrow we will relish the next prayer. Today the discourse on Śrī Vilāpa Kusumanjali thus ends.

*Thus ends Śrī Ananta das Mahantaji's pāṭha
on the 75th verse of Vilāpa Kusumānjali
at Rādhakuṇḍa on April 10, 1999*

*sarovara lasat taṭe madhupa guñji kuñjāntare
 sphuṭat kusuma saṅkule vividba puṣpa saṅghair mudā
 ariṣṭajayinā kadā tava varoru bhūṣāvidbir
 vidhāsyata iba priyaṁ mama sukhabdbhim ātanvatā*

sarovara - lake; *lasat* - beautiful; *taṭe* - on the bank; *madhupa* - bee; *guñji* - humming; *kuñja* - grove; *antare* - inside; *sphuṭat* - blooming; *kusuma* - flower; *saṅkule* - multitude; *vividba* - various kinds; *puṣpa* - flowers; *saṅghair* - with a multitude; *mudā* - blissfully; *ariṣṭa-jayinā* - by the victor over Ariṣṭa; *kadā* - when; *tava* - Your; *vara uru* - excellent thighs; *bhūṣā* - ornaments; *vidbiḥ* - by means of; *vidhāsyata* - will be done; *iba* - here; *priyaṁ* - beloved; *mama* - my; *sukha* - bliss; *abdbhim* - ocean; *ātanvata* - expanding

O Varoru (nicely thighed girl)! When will the ocean of my bliss expand when I see You being decorated with flowers by joyful Kṛṣṇa, the victor over Ariṣṭāsura, in a grove with many blooming flowers and humming bees on the beautiful bank of Your lake?

In this 76th verse of his *Śrī-Śrī Vilāpa Kusumāñjali Stotra*, Śrīla Raghunātha dāsa Gosvāmī, who is one of the six Gosvāmī-ācāryas, who are the most intimate associates of Śrī Kṛṣṇa Caitanya Mahāprabhu, the sanctifier of the Kali age, submits this lamentation at the lotus feet of his most beloved Śrī Rādhārāṇī, saying: *sarovara lasat taṭe madhupa guñji kuñjāntare sphuṭat kusuma saṅkule vividba puṣpa saṅghair mudā; ariṣṭajayinā kadā tava varoru bhūṣāvidbir vidhāsyata iba priyaṁ mama sukhabdbhim ātanvatā* – “O nicely thighed One! Śrī Rādhike! This lake of Yours, Śrī Śrī Rādhākuṇḍa, has a very beautiful shore. On that beautiful shore of Śrī Rādhākuṇḍa are various blossoming flowers. In the *kunjas* on this shore are various flowers, surrounded by various humming bees. In such a *kunja* Ar-

iṣṭajayi, Śrī Śrī Śyāmasundara, the victor over Ariṣṭāsura, will expand the ocean of my delight by adorning You in an amazing dress with various flowers. When will I be so fortunate to float on a wave of bliss by witnessing this?

Śrīpāda Gosvāmīcaraṇa had attained the divine vision of Śrī-Śrī Rādhā-Kṛṣṇa's water-sports in Śrī Rādhākuṇḍa, and after that vision subsided he loudly lamented and prayed at the feet of his beloved deity. Thus it continues sequentially. Even in his *sādhakāveśa* (absorption in his external devotee-body) there is a deep resonance of his *svarūpāveśa* (absorption in his internal spiritual body). He thinks of himself as one of Rādhārāṇī's personal maid-servants. He does not think: "I am Raghunātha dāsa Gosvāmī." One day he was absorbed in his *sādhakāveśa* in a wonderful way, along with a resonance of his *svarūpāveśa*. Such is the natural condition of someone serving Rādhārāṇī. This worship and this feeling is so sweet, it cannot be found anywhere in the world. His *svarūpāveśa* is present within his *sādhakāveśa*. At that time the *sādhaka* is wonderfully blooming (rejoicing, growing) in his *sādhana*. For instance Ṭhākura Mahāśaya prayed:

*hā hā prabhu koro kṛpā karunār sāgar;
michā māyā jāle tanu dohiche āmār*

“O Lord, ocean of mercy! My body is scorching in the false network of illusion!”

Which body is this? This is the *sādhaka* body – the *manjari* body cannot scorch in the net of *māyā*. This body is not a mundane body, it is a body of love, but he says so out of humility. Then he says:

*kobe heno daśā hobe sakhi saṅga pābo
vṛndāvane phula gānthi dohāke porābo
sammukhe bosiyā kobe cāmara dhulābo
aguru candana gandha doba ange dibo*

“When will I attain such a condition that I can attain the company of the *sakhīs* and pick flowers in Vṛndāvana to adorn Them (Rādhā-Kṛṣṇa) with? When will I stand before Them and fan them with a whisk, or anoint Their bodies with fragrant *aguru* and *candana*?” Is this spoken in bodily consciousness? Still, he has commenced this prayer in bodily absorption. It shows that within this bodily consciousness is the resonance of his *svarūpāveśa*.

*sakhīra ājñāya kobe tāmbūla jogābo
sindūra tilaka kobe donḥāke porābo
vilāsa kautuka keli dekbibo nayane
candramukha nirakhibo bosāye simbāsane*

“When will I, on the order of the *sakhīs*, offer *pān* to Rādhā and Kṛṣṇa, adorn Them with *tilaka* of *sindūra* and behold the fun of Their pastimes with my own eyes? When will I behold Their moon-like faces and seat Them on a lion-throne?”

All this takes place in *svarūpāveśa*. In this way the mind naturally wants the service of Rādhā. Gosvāmīpāda’s mind is not elsewhere. It is as if Rādhārāṇī sits within his mind. She always sits in his mind. In the Bhāgavata it is seen that if the mind is pure it will not leave the lotus feet of Kṛṣṇa. *Dhautātma puruṣaḥ kṛṣṇa pāda mūlam na muñcati; mukta sarva parikleśaḥ pānthah sva śaraṇam yathā* (Bhāgavata. 2.8.6) The Bhāgavata gives this example: “That man whose mind has become immaculate, pure, that mind can never leave the lotus feet of Kṛṣṇa.” How does that take place? The Bhāgavata gives this example: *mukta sarva parikleśaḥ pānthah sva śaraṇam yathā* It is like a traveller who finally reaches his destination after a long and harrowing journey – when he reaches his destination he does not wish to leave his blissful abode anymore. Similarly when the conditioned souls who are exhausted from wandering through the

desert of the material world, in 8,400,000 species of life, get even a little relish of or realisation about Govinda’s lotus feet by the grace of Guru and Vaiṣṇavas, then they will not leave the lotus feet of Govinda anymore. A beautiful example was given here. But apart from the question of leaving Govinda’s lotus feet there is the question of madness. The shelter of Rādhārāṇī’s lotus feet maddens the heart. About that sweetness Gosvāmīpāda has said: *yan mādburi divya sudhā rasādbbeḥ smrteḥ kaṇenāpyati lolitātmā* (*Vraja Vilāsa Stava*, 3) “My heart has become very restless.” Why? “The sweetness of Rādhārāṇī’s lotus feet is like a boundless ocean. The memory of just a single drop of this sweetness has made my mind mad with greed.” Now greed is one thing and fulfillment is another. All is attained in the service of Rādhā. The mind becomes centered around Rādhārāṇī’s lotus feet in *sādhaka daśā* (the condition of a devotee in practise). Thus Śrī Prabodhānanda Sarasvatīpāda has prayed:

*rādhā nāma sudhā rasa rasayitum jīhvās tu me vibhala
pādaḥ tat padakāṅkitāsu caratā vṛndāṭavī vīthiṣu
tat karmaiva karaḥ karotu hṛdayaṁ tasyāḥ padāṁ dhyāyataḥ*

(*Rādhā Rasa Sudhānidhi* , 142)

“O my tongue! Always relish the mellows of Rādhā-nāma, and become overwhelmed by this relish! O my feet! Wander around in this Vṛndāvana! And if you wander like that, then remember that here Rādhārāṇī enjoys! All these places are Her playgrounds, filled with Her footdust – *tat padāṅkitāsu caratā* – let your mind be absorbed in looking at the wonderful marks on Rādhārāṇī’s footsoles while wandering around in Vṛndāvana. *Pāda tat padakāṅkitāsu caratā vṛndāṭavī* – O my heart! Meditate on Her lotus feet, and *tat karmaiva karaḥ karotu hṛdayaṁ* – O hands! Perform Her works!”

So if you serve Her thus, are you then serving Govinda or not? Then he says: *Tad bhāvotsavataḥ param bhavatu me tat prāṇanāthe ratih* “Govinda is the Lord of Rādhā’s heart, therefore if my heart and mind take exclusive shelter of Rādhā, then they are directly engaged in Govinda’s service.” That is the best service to Govinda’s lotus feet, as is mentioned here, *param*. Why? A *bhāvotsava* will come, not directly. May a festival of love for Govinda appear in my heart, through Rādhā’s heart. This is *param śreṣṭham* (the best). The word *bhāvotsava* means *manjarī bhāva*. They are direct embodiments of Śrī Śrī Rādhārāṇī’s feelings. With this aspiration the Gosvāmīs pray for this.

Śrīpāda Dāsa Gosvāmī is himself in the kingdom of *mahābbhāva*; in this *kuñja* he is Tulasī Mañjarī. Therefore there is a wonderful relish in the constant succession of meeting and separation, which contrasts itself like darkness and light. Weeping and weeping he attains yet another transcendental vision (*sphūrti*). Rādhārāṇī has now bathed, the water sports are over, and now another bath is given. This is when the *kinkarīs* come in to serve. As long as the water-sports continue they simply view, and when the water sports are over and Rādhā-Mādhava and Their girlfriends return to the shore, they massage them with oils and powder (*udvartana*), bathe them and dry their bodies off with fine towels. Then they squeeze the water out of their hair, dry their hair and dress them in pure clean clothes. After this Śrī-Śrī Rādhā-Mādhava enter into a *kuñja*, while the *sakbīs* go elsewhere. Śrī-Śrī Rādhā-Mādhava enter the *kuñja* with Śrī Rūpa Mañjarī and Śrī Tulasī Mañjarī. Śrī Govinda will dress and ornament Śrī Rādhā. The *sakbīs* all know this, so they also don’t go there. They remain in other *kuñjas*. The *kinkarīs* are there, entering the *kuñja* with them. There is a jewelled dais there where they seat Govinda with Rādhārāṇī. How astonishing is the beauty of that *kuñja*! Gosvāmīpāda says: “This is *lasat taṭe* – the shore of this lake is extremely beautiful, covered by trees and vines. How enchanting is its beauty with wish-yielding trees and vines. This *kuñja* is made in such a way that it is covered and shaded by wish-yielding trees and vines, with loads and loads of blossoming flowers. Here it is said *sphuṭat kusuma sankule*, many blossoming flowers. The *kuñja*

is filled with the fragrance of lots and lots of Mālati, Mallikā and other flowers. Inside the *kuñja* the bees are humming, relishing the taste of flower after flower. Govinda seats Īśvarī and stands in front of Her. Rādhārāṇī then tells everyone: “Who will dress Me today?” Sometimes the *sakhīs* do it, sometimes the maidservants do it, and sometimes Kṛṣṇa Himself is doing it. On Rādhārāṇī’s request, Govinda says: “Then I will do it – order Me.” Through Her order She gives Herself away – “Accha, then You do it.” As soon as Rādhārāṇī gives the word, the maidservants go out to pick flowers. They gather and bring the flowers for a floral dress and ornamentation. *Vividha puṣpa saṅghaiḥ* What bliss! They will adorn Rādhārāṇī!

We know that *rasa* is the worshipable and *bhāva* is the worshipper, but not here. Here *bhāva* is the worshipped and *rasa* the worshipper. When the devotee loves the Lord, the devotee serves the Lord, and when the Lord loves the devotee, then He will also serve the devotee. In the *Gītā* the Lord says: *ye yathā māṁ prapadyante taṁs tathaiva bhajāmyaham* “In whatever way a surrendered soul worships Me, I will worship him similarly in return.” What is this *bhajana*? The commentators says: *bhajana phalaṁ dadāmi* – “I will give the fruits of *bhajana*.” He will fulfill the desires of the devotees according to their individual liking. That is His *bhajana*. But Vṛndāvana is the kingdom of *rasa*. There His pals massage His feet and He does likewise. As His pals carry Him on their shoulders, so He does it with them. He eats the remnants of the fruits they have eaten. In this case it is precisely *ye yathā māṁ prapadyante taṁs tathaiva bhajāmi*. He accepts the bondage of His mother, thus fulfilling her desires. The *Vraja-gopikās* are above them all. They cannot be compared with anyone. Kṛṣṇa could not reciprocate with their *bhajana*:

*kṛṣṇera pratijñā ek āche pūrva boite
ye yaiche bhaje kṛṣṇa tāte bhaje taiche
kintu se pratijñā bhanga boilo gopira bhajane*

(Caitanya Caritāmṛta, Ādi-līlā, 4.177 & 179)

“Previously Kṛṣṇa had made a promise that He would worship His devotees in proportion to their worship of Him. However, the *gopīs*’ worship caused Him to break that promise.”

Tābāte pramāṇa kṛṣṇera śrī mukha vacane – “That is proven by the words from Kṛṣṇa’s divine mouth.” In the Rāsa-night He told the *gopīs* : *na pārāye’ham niravadya samyuḥyam sva sādhu kṛtya vibudbāyuṣāpi vaḥ (Bhāgavata 10.32.22)* “I don’t have the power to fulfill My debt to You. If I would try to clear My debt to you for millions of ages, using the lifespan of a demigod like Brahmā, I would not make it. Do you know why? You are constantly engaged and in the process you have given up your ties with your husbands and relatives, which are like shackles that are hard to give up. I am not able to worship like that. And what if I worshipped you by giving up My mother, father and relatives, then would I be a renunciant like you? Never. These *pativrataś* (women dedicated to their husbands) gave up their husbands to worship Govinda, how can I do that? *Yā mābhajan durjaya geba śṛṅkalāḥ samvṛṣca tad vaḥ pratiyātu sādhubnā*. “This is Your naturally perfect vow.” Śrī Rādhārāṇī stands above all. Kṛṣṇa personally worships Her.

Rādhā is now the worshipable one. She sits a little higher on the jewelled throne, while the worshipper (Kṛṣṇa) sits in front of Her pedestal, personally fashioning floral ornaments for Her. He takes the measure, ornamenting Her by touching Her. Not only *śṛṅgāra* (ornamentation), Kṛṣṇa is *śṛṅgāra rasa* Himself, offering Her *śṛṅgāra* (ornamentation) with His *śṛṅgāra rasa* (erotic mellow) touch. Unprecedented *śṛṅgāra sevā*. The *kinkarī* floats in an ocean of bliss, saying: “When will the ocean of my transcendental bliss increase when You engage in the service of my Īśvari by dressing Her?” *Iba priyam mama sukhādbhim ātanvata ariṣṭa-jayina* – *ātanvata* means to expand. Their bliss is so great, what is this bliss like? What kind of bliss do they want? *Gopīs* don’t want their own happiness. The *Gosvāmīs* say:

*ātma sukha duḥka gopīder nāhiko vicāra
kṛṣṇa sukha hetu ceṣṭa mano vyavahāra
kṛṣṇa lāgi ār sab kori parityāga
kṛṣṇa sukha hetu kore śuddha anurāga*

(Caitanya Caritāmṛta, Ādi-līlā, 4.174-175)

”The *gopīs* don’t consider their own happiness or distress. Their thoughts and activities are all for Kṛṣṇa’s happiness. For Kṛṣṇa’s sake they give up everything else. Their pure attachment to Kṛṣṇa is only for His happiness.”

How are then the waves on the ocean of their ecstasy swelling? It is not that they don’t get what they don’t want. They don’t want it; however, when they find that Kṛṣṇa becomes happy from their service, they themselves become many times more happy within their hearts.

*āmāra darśane kṛṣṇa pāy eto sukha
ei sukhe gopīra praphulla aṅga mukha
kṛṣṇa śobbhā dekhi gopī śobbhā bārhe joto
gopī śobbhā dekhe kṛṣṇa śobbhā bārhe toto*

(Caitanya Caritāmṛta, Ādi-līlā, 4.191-192)

“Kṛṣṇa is so happy to see me – this happiness causes the *gopīs* bodies and faces to blossom. When the *gopīs* see Kṛṣṇa’s beauty their beauty increases as much as Kṛṣṇa’s beauty increases when He sees the *gopīs*’ beauty.”

Therefore there is great bliss, this is *ātanvata*, increasing. It is an expanding ocean of transcendental bliss. This is the *gopīs*’ bliss, and the *sakhibīs*’ happiness takes place when they can unite Rādhā and Kṛṣṇa. They do not desire their own happiness, they never desire their personal meeting with Kṛṣṇa.

*sakbīra svabbāva ekti akathya kathana
nija saba kṛṣṇa milanera nābi sakbīr man
rādhā saba śrī kṛṣṇera milana korāy
ātma kṛṣṇa sange boite koṭi sukḥ pāya*

(Caitanya Caritāmṛta, Madhya-līlā, 8.207 & 213)

“The nature of the *sakbīs* is indescribable; they do not care for their personal meeting with Kṛṣṇa. They make Rādhā meet with Śrī Kṛṣṇa instead; they feel millions of times more happiness in that than when they personally meet with Him.”

This is the nature of the *sakbīs* – but what is the joy of the maid-servants? The joy of the maidservants is: “When I can see the glory of my Īśvarī, then the ocean of my transcendental bliss will swell.” The word *ariṣṭajayi* is mentioned – such a great hero! But even He cannot control Himself. When He measures the floral ornaments He touches Her limbs and trembles. It is the service of the embodiment of devotional love. Why the memory of Ariṣṭāsura suddenly arises here? It is because the *kuṇḍa* appeared after the killing of the Ariṣṭa-demon. *Varāha Purāṇa* describes it. When the *Varāha Purāṇa* describes the *parikramā* of Girirāja, it is written –

*gaṅgāyaś cottaraṇi gatvā deva-devasya cakriṇaḥ
ariṣṭena samain yatra mabad yuddhan pravartitam*

When Kṛṣṇa was enjoying His pastimes here, the Ariṣṭa-demon came. At that time north of the (Mānasa) Gaṅgā there was no manifestation of Rādhākuṇḍa and Śyāmakuṇḍa. Just as all the eternal pastimes have a gradual unfolding (in the *prakaṣa līlā*), so there is also an appearance pastime for the eternally manifest Śrī Rādhākuṇḍa. So there was a huge battle between Cakri (Kṛṣṇa) and the demon Ariṣṭa, who appeared in the form of a bull. So,

ghātayitvā tatas tasminn ariṣṭam vṛṣarūpiṇam He easily killed the demon Ariṣṭa here. Oho! Now I have killed a cow! Therefore *kopena pārṣṇighātena mahyās tīrtham prakalpitam*, He created a holy place. A sin was committed, a cow was killed, so He forcefully struck a hole in the ground with His left heel. He then brought the water of the Pātāla Gangā, and called all the other holy waters. Thus Govinda created a huge holy pond, bringing all the holy waters here. *Tatra rādhā samāśliṣya kṛṣṇam akliṣṭa kārīṇam* How happy Rādhārāṇī was when Kṛṣṇa brought all the holy waters here for Her and Her *sakhīs!* Rādhārāṇī then understood that Kṛṣṇa was *akliṣṭa kārīṇam*, He who can perform extraordinary duties. She then embraced Kṛṣṇa and *sva nāmnā viditam kuṇḍam kṛtam tīrtham adūrataḥ*, created a lake not far from His lake, west of it, and named it after Herself, Śrī-Śrī Rādhākuṇḍa – *rādhākuṇḍam iti khyātam sarva pāpabharām śubham* – the holy name of Rādhākuṇḍa is auspicious and destroys all sins. In his 20-verse commentary on this, Śrī Viśvanātha Cakravartīpāda has described the appearance of Rādhākuṇḍa and Śyāmakuṇḍa using *paribāsa rasa*, the transcendental mellow of humour. Hence the demon Ariṣṭa is remembered here. Another reason can be found within the *kuñja* – what a great hero He is! But here He is subdued.

Rādhārāṇī sits down and places Her feet on the *pādapiṭha* (pedestal), while Kṛṣṇa stands between Her knees and arranges Her dress with flowers. He constantly gives the touch of *rasa*, and Śrī Rādhārāṇī accepts it. He hangs thin garlands on Her, strung of flowers with an astonishing fragrance. Five-fold and seven-fold strings are used, only the knot has not yet been bound, so He shows Her: “Just see how the garland has become.” Rādhārāṇī smiles somewhat, and says: “Very nice. All right, put it on.” As He puts it on Rādhārāṇī says: “On this side you must tie the knot!” Kṛṣṇa: “If I have to tie the knot here, then I have to keep My face here.”

Sukhābḍhim ātanvatā: How much bliss the maidservants feel! If Kṛṣṇa puts His face there, then it is like *kuvalaya cānd milalo ek ṭhām* (A meet-

ing of a blue lotus with the moon in one place). Where can you see that? In *parakīya bbāva*. Normally the moon and the lotus can not be seen together, this is extremely rare. But now the blue lotus (Kṛṣṇa's face) is seen next to the moon (Rādhikā's face). There's no bounds to the bliss!

Rādhārāṇī asks Tulasī: “Are you just standing there? Aren't you doing anything?” The maidservant says with a hint: “You have found an amazing dresser now. Do we have to render dressing service even now? Let the ocean of our bliss simply expand now.” *Sukhādbhim ātanvatā*. They do not love their own happiness. They are happy when they can accept the precious service of Rādhārāṇī. When they serve Virahinī Rādhārāṇī they will do so with the wonderful touch of this *rasa* – they will accept it. This is not for the *sakhīs* but for the *kinkarīs*. This is the great gift of Mahāprabhu – they will accept that service, standing there – *aba*, what service!

Now when Kṛṣṇa ties the knot the blue lotus meets with the moon, so His hands tremble. One string has broken. “Just see what You've done – one string has broken!” “Wait.” Seeing Kṛṣṇa standing there in between Rādhārāṇī's thighs, absorbed in stringing the garlands. Now it is fitting properly. Kṛṣṇa is fully enjoying within Preyasī (Rādhā)'s shackles. Tulasī calls Her Varoru, She who has the greatest thighs. What wonderful service of Śyāmasundara. When Rādhā smiles at Him like this He drops one knot. Where have Śyāmasundara's heart and mind gone while relishing these mellows? Hence Her name is Rādhā.

*kṛṣṇa vāñcha pūrti rūpa kore ārādbane
ataeva rādhikā nāma purāṇe vākbāne*

(*Caitanya Caritāmṛta, Ādi-līlā, 4.87*)

“She worships Kṛṣṇa by fulfilling His desires, hence the Purāṇas celebrate Her name as Rādhikā.” There are so many kinds of worship, but there is no *rasika* worshipper like Her.”

When Kṛṣṇa ties the knot as He makes Her garland for Her chest, the garland broke. “Wait, I will put it on again.” All the time Kṛṣṇa stands there. Tulasī addresses Svāminī as ‘*he varoru!*’ Only He (Kṛṣṇa) could decorate You like this. Therefore just wait; just let the ocean of our bliss expand now. How? *Iha mama priyam* - this service is dear to me. Why is this service so dear? This is the service of Rādhārāṇī, thus it is the service of *bbāva* itself. When it is the service of *bbāva*, when Kṛṣṇa renders service to Rādhārāṇī, then the *mañjarīs* can’t see any way of doing that service themselves. (When Kṛṣṇa serves Rādhā, that shows the glory of Rādhā and Her *bbāva* to the utmost. The *mañjarīs* thus aid in Rādhā’s glorification by abstaining from assistance. ed.) Remember this. As Kṛṣṇa decorates Rādhārāṇī Her face begins to glow just like a golden lotus flower.

Then Tulasī thinks: “She is of such a golden complexion, that if I place a spot of musk there it will look just like a blackbee reclining on a golden lotus flower. That will look so beautiful.” So she brings musk in a cup, but before she places the drop of musk Rādhārāṇī looks up and smells the scent of musk. As soon as She smells the musk She remembers Śyāma’s bodily fragrance. She looks all around – now how can Tulasī serve? She addresses Her: *kadā te mṛga śāvākṣi cibuke mṛganābbinā; bindum ullāsayiṣyāmi mukundāmoda mandire* (“O doe-eyed girl, when can I place a drop of musk on Your chin, that is the temple of bliss for Mukunda?” *Vilāpa Kusumāñjali* 39) Tulasī says: “O look here, that is musk! Not Him – He for whom You are restlessly looking around, O doe-eyed one, has not come yet; this is musk.” Can you imagine how She feels when She hears “He has not come”? The maidservant understands it all, so she says: “Well, He has not come, but He will have to come. Look, that spot of musk that I just placed on Your chin, You know what that is like? *Mukundāmoda mandire* – this is Mukunda’s temple of bliss! This I will serve.”

Rādhārāṇī’s service is not whimsical – it is service on order. *Mabābhāva* personified will accept it.

premera svarūpa deha prema vibhāvita
kṛṣṇera preyasi śreṣṭhā jagate vidita

(*Caitanya Caritāmṛta, Madhya-līlā, 8.162*)

“Her body is the innate form of *prema* and consists of nothing but *prema*; thus She is world famous as Kṛṣṇa’s dearest beloved.”

Mahābhāvōjvala cintā-ratnodbhāvita vighrahaṁ (*Premāmbhoja Marandākhyā Stavārāja*, Raghunātha Dāsa Gosvāmī). *Mahābhāva cintāmaṇi rādhāra svarūpa* (*Caitanya Caritāmṛta, Madhya-līlā, 8.164*) – “Rādhā’s body consists of the wish-yielding gem of *mahābhāva*.” Therefore wherever is the summit of *bhāva* it is called *mahābhāva*. Such a great ocean of *bhāva* is being preached here. Tulasī says: “Look here, this chin of Yours is the temple of bliss for Mukunda.” She looks, what she wants to say? Why a temple of bliss? It is His abode, will He allow Himself to be evicted by an intruder? No, rather He will become jealous. He is black, the spot of musk is also black. He will throw that other black one out and occupy it with His own blackness. *Mukundāmoda mandire bindumullāsaiṣyāmi* – “Thus I will delight the temple of Mukunda’s joy with a dot.” Why should we dress You? We dress You when or because He has dishevelled Your dress. When will He dishevel Your dress, thus making our dressing-service useful? When He sees the temple (of Your chin) is open He wants to upset it. That’s why He’s going there. One black one (Śyāma) will snatch away another black one (the dot), floating in an ocean of unprecedented bliss. He will give the colour of His lips – *ukhādīrena nava candra virājītena rāgena te vara sudhādbara bimba yugme* “Look, I will place this *khadir*-lipstick on Your lips. Do You know what Your lips are like?” Rādhārāṇī says: “Well, what are they like?” Tulasī: “Like solid nectar, Your lips are like nectar.” Rādhārāṇī says: “Nectar – lips are not liquid things, then why do you call them nectar?” Tulasī: “I called them solid nectar, superexcellent

nectar, this wonderful nectar I will color with this *khadir*-ointment.” She puts it on. Rādhārāṇī says: “Orey! I am saying: “These lips are already wonderfully colored, why put more color on them then?” Tulasī: “The color of Your lips is solid, it will not go off, and what I am placing is liquid, that will go off. That red color I am giving will look beautiful on a black place. *Damśam vidhāsyati baṭhāt kim u kṛṣṇa kīraḥ* “You know what Your lips are like? They are like a couple of Bimba-cherries. A parrot will suddenly come and bite them. *Haṭhāt* here means spontaneously, certainly, even if He is not told to. Rādhārāṇī shakes Her head and protests: “No, no, no!”, but now Her ‘nos’ are swallowed by ‘yes’es. Hence it is said that surely a black parrot will bite these Bimba-lips.

When will we be that fortunate that we can see the dressing of Rādhārāṇī and taste the full savour of this service? All these services are learned and remembered. When the *kiṅkarī* renders service like this she will remind Rādhārāṇī of all these pastimes. In this way She is comforted. She will put eyeliner on Her eyes and will explain it as follows: “Look at this eyeliner. Through it I will worship the deity of Your eyes.” Speaking like this, she renders her service. Dresses and ornaments are dresses and ornaments, but these dresses and ornaments are oceans of *mahābhāva*. When they are brought in such a condition She is really dressed and ornamented. When Tulasī puts the eyeliner on, she explains it as follows: “Just look at the deity of Your eyes. Isn’t a deity to be worshipped? Do You know with what I will serve them? With *kājala* (eyeliner). Not *kājala*, but *garala* (poison). Poison that maddens the Kṛṣṇa-elephant. When Rādhārāṇī sees Kṛṣṇa moving along from Her moontower (*candraśālikā*), during the *uttara goṣṭha* time (when Kṛṣṇa returns from the meadows with His cows in the afternoon, ed.) He looks all around – ‘Where is Rādhārāṇī?’ and suddenly sees Her. First She doesn’t see Him, then She sees Him. Just as He goes, He looks at Her. Their eyes meet and simultaneously Rādhārāṇī pulls Her veil over Her head. She is shy. Then She slightly drops Her veil, thinking: “If I don’t see Him even slightly I will be wholly deprived.”

However, Her *sakhīs* and Her superiors are there, so She casts a brief glance. *Yat prānta deśa lava leśa vighūrṇitena* The slightest side-long glance from these eyes *baddbaḥ kṣanāt bhavati kṛṣṇa-karīndra uccaib,* will tightly bind the Kṛṣṇa elephant-king, and He won't be able to move anymore. Then she looks at Rādhārāṇī's face once more – *tat khañjarīta-jayi netra-yugam kadāyam* – Your eyes defeat the restlessness of the wagtail birds. I will place eyeliner on these two eyes. When will that good fortune be mine that I can serve You in this way. When He looks even a little then She is endowed with humility, joy and bashfulness. Therefore, how beautiful and charming are these glances! Śyāmasundara relishes this beauty. Then the *sakhīs* take Kṛṣṇa along and the *sakhīs* take Rādhārāṇī, who suffers the pangs of separation from Kṛṣṇa, along. The whole night They will relish the memory of this eye-meeting, as in *pūrva rāga* (first attraction). If They do not get this meeting They would suffer so much. Now They can meditate on this. Such an extraordinary ingredient of worship is Śrī Rādhā. “I will worship this deity with Your favorite ingredients- *sampūjajisyati janas tava kajjalena*: This is not *pūjā*, this is *samyak*, complete worship. Whatever (make up) Rādhārāṇī wears on Her face is receiving this *samyak* or complete worship from the *kiṅkari*. The service is not rendered with eyeliner, the remnants of this eyeliner-ingredient will stick to Govinda's lips. This gives Him the relish of Her sweetness. What an extraordinary service! Therefore we must render such service. Now we are rendering this service, *mama sukḥādbhim ātanvata* (let the ocean of my bliss expand, by witnessing Govinda's service of You), no service is as dear as this one. Now let the ocean of our bliss expand. When can we see Him rendering this service to You?”

After this the transcendental vision ends. Gosvāmīpāda sees Govinda personally dressing and ornamenting Rādhārāṇī and prays for the vision of this service. Thus he has one vision after the other of such pastimes. Today is the *ādhivāsa* of Bābā Mahārāja's *viraba utsava*, after *ārati*. Hence we have discussed *Vilāpa Kusumañjali* up to this point. Today is Caitra Sankranti. Tomorrow is the first of

Vaiśākha, so tomorrow there will be *sankīrtana* here, and by the desire of some Vaiṣṇavas, since it is the first day of the (Bengali) year, after one hour of *kīrtana* this *Vilāpa Kusumanjali*-relish will be continued, so tomorrow we will relish the explanation of the next verse. Today the *Vilāpa Kusumāñjali* discussion is completed.

*Thus ends Śrī Ananta das Mahantaji's pāṭha
on the 76th verse of Vilāpa Kusumāñjali
at Rādbakuṇḍa on April 11, 1999*

*spḥīta svāntam kayācit sarabhasam acireṇārpyamāñair darodyan
nānā puṣporu guñjā-phala nikara lasat keki-piñcha prapañcaih
sotkampam racyamānaḥ kṛta ruci hariṇotpbullam aṅgam vabantyāḥ
svāmīnyāḥ keśapāśaḥ kim u mama nayanānandam uccair vidhātā*

spḥīta - expanded; *svāntam* - mind; *kayācit* - by some (fem.); *sarabhasam* - joyfully; *acireṇa* - swiftly; *arpyamāñaiḥ* - being offered; *dara* - slightly; *udyat* - blooming; *nānā* - various; *puṣpa* - flowers; *uru* - great; *guñjā phala* - *guñjā*-beads; *nikara* - amount; *lasat* - beautiful; *keki* - peacock; *piñcha* - feather; *prapañcaih* - with multitudes; *sa* - with; *utkampam* - shivering; *racyamānaḥ* - created; *kṛta* - done; *ruci* - nicely; *hariṇā* - by Hari; *utpbullam* - with goosepimples; *aṅgam* - body; *vabantyāḥ* - carrying; *svāmīnyāḥ* - of my mistress; *keśa* - hair; *pāśaḥ* - braid; *kim u* - whether; *mama* - my; *nayana* - eyes; *ānandam* - bliss; *uccaiḥ* - greatly; *vidhātā* - created.

Will the joy of my eyes increase when I see one maiden swiftly and happily bringing various blooming flowers, big *guñjā*-beads and peacockfeathers? While Hari makes the braid of my Svāmīnī with this He shivers and Her whole body blooms up with goosepimples!

In this 77th verse of his *Śrī-Śrī Vilāpa Kusumāñjali Stotra*, Śrīla Raghunātha dāsa Gosvāmī, who is one of the six Gosvāmī-ācāryas, who are the most intimate associates of Śrī Kṛṣṇa Caitanya Mahāprabhu, the sanctifier of the Kali age, submits his heart's lamentation at the lotusfeet of his most beloved Śrī Rādhārāṇī, saying:

*spḥīta svāntam kayācit sarabhasam acireṇārpyamāñair darodyan
nānā puṣporu guñjāphala nikara lasat keki piñcha prapañcaih*

By some (*kayācit*) eager *manjarī*. *spḥīta svāntam* means a *mañjarī* who is joyful at heart. *sarabhasam* means very quickly. *darodyat* means slightly

blooming. Jāti, Yūthi and other flowers and *uru guñjā phala* which means ‘large ripe *guñjā* beads’. *keki piñcha prapanca* means an abundance of peacock feathers. *sotkampam racyamānaḥ kṛta ruci bariṇotphullam aṅgam vabantyāḥ Śrī Hari* shivers of *sāttvika* ecstasies when He winds Her braid. *tat kāle phullam aṅgam vabantyāḥ svāmīnyāḥ* “When She is touched by Śrī Hari’s hand Svāmīnī Rādhārāṇī’s body blooms, in other words She gets goosepimples all over Her body. When I see my Svāmīnī in this condition then *kim u mama uccaiḥ nayanānanda vidhātā*, will that bring great bliss to my eyes? When will I become that fortunate?”

In a transcendental vision Śrīpāda Gosvāmicaraṇa sees Rādhārāṇī’s braided hair. In the previous verse Śrī Govinda decorated Rādhārāṇī with floral ornaments. Seeing Govinda’s expertise in dressing, Her maidservant floated in oceans of transcendental bliss. *subhābhim ātanvatā*. There is no feeling and no language to describe the bliss of Rādhā’s service – it is as boundless, deep and hard to cross as an ocean, and always filled with different waves. Śrīpāda Gosvāmicaraṇa compares the bliss of Rādhā’s service with an ocean. When Rādhā’s maidservant views the superiority of her Svāmīnī, then her bliss is enormous, hard to comprehend and filled with various billowing waves. Her fish-like eyes blissfully swim on the various waves of the wonderful forms, attributes and pastimes of Rādhā-Mādhava. The Gosvāmīs do not want to reveal it in one way, but in many different ways. Śrīla Prabodhānanda Sarasvatīpāda said: “Rādhā’s service is a deep ocean of nectar-*rasa*. This service of Rādhārāṇī is as deep as an ocean, but then filled with the flavours of nectar.” When nectar ever becomes *rasa*, then it gets more and more relishable. At the final stage it becomes *amṛta* or nectar. When the relish of this nectar gives an astonishing full bliss, then it is called *rasa*. This service of Rādhārāṇī is filled with *rasa*.

This service of Rādhā is the great gift of Mahāprabhu. This is practised, relished and preached by the Gosvāmīs. They relished it and preached it as well. An ordinary human being can get some relish. One may take shelter of *rādhā dāsya*, but where is the bliss? The heart may be polluted by sin or offence, and may not get any

experience due to its polluted state. Hence the Gosvāmīs say: “First of all the *sādhaka* must learn to carry out his *bhajana* offenselessly, in the company of *sādhū* and *guru*, and under their merciful shelter relish will come. For the relish of Rādhārāṇī’s service is natural. It will come slowly. When the heart is purified, then taste will come, attachment will come, and then *rati* will come. After *rati* is achieved *rasa* is experienced, and finally *rasa* is achieved ‘face-to-face’. This is the philosophy of *bhakti rasa*. So here the Gosvāmīs consider *rasa*, but the first consideration is purification of the heart.

bbakti nirdhūta doṣānām prasannojjvala cetasām
śrī bhāgavata raktānām rasikāsaṅga raṅginām

bbakti nirdhūta doṣānām – this is the purifying process of *sādhana*, namely hearing, chanting and associating with saints. These items purify the heart and the *sādhaka* must beware that they are carried out in an offenseless manner. As the heart gets purified, the heart will rejoice and be illuminated by the pure mode of goodness, pure existence. *śrī bhāgavata raktānām rasikāsaṅga raṅginām*. Attachment to the Bhāgavata can mean two things: Attachment to a great saint or to the scripture *Śrīmad Bhāgavata. jīvanībhūta govinda pāda bhakti sukḥāśrīyām*: Devotion to the feet of Govinda is a treasure of bliss, and this is the very life of a devotee. *premāntaraṅga bhūtāni kṛtyānyevānutiṣṭhatām* The confidential practise of *prema*, like our *mañjarī bhāva sādhana*, is practised in the company of like-minded devotees only. These *rasika* topics should be heard. After that there is chanting, recollection and meditation. All these items of worship must be practised in the company of like-minded devotees. In this way the *sādhaka* will gradually ascend to the kingdom of relish, and when some relish is attained, then the own experience will attract one. This relish is so sweet that Mahāprabhu Himself relished the mood of the maidservants after relishing the *prema rasa* of Rādhārāṇī. *āpani kore āsvādane, śikḥāilo bhaktagane*. Did He teach the relish of Rādhā’s sweetness, or did He teach the mood of the *sakḥīs*? Such is *mañjarī bhāva*. Hence Kavirāja

Gosvāmī said: He relished it. *āpani kore āsvādane, śikhāilo bhaktaḡane, prema cintāmaṇir prabhu dhanī* (“the Lord relished it Himself, and taught the devotees as well. He is the owner of the Cintamaṇi-gem of *prema*”). If He will not give it, then who will? He has come to give us this. *nāhi jāne sthānāsthāna, yāre tāre koilo dāna, mahāprabhu dānī śiromaṇi* (‘Not considering right or wrong place He gave it to anyone and everyone. Mahāprabhu is the crown jewel of donors’). *aiche gupta bhāva sindhu, brahmā nā pāy ek bindu, beno prema bilāilo samsāre* (“Such an ocean of secret feelings, of which even Lord Brahmā cannot get a drop, such *prema* He distributed to the world”). How will those *sādhakas* from Mahāprabhu’s era that cannot understand this, learn it? He relished it Himself, and the *ācāryas* taught it for Him.

In a transcendental vision Raghunātha, in the form of Tulasī Maṅjarī, relished how Rādhārāṇī was dressed and ornamented with flowers. Now Śrī Śyāmasundara will do Her hair. Īsvarī sits down on a jewelled seat and Śyāma sits behind Her on His knees, while the maidservant hands Him a golden comb. First She is bathed, then the water is squeezed out of Her hair and it is dried with fragrant fumes. She has a huge tress of curly hair, that reaches down to Her knees. Kṛṣṇa sits behind Her and does Her hair. How expertly He performs His service! Each hair is dearer to Him than His life millions of times over. After all, these are not just hairs. The *mahājanas* say that when the feelings on Her mind are sprinkled with the liquid of Her *mādanākhyā mahābhāva* they come out in the form of Her hair. They are black because of Her uninterrupted meditation on Kṛṣṇa, who is also black, and they are crooked just as Kṛṣṇa is crooked. This is the actual status of Rādhārāṇī’s hair. This is why Govinda does Her hair. Each hair is just like His life. How wonderful is His expertise in this service! The maidservant watches how He serves. Rādhārāṇī also looks. It is Śyāma’s service. These hairs have taken shelter of Rādhārāṇī’s lotus feet – anyone who takes shelter of these feet is blessed. The *Mahājanas* say: Who is the birth place of love for Śrī Kṛṣṇa? *rādhikaika na cānya Rādhārāṇī is kā kṛṣṇasya praṇaya janibhū śrī rādhikaika*

na cānya. Who is the birth place of Kṛṣṇa's love? It is Śrī Rādhikā and no one else. Why?

*jaibmyam keśe dṛśi taralatā niṣṭburatvam kuce'syā
vāñchā pūrtyai prabhavati sadāmusya rādhaiva nānyā*

(Govinda Lilāmṛta 11.122)

Her hair is crooked, Her eyes are restless, and Her breasts are hard. Now if one has these three qualities (crookedness, restlessness and hardness) the Lord can not be worshipped. When there is crookedness, *bhajana* can not be done. Honesty must be there. With restlessness instead of steadiness there is no *bhajana* and the same goes for hardness instead of softness. But see, these three items did take shelter of Rādhārāṇī. Where is the crookedness? *jaibmyam keśe*, in Her hair. Where is the restlessness? *dṛśi taralatā*, in Her glances, and: *niṣṭburatvam kuce'syā*, there is hardness in the breasts. These three attributes have become most dear to Kṛṣṇa. This is the power of taking shelter of Rādhārāṇī's lotus feet. Therefore this is the *keśa saṁskāra* (hair-decoration) of Rādhārāṇī, who gives boundless bliss to Kṛṣṇa.

But there is one problem in this *keśa saṁskāra*: Rādhārāṇī cannot see Kṛṣṇa's face, nor can Kṛṣṇa see Rādhārāṇī's face. How can They see? Her face is in front and His face is behind. Their hearts break when They cannot see Each other's faces. Still Kṛṣṇa renders His service to Her. How They suffer when They don't see Each other's faces for one moment! How can Kṛṣṇa then render this service? Śyāmasundara places a jewelled mirror in Rādhārāṇī's hand. "Look at Your face. See how I made up Your hair." She looks at the jewelled mirror. Rādhā's face blooms up and Kṛṣṇa's face also blooms up. Rādhārāṇī looks and Kṛṣṇa also looks. When Rādhā sees Kṛṣṇa within the mirror She sees that His face merges with Hers. Then Kṛṣṇa thinks: "Perhaps I hurt Her", and looks at Her face, asking Her: "Did it hurt?" Rādhārāṇī smiles and says: "No, it didn't hurt. You can do My hair." Again He blissfully makes up Her hair.

Śrī Rūpa Gosvāmīpāda once wrote:

*veṇī vyālāṅganā pbanā –
nava gorocanā gaurīm pravarendīvarāmbaram;
maṇi stavaka vidyoti veṇī vyālāṅganā pbanām*

(*Cātu Puṣpāñjali*, 2)

“Your braid resembles the hood of a female snake and the jewels on it.” Sanātana Gosvāmī, believing that Rādhārāṇī transcends all objects of comparison, wondered what the purpose of this verse could be. Śrī Rūpa Gosvāmī’s words describe the exact transcendental vision of Rādhārāṇī, still he worships She who is the vessel of nectar by comparing Her to a vessel of poison (a snake)? Rādhārāṇī’s braided hair is a vessel of nectar, and now he says: *veṇī vyālāṅganā pbanā*? Śrī Rūpa’s descriptions are all perfect visions attained by Mahāprabhu’s grace. Rādhārāṇī therefore granted him a transcendental vision. One day (Sanātana) Gosvāmīpada saw that some Vraja-*gopīs* were taking water from a well in front of his *kuṭīr*. He saw them from behind. A black snake was slithering up the back of the oldest girl. “Oho!”, he thought, “this snake will swallow this girl!” Then he cried out: “O Lāli, Lāli! A snake, a snake!” When he came running up to the girl he discovered that it was just her braid. Thus he felt very embarrassed. In surprise the girl looked at Sanātana Gosvāmīpada and said: “Bābā kyā pāgal ho geyā?” Bābā has gone mad perhaps? When Sanātana Gosvāmī pondered the event he could recognise the face of the girl. “This girl from Vraja I saw was not an ordinary girl. What an amazing event.” Suddenly he realised it was Īśvarī. Scorching. His feelings of separation were scorching him. (Śrī Rūpa Gosvāmī further describes Rādhārāṇī in the rest of *Cātu Puṣpāñjali* –)

*upamāna ghaṭā māna prabāri mukhamaṇḍalām;
navendu nindi bbāloḍyat kasturī tilaka śriyam.*

*bbrū jitānaṅga kodaṇḍām lola nilālakāvalim;
 kajjalajjvalatā rājac cakorī cāru locanām
 tila puṣpābba nāsāgra virājad vara mauktikām
 adbaroddbuta bandhūkām kundālī bandhura dvijām
 saratna svarṇa rājīva, karṇikākṛta karṇikām
 kasturī bindu cibukām ratna graiveyakajjvalām
 divyāṅgada pariṣvaṅga lasad bbuja mṛṇālikām
 balāri ratna balaya kalālambi kalāvīkām
 ratnāṅguriyakollāsi varāṅguli karāmbujām
 manobara mahā bhāra vibāri kuca kuṭmalām
 romāli bbujaḡi mūrdhna ratnābha taralāñcitām
 bali trayī latābaddha kṣīna bhaṅgura madhyamām
 maṇi sārasanādhāra visphāra śroṇi rodbasam
 bema rambhā madārambha stambhanoru yugākṛtim
 jānu dyuti jita kṣulla pīta ratna samudgakām
 śaran nīraja nīrājya mañjīra virāṇat padām
 rākendu koṭi saundarya jaitra pāda nakha dyutim
 aṣṭābbiḡ sātṭvikair bhāvair ākuli kṛta vigrabām
 mukundāṅga kṛtāpaṅgām anaṅgormi taraṅgītām*

“The orb of Your lovely face levels the pride of all possible objects of comparison, like the moon, lotus etc., and the musk *tilaka* anointing Your brow decries the charm of the crescent moon. Your curved eyebrows conquer Cupid’s bow with wringlets of bluish-black hair above, and Your beautiful glistening eyes, anointed with black cosmetic *kajjal*, resemble the spritely *Cakora*-birds. A lovely pearl gracefully dangles from Your protruding, sesame-flower-like nose, Your lower lip is luscious like the *Bandhūka* flower and Your bright teeth resemble a row of white *Kunda*-flower buds. From Your eyes dangle pendants formed of the corolla of the golden *Rājīva*-lotus, beset with costly gems; Your chin is anointed with a musk beauty spot and a jewelled *Graiveya* collier glistens on Your lovely neck. Your lotusstem-

like arms are adorned with brilliant armlets (on the upper portion) and (Your wrists) with sweetly jingling sapphire-studded bangles. The elegant fingers of Your lotus-hands are adorned with finger rings, inset with rare jewels, and You sport a lovely necklace upon Your bud-like breasts. The centre-jewel on the necklace that adorns Your breast resembles the gem-crested hood of a serpent; the said serpent represented by the fine line of hairs on Your torso (that arises from Your navel) and Your slender fragile belly (burdened above by Your full breasts) has three delicate lines that entwine like a creeping vine. Your broad hips are encircled with a tinkling zone, beset with precious gems, and the front portion of Your thighs levels the pride of the plantain trunks. Your lovely knees rebuke the charm of yellow jewel-caskets, and Your beautiful feet, adorned with tinkling anklets, are reverentially adored by the fresh autumn lotus. The pleasing lustre of a crore of full moons is dimmed by the brilliance of Your toe-nails, and becoming exceedingly restless, Your limbs exhibit various displays of beatitude, eight in number (such as trembling, paralysis, tears etc.) Glancing from the corner of Your eye at Mukunda's beautiful limbs, You are inundated by the surging waves of Cupid.

(*Cātu Puṣpāñjali* – 2-12)

This is the verbal form of Rādhārāṇī that he (Śrī Rūpa Gosvāmī) has written, starting with *veṇī vyālāṅganā phaṇā*. This is not just a verbal form—Rādhārāṇī is directly present in it! What wonderful *rasa*!

Now Śrī Śyāmasundara makes up Her hair. This *mahā-bhāva* hair – such *ānanda*! After combing Her hair He will wind it in a braid. But alas! He does not wind a braid, but places a crown instead – doesn't the crown belong to Kṛṣṇa? Illusion (bewilderment) has entered (the pastimes). When He sees the picture of the braid's sweetness He gets a feeling of bewilderment within, reversal has

come – This is called *prema vilāsa vivarta*, because peacock feathers are mentioned in this verse. Are there normally any peacock feathers in Rādhārāṇī’s hair? Aren’t they Kṛṣṇa’s fixed apparel? Where will He place these peacock feathers in Her braid? Still peacock feathers are mentioned here. Hence it is called *prema vilāsa vivarta*. There are three meanings to the word *vivarta*. The first is *paripāka* (maturing), the second *bhrānti* (delusion) and the third *vaiparītya* (reversal). These three meanings must be applied, it will not work if one of them is missing. This is because one is the cause and the other the symptom. This is the maturing or ripening of *prema*. As a culmination of constant relishing of *vilāsa* one ultimately merges with it. When that absorption (merging) occurs, then *prema* becomes very deep within these amorous pastimes. When it becomes deep, then delusion has come. When delusion comes, then reversal comes. The male lover thinks himself the female lover, the female lover thinks herself the male lover. In the *Rāsa-līlā* Śrī Śukadeva also gave a hint: *tāni cūḍayata kāntām*. When all the *gopīs* are searching for Rādhā and Kṛṣṇa, they are all saying: “Here They enjoyed”, and “here They enjoyed”. The *sakhīs* see Rādhā.

The *Gosvāmīs* explain that the *sakhīs* see Rādhā from the closest vantage point they reached. They see (assume) that He is doing and cleaning Rādhā’s hair, so there Her hair has fallen. Here He extends *Priyatamā* Rādhā’s hair. He sees it is alright. Govinda sits down and tells Rādhārāṇī to sit down. Then He starts doing Her hair. In this way Their footprints are visible. Rādhā’s footprints were visible and Kṛṣṇa’s footprints were similarly visible. “Here Kṛṣṇa did Her hair!” After that they said: *tāni cūḍayata kāntām*. Govinda placed a crown on His lover Rādhārāṇī’s head. Here He thought of Himself as Rādhā and thought Rādhā to be Kṛṣṇa. Therefore when Kṛṣṇa dresses and ornaments Rādhārāṇī, then it is said that He puts a crown on Her. So when He starts to put a crown on Her hair, then one *kinkarī* is *spḥīta svāntam kayācit*, blissful within the heart. What a wonderful *līlā*! This is the topmost *līlā*, which all the *sakhīs* and *manjarīs* wish to see and serve in. Hence *kayācit spḥīta svāntam*, a *kinkarī* with big goosebumps

of bliss on the skin *sarabhasam acireṅārpyamāna* is sitting quietly while this pastime of Rādhā and Śyāma is going on. She sees that the crown is put on with the mirror. The *kinkarī* does not delay, and to nourish the pastime *sarabhasam*, quickly and joyfully brings ingredients like half blossoming Mallika flowers, *darodyat*.

The crown is bound on Rādhārāṇī's head, tied on the back. But during the binding of the crown there are half blooming jasmine flowers and so on. No Jāti, Yūthi or other flowers. *darodyat*; They bring ordinary flowers that spontaneously fall from the trees. It is Vṛndāvana, after all. There is no want of anything there. What more does she bring? Big (*uru*) *guñjā* beads, and *lasat keki pincha prapañ-caiḥ*, large, grown up peacock feathers. After all, when you make a crown like Kṛṣṇa's you must tie peacock feathers on it also. *cūḍā-ti bāndhiya ucca, ke dilo mora puccha, are se ramaṇī mana lobha* [“Who has given this feather, making My crown so high? Aba! This is really coveted by the women!”]. In this way Kṛṣṇa's crown is placed. “Who has placed this crown on Me, made of Mālati and Mallikā flowers?”, etc.

Both (Rādhā and Kṛṣṇa) are *sotkampam racyamānam kṛta ruci*, shivering from Each other's touch. Govinda shivers, being unsteady and the braid is being made, *racyamāna*. It is not said that He is making it. He is so bewildered by the beauty of the braid, it is as if it constantly expands itself. This loving braid He is decorating in such a way; in this way He is making the braid. Hence it is said here *racyamānaḥ*, the braid is made by Kṛṣṇa. Then there is the word *kṛta ruci*. What does that mean? *kṛtena veṣṭanena ruci manobaram yathāsyāt tathā* Kṛṣṇa makes the garland that was strung surround Rādhā's braid. Thus it becomes wonderfully captivating. This hair decoration is very astonishing. It is the decoration of *prema*, after all.

Here Rādhārāṇī is *utphullam āngam vabantyā*, carrying a blossoming body. Her body is studded with goosebumps. Seeing the wonderful expertise in doing the hair, Śrīpāda Raghunātha thus says *svāmīnyāḥ*, my mistress Śrī Rādhārāṇī. In this transcendental vision he experiences himself as a direct personal maidservant of Īśvarī and he perceives Śyāma's enthusiastic service. Just as in the previous verse Rād-

hārāṇī was decorated with flowers, she has kept this service within her heart and relishes the sweetness of each of these services. He mentioned in the previous verse that an ocean of bliss is billowing within his heart. Here he says: *nayanānandam uccair vidbātā*, this sweet and beautiful braid is made by Hari with reversed feelings, which is the summit of loving playfulness, and above that is the wonderful sweetness of the hairs themselves, *mama nayanānandam uccair vidbātā. vidbātā* means *vidbhāsyati*. This braid is giving the greatest superexcellent bliss to my eyes. Whether it delights his mind or his eyes he cannot understand. The very embodiment of transcendental bliss and the very embodiment of *mabā bhāva* are there before him. What sweetness! Then there is the culmination of *prema vilāsa vivarta*. Therefore this is the summit of what the living entity is able to reach in this kingdom of transcendental relish. *parākāṣṭhā sā parāgatiḥ* On the one hand Govinda is the boundless ocean of transcendental bliss. His wonderful sweetness resides in Vṛndāvana. Then again that ocean has billowing waves in the presence of Rādhārāṇī.

*rādhā saṅge yadā bhāti tadā madana mobanaḥ;
anyathā viśva mobo'pi svayam madana mobitaḥ*

(*Govinda Lilāmṛta* 8.32)

“When Kṛṣṇa is with Rādhā He is Madana Mohana, the enchanter of Cupid. However, when He is without Her, He is Himself bewildered by Cupid, even though He captivates the whole universe Himself.”

*coṛi gopīr manorathe, mana mathe mana mathe
nāma dbare madana moban.
jini panca śara darpa, svayam nava kandarpa,
rāsa kore loiyā gopīgana*

(*Caitanya Caritāmṛta, Madhya-līlā*, 21.107)

“Mounting the chariots of the *gopīs*’ minds, He churns everyone’s mind. Hence He is known as Madana Mohan. He defeats the pride of Cupid, who bears five arrows, and becomes Himself a young Cupid, taking the *gopīs* along for the Rāsa dance.”

Amongst the *gopīs* Śrī Rādhā Ṭhākuraṇī is the greatest, in beauty, form, sweetness, everything.

*yāhara saundarya vanche satyabhāmā;
yāhār t̥hāi kalā vidyā śikhe vrajarāmā.
yāhār saubbhāgya vanche lakṣmī pārvatī;
yāra pativratā dharma vānche arundhatī.
yāra sat guṇa gaṇer svayam kṛṣṇa na pān pār;
tār guṇa gaṇibe kemon jīva chār?*

(*Caitanya Caritāmṛta, Madhya-līlā, 8.183-185*)

“How can an ordinary living entity count the glories of She Whose beauty is coveted by Satyabhāmā, from whom all the Vraja-*gopīs* learn all arts and sciences, whose fortune is coveted by Lakṣmī and Pārvatī, whose chastity is coveted by Arundhatī, and the host of whose virtuous attributes cannot be grasped even by Kṛṣṇa Himself?”

How can an insignificant entity understand all this unless Rādhārāṇī bestows Her mercy on them? Nowadays Mahāprabhu is so kind to give this topic, which is hard to attain even by Brahmā. Śrī Gosvāmīpāda beholds the wonderful sweetness and beauty of Rādhārāṇī. Govinda relishes this and so does the maidservant.

*gaurāṅge mradimā smita madburimā netrāñcale drāgbimā
vakṣoje garimā tathaiva tanimā madbye gatau mandimā*

*śronyām ca prathimā bbruvoḥ kuṭilimā bimbādhare śoṇimā
śrī rādhe bhṛdi te rasena jaḍimā dhyāne'stu me gocarab*

(Rādhā Rasa Sudhānidhi, 75)

“O Śrī Rādhe! May the softness of Your golden body, the sweetness of Your smile – *yaicche dadbi śikharita morica karpur; milita rasa mālāy amṛta madbura*, [it is like adding black pepper, sugar and camphor to curd; this mix creates a cream with the sweet flavour of nectar] he is relishing the sweet *rasa* of Her smile, the wideness of Your eyes, the volume of Your breasts, the thinness of Your waist, the slowness of Your steps, the broadness of Your hips, the crookedness of Your eyebrows, the redness of Your cherry-lips and the numbness of Your *rasika* heart be manifest in my meditation.”

This is direct vision and it is relished simultaneously. *gātre koṭi taḍicchabi pravitatānandac chabi śrī mukhe*. [Her body shines like millions of lightning strikes and Her face shows great joy – *Rādhā-rasa-sudhānidhi*, 99]. In this way Tulasī floats on a wonderful ocean of Rādhā's sweet form. Now we are ending the relish of these topics, let her relish the wonderful sweet mellows of Śrī-Śrī Rādhā-Śyāmasundara here. We need some time today for some retrospection on Śrī-Śrī Kṛṣṇa dāsa Bābājī Mahārāja, in whose service and for whose *viraba*-festival we have studied the *siddhāntas* of *Vilāpa Kusumāñjali* until now. We will now discuss in short his life story.

*Thus ends Śrī Ananta das Mahantaji's pāṭha
on the 77th verse of Vilāpa Kusumāñjali
at Rādhakuṇḍa on April 12, 1999*

GAUḌĪYA GRANTHAS TRANSLATED BY ADVAITA DĀSA

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