

Ujjvala-nīlamanī-kiraṇa

ŚRĪ ŚRĪ GURU-GAURĀNGAU JAYATAH

Śrīla Viśvanātha Cakravartī Ṭhākura's
Ujjvala-nīlamanī-kiraṇa

Kiraṇa-kiñjalka-vṛtti

A translation and commentary

by

Śrī Śrīmad

Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja

Translated from the Hindi edition



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in memory of his good wife, Kṛṣṇa-līlā dāsī.

Ujjvala-nīlamaṇi-kiraṇa



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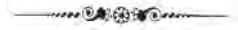
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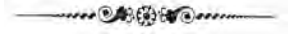


śrī gauḍīya-vedānta-ācārya-kesarī nitya-līlā-praviṣṭa
om viṣṇupāda aṣṭottara-śata

ŚRĪ ŚRĪMAD
BHAKTI PRAJÑĀNA KEŚAVA
GOSVĀMĪ MAHĀRĀJA

*the best amongst the tenth generation
of descendants in the bhāgavata-paramparā
from Śrī Kṛṣṇa Caitanya Mahāprabhu,
and the founder of the Śrī Gauḍīya Vedānta Samiti
and its branches throughout the world*

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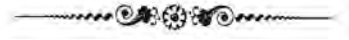
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INTRODUCTION

TO THE HINDI EDITION



This book is written by the crest jewel of Gauḍīya Vaiṣṇava *ācāryas* and the most worshipful of those who give sublime spiritual instructions, Śrīla Viśvanātha Cakravartī Ṭhākura, whose lotus feet are the object of everyone's adoration.

Śrīla Rūpa Gosvāmī, the very dear eternal associate of Śrī Caitanya Mahāprabhu, established Śrī Caitanya Mahāprabhu's innermost desires in this world. He has compiled a scripture named *Ujjvala-nīlamanī*, which is replete with realization of the ultimate, most effulgent mellow of amorous love for Śrī Kṛṣṇa, the king of Vraja and the emporium of all *rasa*. Śrīla Viśvanātha Cakravartī Ṭhākura has taken the very essence of what was compiled by Śrīla Rūpa Gosvāmī in *Ujjvala-nīlamanī* and presented it in very simple and easily understandable Sanskrit language, just like putting the entire ocean in a pot.

This book briefly describes the following topics:
(1) Śrī Kṛṣṇa, the crest jewel of all heroes, or *nāyakas*, and the *viṣaya-ālamḃana*, object, of *ujjvala-rasa*, the transcendental effulgent mellow of amorous love, (2) the heroines, or *nāyikās*, who are the *āśraya-ālamḃana*, or

abodes, of this *rasa*, (3) *svabhāva* – the natures of those heroines, (4) *dūtīs* – the identity of the various female messengers, (5) the five varieties of *sakhīs*, (6) *vaya-kāla* – their various ages, (7) *uddīpana-vibhāva* – that which stimulates *rasa*, (8) *anubhāva-samūha* – the actions that display the spiritual emotions situated within the heart, (9) *sāttvika-bhāva-samūha* – eight symptoms of spiritual ecstasy arising exclusively from *sattva*, (10) *bhāvotpatti* – the awakening of *bhāva*, (11) *sthāyī-bhāva* – the permanent emotion in the heart, (12) *madhura-rati* – attachment in amorous love, (13) the shelter, or *āśraya*, of *madhura-rati*, (14) the two aspects of *śṛṅgāra-rasa*: meeting (*saṁyoga*) and separation (*vipralambha*), and other such topics.

THE LIFE HISTORY OF ŚRĪLA VIŚVANĀTHA CAKRAVARTĪ ṬHĀKURA

Śrīla Viśvanātha Cakravartī Ṭhākura appeared in a family of *brāhmaṇas* from the Rāḍhīya community of the Nadiyā district in West Bengal. He was celebrated by the name Hari-vallabha and had two elder brothers, Rāmabhadra and Raghunātha. During his childhood, he completed his study of grammar in the village of Devagrāma. He then studied devotional scriptures at the home of his spiritual master in the Śaiyadābāda village of the Murśidābād district. While living in Śaiyadābāda, he wrote *Bhakti-rasāmṛta-sindhu-bindu*, *Ujjvala-nīlamanī-kiraṇa* and *Bhāgavatāmṛta-kaṇā*. Soon after, he renounced

household life and went to Vṛndāvana, where he wrote many other books and commentaries.

After the disappearance of Śrī Caitanya Mahāprabhu and the six Gosvāmīs of Vraja, the current of unalloyed devotion (*śuddha-bhakti*) continued to flow by the influence of three great personalities: Śrī Narottama dāsa Ṭhākura, Śrīnivāsa Ācārya and Śrī Śyāmānanda Prabhu. Śrīla Viśvanātha Cakravartī Ṭhākura is fourth in the line of disciplic succession coming from Śrīla Narottama dāsa Ṭhākura.

A disciple of Śrīla Narottama dāsa Ṭhākura, Śrīla Gaṅgā-nārāyaṇa Cakravartī Mahāśaya, lived in Bālūcara Gambhilā in the Murśidābād district. He had a daughter named Viṣṇu-priyā but no sons, so he adopted a devotee named Śrī Kṛṣṇa-caraṇa. Kṛṣṇa-caraṇa was the youngest son of another disciple of Śrīla Narottama dāsa Ṭhākura named Rāmakṛṣṇa Bhaṭṭācārya, who was from the Vārendra community of *brāhmaṇa* families. Śrī Kṛṣṇa-caraṇa's disciple was Śrī Rādhā-ramaṇa Cakravartī, the spiritual master of Śrīla Viśvanātha Cakravartī Ṭhākura.

In *Sārārtha-darśinī*, Śrīla Viśvanātha Cakravartī Ṭhākura's commentary on *Śrīmad-Bhāgavatam*, he has written the following verse at the beginning of *rāsa-pañcādhyāyī*, the five chapters of the Tenth Canto of *Śrīmad-Bhāgavatam* that describe Śrī Kṛṣṇa's *rāsa* dance with the *gopīs*:

śrī-rāma-kṛṣṇa-gaṅgā-caraṇān natvā gurūnuru-premnaḥ
śrīla-narottama-nātha śrī-gaurāṅga-prabhuṁ naumi

Here, the name ‘Śrī Rāma’ refers to Śrīla Viśvanātha Cakravartī Ṭhākura’s spiritual master, Śrī Rādhā-ramaṇa; ‘Kṛṣṇa’ refers to his grand-spiritual master, Śrī Kṛṣṇa-caraṇa; ‘Gaṅgā-caraṇa’ refers to his great grand-spiritual master, Śrī Gaṅgā-caraṇa; ‘Narottama’ refers to his great-great grand-spiritual master, Śrīla Narottama dāsa Ṭhākura; and the word ‘Nātha’ refers to Śrīla Narottama Ṭhākura’s spiritual master, Śrī Lokanātha Gosvāmī. In this way, he offers obeisances to all those in his disciplic succession up to Śrīman Mahāprabhu.

Refuting the Opinions of the Atibādī Rūpa Kavirāja

Hemalatā Ṭhākurāṇī was the learned Vaiṣṇavī daughter of Śrīnivāsa Ācārya. Once, an estranged disciple of hers named Rūpa Kavirāja concocted his own doctrine, which opposed the philosophical conceptions of Gauḍīya Vaiṣṇavism. He taught that the position of *ācārya* could only be occupied by one in the renounced order, never by a householder. Rūpa Kavirāja’s aim was to completely disregard the necessity of following *vidhi-mārga* (the path of regulated devotional practice) and to propagate a so-called *rāga-mārga* (doctrine of spontaneous attraction) that was undisciplined and disorderly. His new doctrine stated that one could abandon the practices of hearing and chanting and practise *rāgānuga-bhakti* by remembrance alone. For this, Hemalatā Ṭhākurāṇī ensured that Rūpa Kavirāja was expelled from the Gauḍīya Vaiṣṇava

community. Since that time, Gauḍīya Vaiṣṇavas have known him as an *atibāḍī*, a person from one of the eleven unauthorized *sahajiyā* communities that concoct their own method of devotional service.

Fortunately, Śrīla Cakravartī Ṭhākura was present at this time, and he refuted Rūpa Kavirāja's false conclusions in his *Sārārtha-darśinī* commentary on the Third Canto of *Śrīmad-Bhāgavatam*. Śrīla Cakravartī proved unequivocally that qualified householder descendants of an *ācārya* may act as *ācārya*. He said that it is unlawful and contrary to the statements of scripture for unfit descendants of *ācārya* families to adopt the title 'Gosvāmī' out of greed for disciples and wealth.

Householder disciples in the line of Śrī Nityānanda Prabhu's son Vīrabhadra and descendants of the rejected sons of Śrī Advaita Ācārya award and accept the title 'Gosvāmī', an action considered improper by Vaiṣṇava *ācāryas*. Although Śrīla Cakravartī Ṭhākura acted as an *ācārya*, in order to instruct the foolish and unfit descendants of *ācārya* families of modern times, he personally never used the title 'Gosvāmī'.

Protecting the Honour of the Gauḍīya Vaiṣṇava Sampradāya Through Śrīla Baladeva Vidyābhūṣaṇa

When Śrīla Viśvanātha Cakravartī Ṭhākura became very old, he spent most of his time in a semi-conscious state, deeply absorbed in *bhajana*. During that time, a

debate broke out in Jaipur between the Gauḍīya Vaiṣṇavas and other Vaiṣṇavas who supported the doctrine of *svakīyāvāda*, or the Lord's pastimes of wedded love.

The Vaiṣṇavas from the antagonistic camp had led King Jaya Singh II of Jaipur to believe that the worship of Śrīmatī Rādhikā with Śrī Govindadeva is not supported by the scriptures. Their contention was that Śrīmatī Rādhikā's name is neither mentioned in the *Śrīmad-Bhāgavatam* nor in the *Viṣṇu Purāṇa*, and that She was never married to Śrī Kṛṣṇa according to Vedic injunctions.

The antagonistic Vaiṣṇavas further objected that the Gauḍīya Vaiṣṇavas did not belong to a recognized *sampradāya*, or line of disciplic succession. From time immemorial, there have been four Vaiṣṇava *sampradāyas*: (1) the Śrī *sampradāya* (disciplic succession headed by Lakṣmī-devī, the goddess of fortune), (2) the Brahma *sampradāya* (the disciplic succession headed by Lord Brahmā), (3) the Rudra *sampradāya* (the disciplic succession headed by Lord Śiva) and (4) the Sanaka (Kumāra) *sampradāya* (the disciplic succession headed by Sanaka-kumāra, the eldest of the four sons of Brahmā).

In this age of Kali, the principal *ācāryas* of these four *sampradāyas* are, respectively, (1) Śrī Rāmānuja, (2) Śrī Madhva, (3) Śrī Viṣṇusvāmī and (4) Śrī Nimbāditya. The antagonistic Vaiṣṇavas said that Gauḍīya Vaiṣṇavas were outside these four *sampradāyas* and therefore without pure lineage. Further, they argued that because Gauḍīya Vaiṣṇavas did not have their own commentary on *Brahma-sūtra* (also

known as *Vedānta-sūtra*, the philosophical treatise written by Vyāsadeva, which consists of succinct aphorisms that embody the essential meaning of the Upaniṣads) they could not be regarded as a genuine Vaiṣṇava sect belonging to any genuine disciplic succession.

Mahārāja Jaya Singh knew that the prominent Gauḍīya Vaiṣṇava *ācāryas* of Vṛndāvana were followers of Śrīla Rūpa Gosvāmī, and he invited them to Jaipur to take up the challenge of the Śrī Rāmānuja Vaiṣṇavas. Śrīla Cakravartī Ṭhākura was very old at the time and fully absorbed in the transcendental bliss of *bhajana*, so he sent his student Śrīla Baladeva Vidyābhūṣaṇa to address the Jaipur assembly. Gauḍīya Vaiṣṇava *vedānta-ācārya* Śrī Baladeva Vidyābhūṣaṇa, the crown of the assembly of learned scholars and the greatest among exalted teachers of Vedānta, left for Jaipur, accompanied by Śrīla Cakravartī Ṭhākura's disciple Śrī Kṛṣṇadeva.

The caste *gosvāmīs* had forgotten their own connection with the Madhva *sampradāya* and disrespected the Gauḍīya Vaiṣṇavas' doctrinal view, saying it has no connection with Vedānta. This caused considerable disturbance to the true Gauḍīya Vaiṣṇavas. Śrīla Baladeva Vidyābhūṣaṇa, however, used irrefutable logic combined with powerful scriptural evidence to prove the Gauḍīya *sampradāya* to be a pure Vaiṣṇava *sampradāya* in the line of Śrī Madhvācārya, called the Śrī Brahma-Madhva-Gauḍīya-Vaiṣṇava *sampradāya*. Śrīla Jīva Gosvāmī, Śrīla Kavi Karnaṇpūra and other previous *ācāryas* also accepted this as fact. The Gauḍīya Vaiṣṇavas

accept *Śrīmad-Bhāgavatam* as the natural commentary on *Vedānta-sūtra*. For this reason, no one in the Gauḍīya Vaiṣṇava *sampradāya* had written a separate commentary on *Vedānta-sūtra*.

The name of Śrīmatī Rādhikā, the personification of the pleasure-giving potency (*hlādinī-śakti*) and the eternal beloved of Śrī Kṛṣṇa, is mentioned in various Purāṇas. Śrīmatī Rādhikā is referred in a very concealed and mystical manner in various places throughout *Śrīmad-Bhāgavatam*, particularly the Tenth Canto in connection with descriptions of the Lord's Vṛndāvana pastimes. Only *rasika* and *bhāvuka* devotees conversant with the conclusions of the scriptures can understand this confidential mystery.

In the learned assembly in Jaipur, Śrīla Baladeva Vidyābhūṣaṇa refuted the arguments and doubts of the opposing party, and they were silenced by his presentation. He established that the Gauḍīya Vaiṣṇavas are in the disciplic succession of Śrī Madhvācārya. Despite his victory, however, the contesting party did not accept the Gauḍīya *sampradāya* to be of pure Vaiṣṇava lineage, because the Gauḍīyas had no commentary on *Vedānta-sūtra*. Śrīla Baladeva Vidyābhūṣaṇa therefore composed the famous Gauḍīya commentary, *Śrī Govinda-bhāṣya*. Once again, the worship of Śrī Śrī Rādhā-Govinda commenced in the temple of Śrī Govindadeva, and the validity of the Śrī Brahma-Madhva-Gauḍīya *sampradāya* was firmly established.

It was only on the authority of Śrīla Viśvanātha Cakravartī Ṭhākura that Śrī Baladeva Vidyābhūṣaṇa composed *Śrī Govinda-bhāṣya* and proved the connection of Gauḍīya Vaiṣṇavas with the Madhva *sampradāya*. There is no scope for any doubt in this regard. This accomplishment of Śrīla Viśvanātha Cakravartī Ṭhākura, performed on behalf of the *sampradāya*, will remain inscribed in golden letters in the annals of Gauḍīya Vaiṣṇavism.

Attainment of the Meaning of the Kāma-gāyatrī by the Mercy of Śrīmatī Rādhikā

Śrīla Viśvanātha Cakravartī Ṭhākura has described a special event in *Mantrārtha-dīpikā*, a book personally compiled by him. Once, while studying and teaching Śrī *Caitanya-caritāmṛta*, he came upon a verse describing the meaning of the *kāma-gāyatrī-mantra*:

*kāma-gāyatrī-mantra-rūpa, haya kṛṣṇera svarūpa,
sārdha-cabbiṣa akṣara tāra haya
se akṣara ‘candra’ haya, kṛṣṇe kari’ udaya,
trijagat kailā kāmamaya*

Śrī *Caitanya-caritāmṛta* (Madhya-līlā 21.125)

The *kāma-gāyatrī* is identical with Śrī Kṛṣṇa. In this kind of *mantras*, there are twenty-four-and-a-half syllables, and each syllable is a full moon. This aggregate of moons causes the moon of Śrī Kṛṣṇa to rise and fills the three worlds with *prema*.

This verse establishes that the *kāma-gāyatrī* is composed of twenty-four-and-a-half syllables, but despite deep deliberation, Śrīla Viśvanātha Cakravartī Ṭhākura could not ascertain which syllable in the *mantra* was the half-syllable. He scrutinized grammar books, Purāṇas, Tantras, scriptures dealing with drama and rhetoric and other great texts. Among the vowel and consonant groups of Śrī *Harināmāmṛta-vyākaraṇa*, the Sanskrit grammar methodology of Śrī Jīva Gosvāmī, he found mention of only fifty letters. He also studied the arrangement of letters (*mātrkā*) in texts such as *Mātrkānyāsa*, and in the *Rādhikā-sahasra-nāma-stotra* in the *Bṛhan-nāradya Purāṇa*, he found that Vṛndāvanēśvarī Śrīmatī Rādhikā is also called Pañcāśad-varṇa-rūpiṇī, one whose form is composed of fifty syllables. In all the literatures he studied, however, he found mention of only fifty vowels and consonants. There was no mention of any half-syllable.

Śrīla Viśvanātha Cakravartī Ṭhākura's doubt increased. He wondered whether Śrīla Kṛṣṇadāsa Kavirāja Gosvāmī had made a mistake in his writing. Of course this could not have been possible, as Śrīla Kavirāja is omniscient and therefore free from material defects such as falling into illusion or error.

If the fragmented letter 't' (the final letter of the *kāma-gāyatrī*) were taken as the half-syllable, then Śrīla Kṛṣṇadāsa Kavirāja Gosvāmī would be guilty of the fault of disorder, for in Śrī *Caitanya-caritāmṛta* (*Madhya-līlā* 21.126–8) he has given the following description:

*sakhi he! kṛṣṇa-mukha—dvija-rāja-rāja
kṛṣṇa-vapu-simhāsane, vasi' rājya-śāsane,
kare saṅge candrera samāja*

*dui gaṇḍa sucikkaṇa, jini' maṇi-sudarpaṇa,
sei dui pūrṇa-candra jāni
lalāṭa aṣṭamī-indu, tāhāte candana-bindu,
sei eka pūrṇa-candra māni*

*kara-nakha-cāndera hāṭa, vaṁṣīra upara kare nāṭa,
tāra gīta muralīra tāna
pada nakha candra-gaṇa, tale kare nartana,
yāra dhvani nūpurera gāna*

In these lines, Śrīla Kṛṣṇadāsa Kavirāja Gosvāmī describes Śrī Kṛṣṇa's face as the first full moon; His cheeks are two full moons; the dot of sandalwood on the upper portion of His forehead is the fourth full moon; and just below this is the moon of the eighth day (*aṣṭamī*), in other words, a half-moon. According to this description, the fifth syllable is a half-syllable. Yet if the fragmented 't', the final letter in the *kāma-gāyatrī mantra*, is seen to be a half-syllable, then the fifth syllable cannot be seen as such.

Śrīla Viśvanātha Cakravartī Ṭhākura was in a profound dilemma because he could not decipher the mysterious half-syllable. He concluded that if the syllables would not reveal themselves, he would be unable to behold the worshipful deity of the *mantra*. He decided that if he could not obtain the audience of the revered deity of the *mantra*,

it would be better to die. Thinking this way, he set out at night to the banks of Rādhā-kuṇḍa to give up his life.

After the second division of the night had passed, Śrī Cakravartī Ṭhākura fell into light sleep when the daughter of Vṛṣabhānu Mahārāja, Śrīmatī Rādhikā, appeared before him. “O Viśvanātha, O Hari-vallabha,” She said affectionately, “do not lament. What Śrīla Kṛṣṇadāsa Kavirāja has written is the absolute truth. By My grace, he knows all the inner sentiments of My heart. Have no doubt about his statements. The *kāma-gāyatrī* is a *mantra* to worship My dearly beloved and Me, and We become revealed to the devotees through the syllables of this *mantra*. No one can know Us without My kindness. The half-syllable is described in the book *Varṇa-āgama-bhāsvat*. It was after consulting this text that Śrī Kṛṣṇadāsa Kavirāja determined the actual identity of the *kāma-gāyatrī*. Study this book and broadcast its meaning for the benefit of all faithful people.”

When he heard this instruction from Vṛṣabhānu-nandinī Śrīmatī Rādhikā Herself, Śrīla Cakravartī Ṭhākura arose, calling out in great lamentation, “O Rādhā, O Rādhā!” After regaining composure, he proceeded to carry out Śrīmatī Rādhikā’s order.

According to Śrīmatī Rādhikā’s indication, the letter ‘ya’ preceding ‘vi’ in the *mantra* is considered a half-syllable, and all the other syllables are full syllables, or full moons.

Thus, by Śrīmatī Rādhikā's mercy, Śrīla Viśvanātha Cakravartī Ṭhākura became acquainted with the deep meaning of the *mantra*. He attained the direct audience of his worshipful deity, and in his internal, perfected spiritual body (*siddha-deha*), he was able to participate in the Lord's eternal pastimes as His loving associate. He established the deity of Śrī Gokulānanda on the bank of Rādhā-kuṇḍa, and while residing there, he experienced the sweetness (*mādhurya*) of the eternal pastimes of Śrī Vṛndāvana. It was at this time that he wrote his *Sukhavarttinī* commentary on Śrīla Kavi Karṇapūra's *Ānanda-vṛndāvana-campū* and stated therein:

*rādhā-parastīra-kuṭīra-vartinah
prāptavya-vṛndāvana-cakravartinah
ānanda-campū-vivṛti-pravartinah
sānto-gatir me sumahā-nivartinah*

I, Cakravartī, completely leave aside all other things and only desire to attain Śrī Vṛndāvana. Residing in a simple hut on the bank of Śrī Rādhā-kuṇḍa, the topmost place of Śrī Rādhā's pastimes, I write this commentary on *Ānanda-vṛndāvana-campū*.

In his old age, Śrīla Cakravartī Ṭhākura spent most of his time in either a fully internal state or in a semi-conscious state, deeply absorbed in *bhajana*. His principal disciple, Śrī Baladeva Vidyābhūṣaṇa, took over the responsibility of teaching the scriptures.

Re-establishing the Doctrine of Parakīya

When a slight decline in the influence of the six Gosvāmīs in Śrī Vṛndāvana took place, a controversy arose around the doctrine of wedded love (*svakīyāvāda*) versus the doctrine of paramour love (*parakīyāvāda*). To dispel misconceptions regarding *svakīyāvāda*, Śrīla Cakravartī Ṭhākura wrote *Rāga-vartma-candrikā* and *Gopī-premāmṛta*, both of which are replete with scriptural philosophical conclusions. Thereafter, in his *Ānanda-candrikā* commentary on the verse *laghutvam atra yat proktam*, of *Ujjvala-nīlamanī* (1.21), he showed that the theory of *svakīyāvāda* was fallacious, and established the conception of *parakīya* with scriptural evidence and irrefutable arguments. Further, in his *Sārārtha-darśinī* commentary on *Śrīmad-Bhāgavatam*, he gave strong support to *parakīya-bhāva*.

Once, certain scholars opposed the conclusions of Śrīla Cakravartī Ṭhākura on worship in the mood of *parakīya*. When he defeated them with superior erudition and sound reasoning, they resolved out of envy to kill him. They knew that Śrī Cakravartī Ṭhākura would circumambulate Śrī Vṛndāvana early each morning, so they hid in a dark, dense grove and waited for him to walk by. As his adversaries watched him approach, he suddenly disappeared, and in his place, a beautiful young girl of Vraja appeared, picking flowers with her friends.

The scholars asked that girl, “O *lālī* (young girl), just a moment ago a great personality was coming this

way. Where has he gone?” The girl replied, “I saw him, but I do not know where he has gone.” The sight of her astonishing beauty, sidelong glances, graceful manner and gentle smile captivated the assembly of scholars. All the impurities in their minds were removed and their hearts melted. They asked the girl who she was, and she replied, “I am a maidservant of my mistress, Śrīmatī Rādhikā. She is presently at Her in-laws’ house at Yāvaṭa. She has sent me here to pick flowers.” Having spoken thus, the girl disappeared, and in her place the scholars saw Śrīla Viśvanātha Cakravartī Ṭhākura once again. The scholars fell at his feet and prayed for forgiveness, and Śrīla Cakravartī Ṭhākura forgave them all. There are many such astonishing occurrences in the life of Śrīla Cakravartī Ṭhākura. In this way, Śrīla Cakravartī Ṭhākura refuted the theory of *svakīyāvāda* and established the truth of pure *parakīya* – an achievement of great import for the Gauḍīya Vaiṣṇavas.

Śrīla Viśvanātha Cakravartī Ṭhākura not only protected the integrity of the Śrī Gauḍīya Vaiṣṇava *dharma*, but he also re-established its influence in Śrī Vṛndāvana. Anyone who evaluates this accomplishment will be struck with wonder at his uncommon genius. Gauḍīya Vaiṣṇava *ācāryas* have composed the following verse in praise of his extraordinary work:

*viśvasya nātha rūpo ’sau bhakti-vartma-pradarśanāt
bhakta-cakre varttitatvāt cakravartty ākhyaya bhavat*

He is known by the name Viśvanātha, lord of the universe, because he indicates and illuminates the path of *bhakti*; and he is known as Cakravartī because he always remains within the assembly of pure devotees (*śuddha-bhakta-cakra*). Therefore, his name is Viśvanātha Cakravartī.

In about 1754 in Vṛndāvana, on the fifth day of the bright fortnight in the month of Māgha (January–February), when Śrīla Viśvanātha Cakravartī Ṭhākura was approximately one hundred years old, he left this material world, deeply absorbed in internal consciousness. His *samādhi* stands today next to the temple of Śrī Śrī Rādhā-Gokulānanda in Śrī Dhāma Vṛndāvana.

The Glories and Legacy of Śrīla Viśvanātha Cakravartī Ṭhākura

Following in the footsteps of Śrīla Rūpa Gosvāmī, Śrīla Cakravartī Ṭhākura composed an abundance of transcendental literature on *bhakti*, thereby establishing in this world the innermost desire of Śrīman Mahāprabhu's heart. He also refuted faulty *siddhānta* opposing genuine *rūpānuga* conceptions, and is thus revered in the Gaudīya Vaiṣṇava society as an illustrious *ācārya* and an authoritative, self-realized soul. He is renowned as a great transcendental philosopher, a poet and a *rasika* devotee.

The Vaiṣṇava poet Kṛṣṇa dāsa has written the following lines in the conclusion of his translation of Śrīla Cakravartī Ṭhākura's *Mādhurya-kādamini*:

*mādhurya-kādambinī-grantha jagata kaila dhanya
cakravartī-mukhe vaktā āpani śrī-kṛṣṇa-caitanya*

Śrīla Viśvanātha Cakravartī Ṭhākura has blessed the whole world by writing *Mādhurya-kādambinī*. In reality, Śrī Kṛṣṇa Caitanya Mahāprabhu has spoken this work through the mouth of Śrīla Cakravartī Ṭhākura.

*keha kahena-cakravartī śrī-rūpera avatāra
kaṭhina ye tattva sarala karite pracāra*

Some say Śrīla Cakravartī Ṭhākura is an incarnation of Śrīla Rūpa Gosvāmī. He is expert in the art of describing complex truths in a way that is easy to understand.

*ohe guṇa-nidhi śrī-viśvanātha cakravartī
ki jāniba tomāra guṇa muṇi mūḍha-mati*

O ocean of mercy, Śrīla Viśvanātha Cakravartī Ṭhākura, I am a foolish person, so how can I understand your qualities? (Therefore, kindly reveal your transcendental qualities within my heart. This is my prayer at your lotus feet.)

Few Gauḍīya Vaiṣṇava ācāryas have written as many books as Śrīla Cakravartī Ṭhākura. The following adage regarding three of his books is popular among Vaiṣṇavas to this day: “*kiṛaṇa-bindu-kaṇā, ei tīna niye vaiṣṇavapanā* – having attained a proper understanding of these three books,

Ujjvala-nīlamaṇi-kiraṇa, *Bhakti-rasāmṛta-sindhu-bindu* and *Bhāgavatāmṛta-kaṇā*, one can claim to be a Vaiṣṇava.”

Below is a list of his books, commentaries and prayers, which comprise a storehouse of incomparable wealth of Gauḍīya Vaiṣṇava devotional literature:

- (1) *Vraja-rīti-cintāmaṇi*
- (2) *Śrī Camatkāra-candrikā*
- (3) *Śrī Prema-samputa (khaṇḍa-kāvyaṃ)*
- (4) *Gītāvalī*
- (5) *Subodhinī* (commentary on *Alaṅkāra-kaustubha*)
- (6) *Ānanda-candrikā* (commentary on *Ujjvala-nīlamaṇi*)
- (7) commentary on *Śrī Gopāla-tāpanī*
- (8) *Stavāmṛta-laharī*, which includes:
 - (a) *Śrī Guru-tattva-aṣṭakam*
 - (b) *Mantra-dāṭṭ-gurorāṣṭakam*
 - (c) *Parama-gurorāṣṭakam*
 - (d) *Parātpara-gurorāṣṭakam*
 - (e) *Parama-parātpara-gurorāṣṭakam*
 - (f) *Śrī Lokanāthāṣṭakam*
 - (g) *Śrī Śacīnandanāṣṭakam*
 - (h) *Śrī Svarūpa-caritāmṛtam*
 - (i) *Śrī Svapna-vilāsāmṛtam*
 - (j) *Śrī Gopāladevāṣṭakam*
 - (k) *Śrī Madana-mohanāṣṭakam*
 - (l) *Śrī Govindāṣṭakam*
 - (m) *Śrī Gopināthāṣṭakam*
 - (n) *Śrī Gokulānandāṣṭakam*
 - (o) *Svayam-bhagavattāṣṭakam*

- (p) Śrī Rādhā-kuṇḍāṣṭakam
- (q) Jaganmohanāṣṭakam
- (r) Anurāgavallī
- (s) Śrī Vṛndādevyāṣṭakam
- (t) Śrī Rādhikā-dhyānāmṛtam
- (u) Śrī Rūpa-cintāmaṇiḥ
- (v) Śrī Nandīśvarāṣṭakam
- (w) Śrī Vṛndāvanāṣṭakam
- (x) Śrī Govardhanāṣṭakam
- (y) Śrī Saṅkalpa-kalpadrumaḥ
- (z) Śrī Nikuṅja-keli-virudāvalī (virutkāvyā)
- (aa) Surata-kathāmṛtam (āryaśatakam)
- (bb) Śrī Śyāma-kuṇḍāṣṭakam
- (9) Śrī Kṛṣṇa-bhāvanāmṛtam Mahākāvyam
- (10) Bhāgavatāmṛta-kaṇā
- (11) Ujjvala-nīlamanī-kiraṇa
- (12) Bhakti-rasāmṛta-sindhu-bindu
- (13) Rāga-vartma-candrikā
- (14) Aiśvarya-kādambinī (unavailable)
- (15) Mādhurya-kādambinī
- (16) commentary on Bhakti-rasāmṛta-sindhu
- (17) commentary on Ānanda-vṛndāvana-campū
- (18) commentary on Dāna-keli-kaumudī
- (19) commentary on Śrī Lalita-mādhava-nāṭaka
- (20) commentary on Śrī Caitanya-caritāmṛta (incomplete)
- (21) commentary on Śrī Brahma-saṁhitā
- (22) Sārārtha-varṣiṇī commentary on Śrīmad Bhagavad-gītā
- (23) Sārārtha-darśinī commentary on Śrīmad-Bhāgavatam

My most worshipful spiritual master, *om viṣṇupāda aṣṭottara-śata Śrī Śrīmad Bhakti Prajñāna Keśava Gosvāmī Mahārāja*, is the protector of the Gauḍīya *sampradāya* and the founder-*ācārya* of the Śrī Gauḍīya Vedānta Samiti and the *maṭhas* under its jurisdiction. He is the lion- like spiritual preceptor who guides others by his own example (*ācārya-kesarī*). Apart from composing his own books, he has republished the books of Śrīla Bhaktivinoda Ṭhākura and other previous *ācāryas* in the Bengali language. Today, by his hearty desire, encouragement and causeless mercy, the authentic translations of books such as *Jaivadharmā*, *Śrī Caitanya-śikṣāmṛta*, *Śrī Śikṣāṣṭaka* and other important works are being translated and printed in Hindi, the national language of India.

The current president and *ācārya* of our Śrī Gauḍīya Vedānta Samiti, my worshipful godbrother *parivrājaka-ācārya-varya Śrī Śrīmad Bhaktivedānta Vāmana Gosvāmī Mahārāja*, is deeply attached to transcendental knowledge and is a very dear internal associate of our spiritual master. It is my prayer that being merciful to me, he places this book, *Ujjvala-nīlamaṇi-kiraṇa*, which was very dear to Śrī Śrīla Gurudeva, into his lotus hands, thus fulfilling the desire of Śrī Gurudeva's heart. That is my prayer to his lotus feet.

I have full faith that those devotees who are thirsty for devotion, especially those who are *sādhakas* of *rāgānuga-bhakti* eager to attain *vraja-rasa*, will receive this book with great reverence. Faithful people who study this

book will attain the qualification to enter the wealth of *prema* of Śrī Caitanya Mahāprabhu.

Finally, may the condensed form of Bhagavān's compassion, my most worshipful *śrī śrīla gurupāda-padma*, rain his mercy upon us, so that we may attain even more of that service which fulfils his innermost desire. This is my humble prayer at his lotus feet, which bestow *prema*.

Praying for a particle of mercy
of Śrī Hari, Guru and the Vaiṣṇavas

Humble and insignificant,
Tridaṇḍi-bhikṣu Śrī Bhaktivedānta Nārāyaṇa

Akṣaya-tṛtiyā
507 Gaurābda
1115 Bhāratīyābda
25 April, 1993

EDITOR'S PREFACE



We offer our humble *praṇāma* millions of times at the lotus feet of our most dear and revered Śrīla Gurudeva, *nitya-līlā-praviṣṭa om viṣṇupāda* Śrī Śrīmad Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja, who has translated and written a commentary on Śrīla Viśvanātha Cakravartī Ṭhākura's *Ujjvala-nīlamaṇi-kiraṇa* for the auspiciousness of this world.

In his translation of this invaluable work, Śrī Śrīmad Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja has written elaborate footnotes to clarify the terminology used herein. Since these notes are vital to the understanding of particular terms, they have been inserted in boxes within the text, beneath the paragraph in which the terms appear. We have chosen this method of footnote presentation because we feel it best facilitates the reader's full grasp of these terms as they are used in the text.

The two parenthetical paragraphs on pages 22 and 34 are by Śrī Śrīmad Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja. The preamble and commentary on *Śrī Svapna-vilāsāmṛtāṣṭakam* are also by him. Any insertions by the English editors are clearly marked by square brackets.

The reader will be happy to note that we have included in the index an abbreviated glossary of Sanskrit terms. Words

that are easily definable have been translated. When a word pertains to a particular category, that category is given.

We humbly pray at Śrīla Gurudeva's lotus feet that by his mercy, we will one day embrace the wondrous facts contained within this invaluable book with our whole heart and make them the sole treasure of our life.

Aspiring to serve
Śrī Guru and the Vaiṣṇavas

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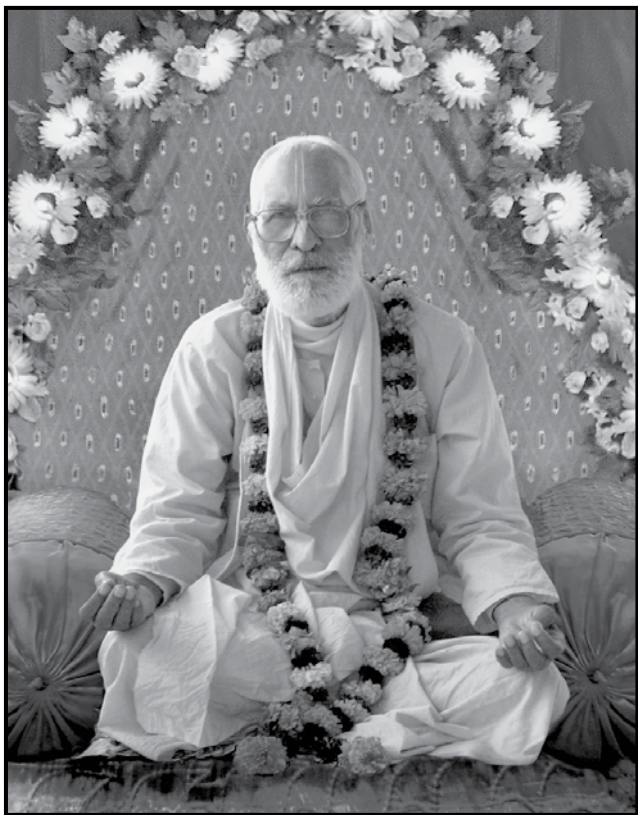
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nitya-lilā-praviṣṭa om viṣṇupāda aṣṭottara-śata

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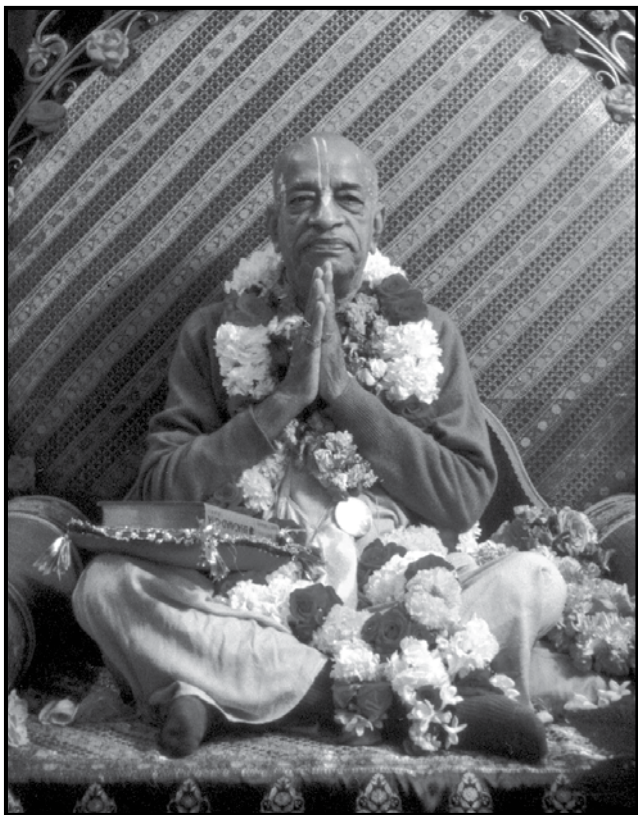
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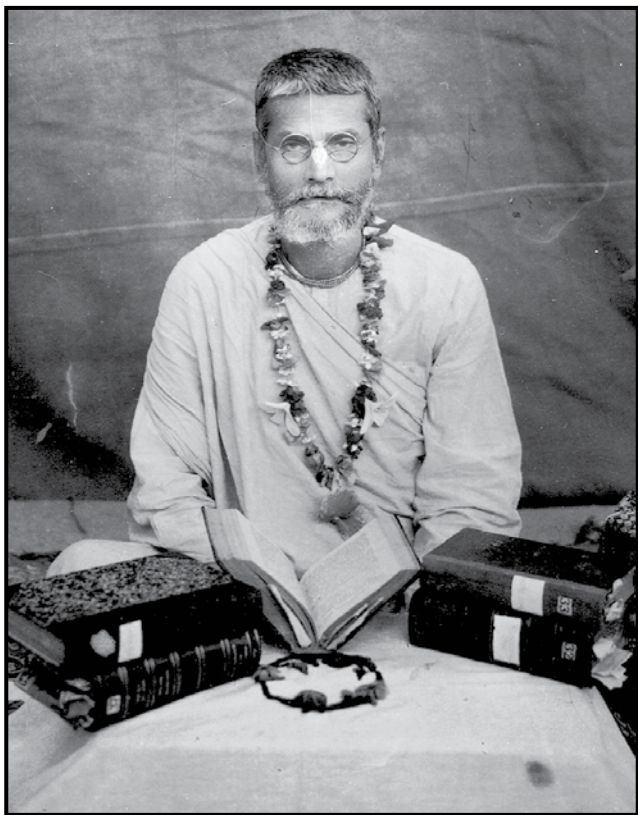
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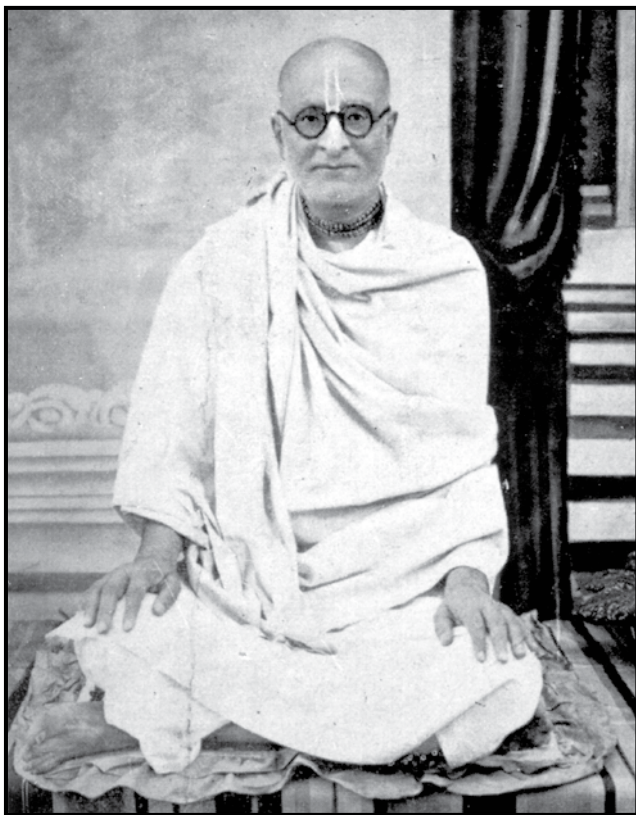
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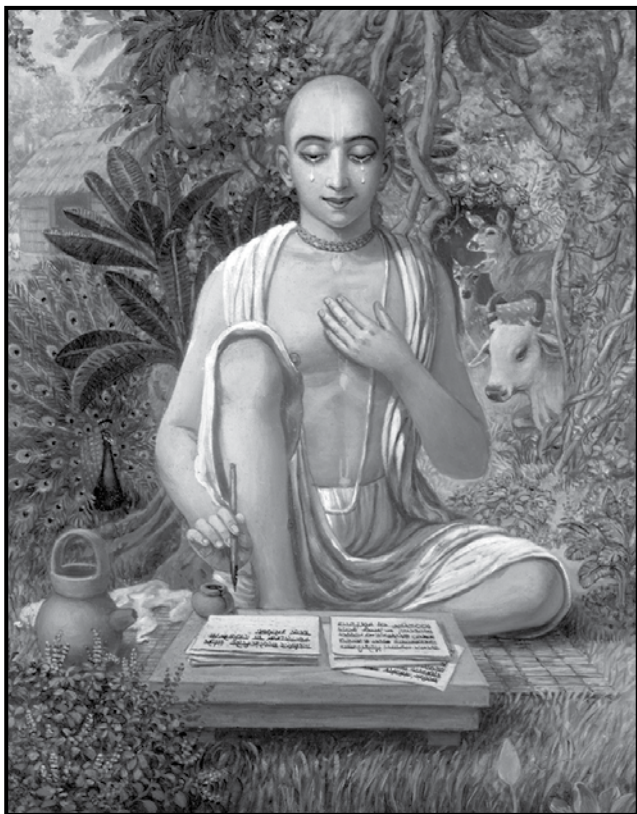
BHAKTI PRAJÑĀNA KEŚAVA GOSVĀMĪ MAHĀRĀJA



nitya-lilā-praviṣṭa om viṣṇupāda aṣṭottara-śata

ŚRĪ ŚRĪMAD

BHAKTISIDDHĀNTA SARASVATĪ ṬHĀKURA PRABHUPĀDA



The Crest Jewel of Śrī Gauḍīya Vaiṣṇava Ācāryas
mahā-mahopādhyāya

ŚRĪLA VIŚVANĀTHA CAKRAVARTĪ ṬHĀKURA



Ujjvala-nīlamanī-kiraṇa

1

NĀYAKA-BHEDA

~ Different Types of Heroes ~

*athojjvala-rasaḥ | tatra nāyaka-cūdāmaṇiḥ śrī-kṛṣṇaḥ |
prathamam gokula-mathurā-dvāra-kāsu krameṇa pūrṇatamaḥ
pūrṇataraḥ pūrṇa iti trividhaḥ | dhīrodāttaḥ dhīra-lalitah
dhīroddhataḥ dhīra-śāntaḥ iti pratyekaṁ catur-vidhaḥ |
tatra raghunāthavat gambhīro vinayī yathārha-sarva-jana-
sammāna-kārīty-ādi-guṇavān dhīrodāttaḥ | kandarpavat
preyasī-vaśo niścinto nava-tārūṇyo vidagdho dhīra-lalitah |
bhīmasenavat uddhata ātma-ślāghā-roṣa-kaitavādi-guṇa-
yukto dhīroddhataḥ | yudhiṣṭhiravat dhārmiko jitendriyaḥ
śāstra-darśī dhīra-śāntaḥ |*

*punaś ca paty-upapatitvena pratyekaṁ sa dvi-vidhaḥ | evam
punaś ca anukūlo dakṣiṇaḥ śaṭho dhr̥ṣṭa iti pratyekaṁ catur-
vidhaḥ | ekasyām eva nāyikāyām anurāgī anukūlaḥ | sarvatra
samo dakṣiṇaḥ | sākṣāt priyam vakti parokṣe apriyam karoti
yaḥ sa śaṭhaḥ | anya-kāntā-sambhoga-ciḥnādi-yukto 'pi
nirbhayaḥ mithyā-vadī yaḥ sa dhr̥ṣṭaḥ | evam ṣaṇ-navati-
vidhā nāyaka-bhedāḥ ||1||*

Kiraṇa-kiñjalka-vṛtti

~ A Saffron Ray of Lotus Pollen ~

*namah om viṣṇu-pādāya gaurapreṣṭhāya bhutale
śrī śrīmad bhaktiprajñāna keśava iti nāmine
atimartya caritrāya svāśrītānāṇca pāline
jīvaduḥkhe sadāttārya śrīnāma-prema dāyine*

*viśvasya nātharūpo 'sau bhaktivartma-pradarśanāt
bhakta-cakre varttitatvāt cakravarttyākhyayābhavet*

*vāñchā-kalpatarubhyaś ca kṛpā-sindhubhya eva ca
patitānām pāvanebhyo vaiṣṇavebhyo namo namah*

*śrī-caitanya-mano-'bhīṣṭam sthāpitam yena bhū-tale
svayaṁ rūpaḥ kadā mahyaṁ dadāti sva-padāntikam*

*namo mahā-vadānyāya kṛṣṇa-prema-pradāya te
kṛṣṇāya kṛṣṇa-caitanya-nāmne gaura-tviṣe namah*

I offer repeated prostrated obeisances unto the lotus feet of the best of the spiritual preceptors in the disciplic succession of Śrīla Rūpa Gosvāmī, *nitya-līlā-praviṣṭa om viṣṇupāda aṣṭottara-śata* Śrī Śrīmad Bhakti Prajñāna Keśava Gosvāmī Mahārāja. I also fall at the feet of all spiritual preceptors in the disciplic succession of Śrīla Rūpa Gosvāmī, Śrī Śrī Gaurāṅga Gāndharvikā-Giridhārī and Śrī Śrī Rādhā-Vinoda-bihārī. While praying for Their causeless mercy and blessings, this fallen, wretched and insignificant person presents *Kiraṇa-kiñjalka-vṛtti*,

the essence of Śrī Viśvanātha Cakravartī Ṭhākura's commentary on Śrī Rūpa Gosvāmī's *Ujjvala-nīlamaṇi*.

Śrī Viśvanātha Cakravartī Ṭhākura is the best among the followers of Śrīla Rūpa Gosvāmī and the foremost of those who give spiritual instructions. After describing a drop (*bindu*) of the ocean of the nectar of devotional service in his *Bhakti-rasāmṛta-sindhu-bindu*, Śrī Viśvanātha Cakravartī Ṭhākura is herein embarking upon a description of *ujjvala-rasa*, the supremely radiant mellow of amorous love between Kṛṣṇa and His beloved sweethearts, especially Śrīmatī Rādhikā. In *ujjvala-bhakti-rasa* (the nectar of service in the brilliant amorous mellow), Śrī Kṛṣṇa alone is the crest jewel of all heroes, or *nāyakas*.



The crest jewel of all heroes (*nāyaka-cūḍāmaṇi*) Śrī Kṛṣṇa is present in Gokula, Mathurā and Dvārakā. In Dvārakā, Śrī Kṛṣṇa is the complete hero (*pūrṇa nāyaka*), in Mathurā, He is the more complete hero (*pūrṇatara nāyaka*), and in Gokula, He is the most complete hero (*pūrṇatama nāyaka*). Śrī Kṛṣṇa alone is these three types of *nāyakas*.

Each of these three heroes is divided into four types: *dhīrodātta*, *dhīra-lalita*, *dhīroddhata* and *dhīra-śānta*.

The *dhīrodātta* hero is grave, polite and appropriately respectful to all in accordance with their positions. He also has many other excellent qualities. An example of

a *dhīrodātta-nāyaka* is Bhagavān Śrī Rāmacandra. The *dhīra-lalita-nāyaka*, such as Kāmadeva, or Cupid, is ever youthful, carefree and controlled by his beloveds' *prema*. He is *rasika*, charming and dexterous. The *dhīroddhata-nāyaka*, such as Bhīmasena, is aggressive, tempestuous, boastful and expert at cheating others. The *dhīra-sānta-nāyaka* is peaceful, religious, sense controlled and expert in scriptural knowledge. An example is Yudhiṣṭhira Mahārāja.

These *dhīra-nāyakas* are further divided into two kinds: *pati*¹ and *upapati*².

¹ A *pati* (husband) accepts the hand of a maiden according to Vedic rituals, with the *brāhmaṇas* and fire sacrifice as witnesses.

² An *upapati* (male paramour) transgresses all religious principles due to his attraction for a *parakīyā-ramaṇī* (a heroine who is another's wife), and he is the shelter of her love.

The scriptures and material society view the *upapati* and *parakīyā-nāyikā* with much disgust and abhorrence. This consideration, however, only applies to mundane heroes; it is not applicable to Śrī Kṛṣṇa, because Śrī Kṛṣṇa Himself is the controller, or regulator, of all religion and irreligion and the original fountainhead of all incarnations of Bhagavān. Śrīmatī Rādhikā is His constitutional pleasure potency (*svarūpa-bhūtā-hlādinī-śakti*), or transcendental potency (*parā-śakti*). The other *gopīs* are Śrīmatī Rādhikā's direct and non-

different expansions (*kāya-vyūha*), manifestations (*prakāśa*) or partial manifestations (*aṁśa-svarūpa*). No impropriety can exist in the completely pure and loving exchanges between Bhagavān Śrī Kṛṣṇa and His own internal potencies.

Each of the four *dhīra-nāyakas* is subdivided into four kinds. The *anukūla-nāyaka* remains attached to only one heroine (*nāyikā*). The *dakṣiṇa-nāyaka* is equally attached to all of his beloveds. The *śaṭha-nāyaka*, a deceitful cheater, speaks very sweetly to his beloved but behind her back performs unchaste acts. The *dhṛṣṭa-nāyaka* is a liar and fearlessly appears before his beloved, his body bearing obvious signs of love sports with another beloved.

2

NĀYIKĀ-VIBHĀGA¹

~ Divisions of Heroines ~

¹ Śrī Rūpa Gosvāmī's *Bhakti-rasāmṛta-sindhu* elaborately describes neutrality (*śānta*), servitorship (*dāsyā*), friendship (*sakhya*) and parental affection (*vātsalya*). *Mādhurya-rasa*, however, is only briefly described, as a detailed description would not be useful for the general class of devotees. In his supplementary book to *Bhakti-rasāmṛta-sindhu* – *Ujjvala-nīlamaṇi* –

Śrī Rūpa Gosvāmī has given a detailed description of *mādhurya-rasa* and the associates and servitors in *mādhurya-rasa*. This *Ujjvala-nīlamaṇi-kiraṇa* provides the essence of that scripture in brief.

In Śrīla Viśvanātha Cakravartī Ṭhākura's *Bhakti-rasāmṛta-sindhu-bindu*, conjugal affection (*priyatā-rati*) has been described as the permanent emotion (*sthāyī-bhāva*) of *ujjvala-rasa* [*mādhurya-rasa*]. The love for Śrī Kṛṣṇa that manifests in the hearts of His beloveds, wherein they develop the conception 'Śrī Kṛṣṇa is our very life and soul', is called *priyatā-rati*. It is only Śrī Kṛṣṇa's beloveds who are the repository (*āśraya-ālabhana*) of *priyatā-rati*.

Śrī Kṛṣṇa is *nava-kīśora-naṭavara*, an ever-fresh youth and an expert dancer. He is endowed with all kinds of the above-mentioned qualities [of the *nāyakas*] in full, and He is the object (*viṣaya-ālabhana*) of this *ujjvala-rasa*. This *priyatā-rati* is inspired by hearing about His sweet names, forms, qualities and pastimes, which are *uddīpana-vibhāva*, or the stimuli that kindles love for Kṛṣṇa in the heart.

The purport is that the crest jewel of all heroes, Śrī Kṛṣṇa, is the object (*viṣaya-ālabhana*) of this *ujjvala-rasa*; Śrī Rādhā and other beloveds are receptacles (*āśraya-ālabhana*) of this *rasa*; and the names, qualities, forms, moon etc., which are the causes of stimulating spiritual ecstasy [between Śrī Kṛṣṇa and His beloveds], are all *uddīpana-vibhāva*.

atha āsraya-ālambanā nāyikāḥ | prathamam svīyā parakīyā
iti dvi-vidhāḥ | kātyāyanī-vrata-parāṇām kanyānām madhye
yā gāndharveṇa vivāhitāḥ tāḥ svīyāḥ | tad-anyā dhanyādayaḥ
kanyāḥ parakīyā eva | śrī-rādhādyās tu prauḍhāḥ parakīyā
eva | kiyantyāḥ gokule svīyā api pitrādi-śaṅkayā parakīyā
eva | dvāarakāyām rukmiṇyādyāḥ svīyā eva |

tataś ca mugdhā madhyā pragalbhā iti trividhāḥ | madhyā
māna-samaye dhīra-madhyā adhīra-madhyā dhīrādhīra-
madhyā iti trividhāḥ | vākrokti-pavitra-bhartsana-kāriṇī yā
sā dhīra-madhyā | roṣataḥ kaṭhora-bhartsanā-kāriṇī yā sā
adhīra-madhyā | miśrita-vākyā yā sā dhīrādhīra-madhyā śrī-
rādhā | tatra pragalbhāpi dhīra-pragalbhā adhīra-pragalbhā
dhīrādhīra-pragalbhā ceti trividhā | tatra nija-roṣa-gopana-
parā surate udāsīnā yā sā dhīra-pragalbhā pālikā candrāvalī
bhadrā ca | niṣṭhura-tarjanena karṇotpalena padmena
yā kṛṣṇam tādayati sā adhīra-pragalbhā śyāmalā | roṣa-
saṅgopanam kṛtvā kiñcit tarjanam karoti yā sā dhīrādhīra-
pragalbhā maṅgalā | mugdhātiroṣeṇa mauna-mātra-parā
eka-vidhaiva evam trividhā madhyā pragalbhā trividhā
mugdhā eka-vidhā iti saptadhā | svīyā-parakīyā-bhedena
caturdaśa-vidhā | kanyā ca mugdhaivaika-vidhā iti pañca-
daśa-vidhā nāyikā bhavantīti |

atha aṣṭa-nāyikāḥ—abhisārikā, vāsaka-sajjā, virahotkaṇṭhitā,
vipralabdā, khaṇḍitā, kalahāntarītā, proṣita-bhartṛkā,
svādhīna-bhartṛkā | abhisārayati kṛṣṇam svayam vābhisarati
yā sā abhisārikā | kuñja-mandire surata-śayyāsanam

mālya-tambūlādikaṁ madanotsukā karoti yā sā vāsaka-sajjā | kṛṣṇa-vilambe sati tena virahenotkanṭhyate yā sā virahotkanṭhitā | saṅketam kṛtvā yadi na yāty eva kṛṣṇas tadā vipralabdā | prātar āgatam anya-kāntā-sambhogacihna-yuktam kṛṣṇam roṣeṇa paśyati yā sā khaṇḍitā | mārānte paścāt-tāpaṁ karoti yā sā kalahāntaritā | kṛṣṇasya mathurā-gamane sati yā duḥkhārtā sā proṣita-bhartṛkā | suratānte veśādy-arthaṁ yā kṛṣṇam ājñāpayati sā svādhīna-bhartṛkā | evaṁ pañcadaśānām aṣṭa-guṇitatvena vimśatyuttara-śatāni | punaś cottama-madhyama-kaniṣṭhatvena ṣaṣṭy-uttarāṇi trīṇi śatāni |

nāyikā-bhedānām tāsām vraja-sundarīṇaṁ madhye kāścin nitya-siddhāḥ śrī-rādhā-candrāvaly-ādayaḥ | kāścit sādhanasiddhāḥ | tatra kāścit muni-pūrvāḥ kāścit śruti-pūrvāḥ kāścid devya iti jñeyāḥ ||2||

Kiraṇa-kiñjalka-vṛtti

The *nāyikās* (heroines) are first divided into two types: *svakīyā*¹ and *parakīyā*².

Among the young unmarried *gopīs* of Vraja, the *gopakanyās*³ who observed *kātyāyanī-vrata* and who were married to Kṛṣṇa according to the *gandharva* ritual (a simple exchange of garlands) are in the *svakīyā* division. Apart from them, all other *gopa-kanyās*, such as *Dhanyā*, are *parakīyā*.

1 *Svakīyā* – This is a woman whose hand is accepted by her husband in marriage, with the *brāhmaṇas* and sacrificial fire as witnesses, in accordance with Vedic custom. She is totally devoted to obeying the instructions of her husband and never deviates from the religious principles of a virtuous wife (*pati-vratā-dharma*).

2 *Parakīyā* – A woman who neglects worldly and celestial *dharma* and disregards the regulative principles of the institution of marriage (*vivāha-vidhi*), surrendering herself to a paramour in great eagerness, is known as *parakīyā*.

3 *Kanyā* – Unmarried, shy young girls who are maintained by their mothers and fathers and who play with their confidantes without any fear or hesitation are known as *kanyās*. They possess qualities suitable for a *mugdhā-nāyikā* (innocent and captivated heroine). They are also known as *kanyakā*.

The *prauḍhā*¹ beloveds of Śrī Kṛṣṇa, such as Śrīmatī Rādhikā, are certainly *parakīyā*. Apart from them, some of the young girls (*kiśorīs*) in Gokula, despite being *svakīyā**, are indeed in the category of *parakīyā* because they fear their parents, seniors, friends and relatives [in regard to their freely meeting with Kṛṣṇa]. The queens in Dvārakā, such as Rukmiṇī and Satyabhāmā, are all *svakīyā*, or married to Kṛṣṇa.

¹ **Praudhā** – These girls of Vraja, even though married to young cowherd men, still cherish a strong desire to unite intimately with Śrī Kṛṣṇa. They have yet to give birth to any children. These girls of Vraja are called *parodhā*, or *praudhā*.

[* **Editors:** The following is from Śrī Śrīmad Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja’s Hindi translation and commentary of Śrīla Rūpa Gosvāmī’s *Ujjvala-nīlamanī* (3.16):

“This may raise a doubt as to how some of these damsels of Vraja can be considered *svakīyā*, or married. The qualities of *parakīyā-nāyikās*, which include concealed desire (*prachhanna-kāmukatā*), inhibition due to social censorship (*nivāraṇatā*) and being rarely able to meet with Kṛṣṇa (*durlabhatva*) are not found in *svakīyā-nāyikās*. [But all *vraja-kīśorīs* exhibit these *parakīyā* qualities,] so how can these *kīśorīs* be considered *svakīyā* when they reside in Vraja?

“Śrīla Rūpa Gosvāmī has reconciled this for us. The Vraja damsels who were accepted by Kṛṣṇa according to the Gandharva system of marriage, in which the *nāyaka* and *nāyikā* are married simply by exchanging flower garlands, are essentially known as *svakīyā*, yet there is no clear indication or revelation that they have actually married Śrī Kṛṣṇa. For this reason, they have concealed desire, inhibition and a limitation in regard to seeing and speaking with Kṛṣṇa, which are the qualities of *parakīyā*.”]

Next, each of the *svakīyā*- and *parakīyā-nāyikās* is mentioned. They are of three types: *mugdhā*¹, *madhyā*² and *pragalbhā*³.

¹ *Mugdhā* – Heroines who are endowed with ever-fresh youth, who are experienced in matters of love, who have *vāmā-bhāva* – an unsubmissive, or left wing, disposition, a contrariness in loving affairs – and who are controlled by their girlfriends are called *mugdhā*. They are extremely shy in matters of love, and they secretly endeavour in a beautiful manner for amorous union. Even if the hero is an offender, the *mugdhā* heroines only glance at him with tearful eyes, do not exhibit their *māna* (sulkiness), and do not speak anything unpleasant to him.

² *Madhyā* – The *madhyā* heroine possesses ever-fresh youthfulness, a slightly impudent nature and equal degrees of amorous passion and shyness. During her *māna* (jealous anger), she is sometimes gentle and easily pacified (*komalā*), and at other times, she exhibits a harsh mentality (*karkaśā*). It is her nature to be sometimes sober (*dhīrā*), sometimes restless (*adhīrā*), and sometimes a mixture of both (*dhīrādhīrā*).

³ *Pragalbhā* – This heroine possesses ever fresh youthfulness, is infatuated with passion and is extremely eager for amorous enjoyment.

In their display of jealous anger (*māna*), *madhyā-nāyikās* are of three kinds: *dhīrā-madhyā*, *adhīrā-madhyā* and *dhīrādhīrā-madhyā*. The heroine who by indirect speech gravely admonishes the hero is called *dhīrā-madhyā*. The heroine who due to anger speaks cruel words to the hero is called *adhīrā-madhyā*. The heroine who chastises the hero with a combination of soft and harsh language is *dhīrādhīrā-madhyā*. Śrīmatī Rādhikā's nature is in the category of *dhīrādhīrā-madhyā*. She is superior to all others in this category.

The above mentioned *pragalbhā-nāyikās* are divided into three kinds: *dhīrā-pragalbhā*, *adhīrā-pragalbhā* and *dhīrādhīrā-pragalbhā*. The heroines who conceal their anger and display indifference to Kṛṣṇa's embraces are called *dhīrā-pragalbhā*. In Vraja, Candrāvalī, Pālikā and Bhadrā are examples of *dhīrā-pragalbhā-nāyikās*. The *adhīrā-pragalbhā-nāyikā* brutally chastises Śrī Kṛṣṇa and hits Him with the flowers decorating her ears and with other such objects. Śyāmalā Sakhī is an *adhīrā-pragalbhā* heroine in Vraja. The *dhīrādhīrā-pragalbhā-nāyikās* conceal their anger and reprimand the hero mildly. Maṅgalā Sakhī is such a heroine.

There is only one type of *mugdhā*, or innocent heroine. She expresses excessive anger merely by remaining silent.

In this way, there are seven types of heroines: three types of *madhyā*, three types of *pragalbhā*, and one type of *mugdhā*. These seven groups are divided into *svakīyā* [married by Gandharva ritual only] and *parakīyā*, giving

fourteen groups. Also, there is another group called *kanyakā*, or unmarried girls, for a total of fifteen types of *nāyikās*.

Eight Types of Heroines

There are eight types of heroines, depending on the condition and situation they are in:

- (1) *Abhisārikā* – This heroine makes Śrī Kṛṣṇa travel to meet her at the place of rendezvous, and she also travels there.
- (2) *Vāsaka-sajjā* – With the desire of meeting her lover, this heroine beautifies the bower, bed and sitting places with various types of decorations. She also prepares *tāmbula* (betel-leaf for chewing) and flower garlands.
- (3) *Virahotkaṇṭhitā* – When Śrī Kṛṣṇa delays in arriving at the rendezvous, this heroine feels eagerness due to excessive separation.
- (4) *Vipralabdhā* – When Śrī Kṛṣṇa does not show up at the rendezvous, even after fixing the time and place of the tryst by a signal or hint, the heroine at that time is called *vipralabdhā*.
- (5) *Khaṇḍitā* – The heroine is known as a *khaṇḍitā-nāyikā* or *mānavatī* when she becomes full of anger when her *nāyaka*, Śrī Kṛṣṇa, finally appears during the early morning hours bearing the signs of amorous pastimes with another *nāyikā*.

- (6) *Kalahāntarītā* – The heroine who becomes remorseful when her jealous anger (*māna*) is pacified is known as a *kalahāntarītā-nāyikā*.
- (7) *Proṣita-bharṭṛkā* – This heroine is drowned in sorrow in separation from Śrī Kṛṣṇa when He leaves for Mathurā.
- (8) *Svādhīna-bharṭṛkā* – Having engaged in amorous sports, the *svādhīna-bharṭṛkā-nāyikā* orders her hero, Śrī Kṛṣṇa, who is completely subjugated by her, to perform tasks such as decorating her.

The fifteen divisions of heroines previously discussed are subdivided into these eight types, to make a total of one hundred and twenty varieties. Each of these one hundred and twenty is further subdivided into three kinds: *uttama*¹, *madhyama*² and *kaniṣṭha*³. Therefore, the different categories of *nāyikās* total three hundred and sixty.

According to the gradation of their *prema*, each heroine is in either one of three sub-divisions, *uttama*, *madhyama* and *kaniṣṭha*:

¹ *Uttama* – *Uttama-nāyikās* can completely abandon all other endeavours in order to bestow just momentary happiness on their beloved. They will not manifest an iota of jealousy even upon being mistreated by the hero. Rather, their hearts are torn asunder if they hear that the hero is distressed, even if it is a false rumour.

2 *Madhyama* – The heroines who become upset upon hearing of the hero's unhappiness are known as *madhyama-nāyikās*.

3 *Kaniṣṭha* – The heroines who anticipate many obstacles in meeting with the hero are known as *kaniṣṭha-nāyikās*.

Among these varieties of *vraja-gopīs*, some are eternally perfected associates (*nitya-siddha*) such as Rādhā and Candrāvalī, and some are *sādhana-siddhas*, those who have attained perfection through spiritual practice.¹ Among these *sādhana-siddhas*, some in their previous lives were sages (*munis*), and some were personified Vedas (Śrutis). Others were demigoddesses (*devīs*)².

¹ *Parakīyā-nāyikās* are of three types: (1) those who are eternally perfect (*nitya-siddha*), (2) those who became perfect by the practice of *sādhana* (*sādhana-siddha*) and (3) demigoddesses (*devīs*). The *sādhana-siddha* heroines are of two varieties: *yauthikī* and *ayauthikī*.

Yauthikī – Those who in previous lifetimes performed *sādhana* with like-minded *sādhakas* within a particular group (*yūtha*), and after attaining perfection, took birth as *gopīs*, are known as *yauthikī-sādhana-siddha*. They are of two types: (1) those who

were saintly persons (*muni-carī*) in their previous lives and (2) those who were personified Vedic scriptures (*śruti-carī*).

The *Padma Purāṇa* describes that many saintly persons who lived in the Daṇḍakāraṇya forest collectively worshipped Gopāla and achieved perfection by Lord Rāmacandra's grace. They subsequently obtained the bodies of *gopīs* by taking birth in Vraja. They are known as *yauthikī-muni-carī gopīs*. Several intelligent Upaniṣads, who possessed acute discernment, became wonderstruck upon seeing the unparalleled good fortune of the *gopīs*. They faithfully performed severe austerities and took birth in Vraja as *gopīs*, endowed with the wealth of *prema*. They are called *śruti-carī-* or *upaniṣad-carī-gopīs*. They achieved perfection by collectively performing austerities and thereby attaining the forms of *gopīs*. They are therefore called *yauthikī-sādhana-siddha*.

Ayauthikī – Those faithful persons who in their previous lives fervently yearned to attain the moods of the *gopīs*, and who, having attained perfection (*siddhi*) due to their performance of *rāgānuga-bhajana-sādhana*, took birth as *gopīs* either alone or in the company of two or three others, are called *ayauthikī-sādhana-siddha*. They are of two types: *prācīnā* (ancient) and *navīnā* (recent).

The *prācīnā* (ancient) *yauthikīs* attained the Lord's abode a long time ago, along with the eternally perfected *gopīs*.

The *navīnā-gopīs* (new cowherd damsels) first took many births as human beings, demigods and *gandharvas*. After that, they took birth within Vraja-maṇḍala in the species of human beings or deer.

2 *Devīs* – When Śrī Kṛṣṇa's partial expansions appear among the forms of the demigods, the partial expansions of His eternal female associates (*nitya-kāntās*) also descend in the form of demigoddesses (*devīs*). When Śrī Kṛṣṇa descends to Vraja, these demigoddesses appear as *gopīs*. They come to be known as the *priya-sakhīs* of Śrī Kṛṣṇa's eternal beloveds (*nitya-priya-gopīs*), of whom they are parts, or *aṁśas*. In other words, they became the *priya-sakhīs* of their own sources (*aṁśinīs*).

3

NĀYIKĀ-SVABHĀVA

~ The Natures of Heroines ~

*atha svabhāvāḥ | kāścit prakharāḥ śyāmalā-maṅgalādayaḥ |
kāscin madhyāḥ śrī-rādhikā-pālī-prabhṛtayaḥ | kāscin
mṛdvīti khyātās candrāvaly-ādayaḥ | atha sapakṣāḥ suhṛt-
pakṣāḥ taṭastha-pakṣā vipakṣā iti bheda-catustayam syāt |
śrī-rādhāyāḥ sva-pakṣāḥ lalitā-viśākhādīḥ, suhṛt-pakṣāḥ
śyāmalā yūtheśvarī taṭastha-pakṣāḥ bhadṛā, pratipakṣāś
candrāvalī | tatra kāscid vāmāḥ kāscid dakṣiṇāḥ syuḥ |*

*śrīmatī rādhikā vāmā madhyā nīla-vastrā rakta-vastrā ca
 lalitā prakharā śikhi-piñcha-vasanā | viśākhā vāmā madhyā
 tārāvali-vasanā | indurekhā vāmā prakharā aruṇa-vastrā |
 raṅgadevi-sudevyau vāme prakhare rakta-vastre ca | sarvā
 eva gaura-varṇāḥ | campakalatā vāmā madhyā nīla-vastrā |
 citrā dakṣiṇā mṛdvī nīla-vasanā | tuṅgavidyā dakṣiṇā
 prakharā śukla-vastrā ca | śyāmalā vāmya-dākṣiṇya-yuktā
 prakharā rakta-vastrā | bhadrā dakṣiṇā mṛdvī citra-vasanā |
 candrāvalī dakṣiṇā mṛdvī nīla-vastrā | asyāḥ sakhī padmā
 dakṣiṇā prakharā | śaibyā dakṣiṇā mṛdvī | sarvā eva rakta-
 vastrāḥ ||3||*

Kiraṇa-kiñjalka-vṛtti

Among the previously mentioned types of *gopīs*, some are *prakharā*¹ by nature, like Śyāmalā and Maṅgalā; some are *madhyā*², such as Śrī Rādhikā and Pāli; and some are *mṛdvī*³, like Candrāvalī.

¹ **Prakharā** – These heroines use very harsh language out of arrogance. None can refute their harsh statements.

² **Madhyā** – These heroines are neither excessively harsh nor extremely soft.

³ **Mṛdvī** – These heroines use very gentle language.

The mutual differences between *yūtheśvarīs* (group leaders) are described next. Śrī Kṛṣṇa's beloveds are

of four types: (1) *sva-pakṣa* – belonging to one’s own party, (2) *suhṛt-pakṣa* – belonging to the party that is favourably disposed to one’s own party, (3) *tatasthā-pakṣa* – belonging to the neutral party and (4) *vipakṣa* – belonging to the rival party.

In relation to Śrīmatī Rādhikā, Lalitā and Viśākhā are *sva-pakṣa*, meaning they are in Her group. Śyāmalā is the group leader of those who are *suhṛt-pakṣa*, meaning they are favourable to Śrīmatī Rādhikā. Bhadrā Sakhī is *tatasthā-pakṣa*, meaning she is neutral towards Śrīmatī Rādhikā, and Candrāvalī is *prati-pakṣa* or *viruddha-pakṣa* [also known as *vipakṣa*], meaning she is opposed to the group of Śrīmatī Rādhikā. Among all of these, some are *vāmā*¹ by nature (left wing, or unsubmissive), and some are *dakṣiṇā*² (right wing, or submissive).

¹ *Vāmā* – Left wing heroines are always eager to accept honour and are angered when there is any laxity in this regard. It is difficult for their *nāyaka* to control them. They behave in a very cunning and ruthless manner with the hero. In transcendental literature on the mellows of devotional service (*rasa-śāstra*), such *gopīs* are called *vāmā nāyikās*.

² *Dakṣiṇā* – Right wing heroines behave with the hero in a straightforward manner. They are not very resolute when exhibiting a sulky mood (*māna*). Their speech is shrewd and logical, and they become controlled by the hero’s praises.

Śrīmatī Rādhikā is *vāmā* (left wing) and *madhyā* (moderate). Sometimes She wears a blue skirt and sometimes a red one; at times a blue veil and at other times a red one. She is the most beloved of all Śrī Kṛṣṇa's *gopīs*, the most exalted of all *śaktis* (potencies), the embodiment of the most exalted state of *mahābhāva* and non-different from Śrī Kṛṣṇa's own life.

Śrī Lalitā is *prakharā* (harsh) and is the most prominent of Śrīmatī Rādhikā's *sakhīs*, or girlfriends. She wears a dress as stunning as the tail feathers of a peacock. Śrī Viśākhādevī is *vāmā* and *madhyā* and wears a star-studded dress. She is equal to Śrīmatī Rādhikā in age, qualities and bodily features. Indulekhā dresses in sunrise-coloured cloth. She is *vāmā* (left wing) and *prakharā*. Both Raṅgadevī and Sudevī are also *vāmā* and *prakharā nāyikās*, and they wear scarlet. All of these *nāyikās* possess golden complexions. Campakalatā is *vāmā* and *madhyā* and dresses in blue. Citrā is *dakṣiṇā* and *mṛdvī* (soft) and also wears blue. Tuṅgavidyā is *dakṣiṇā* and *prakharā* and wears white.

All – Lalitā, Viśākhā, Indulekhā, Campakalatā, Citrā, Tuṅgavidyā, Raṅgadevī and Sudevī – who are in Śrīmatī Rādhikā's personal party (*sva-pakṣa*), are known as Her *aṣṭa-sakhīs*. Even though they are group leaders in their own right, when they are near Śrīmatī Rādhikā, they abandon this conception and serve the Divine Couple, Śrī Śrī Rādhā-Kṛṣṇa. They are also called *parama-preṣṭha-sakhīs*.

Śyāmālā can be either *vāmā* or *dakṣiṇā*. She is *prakharā* and dresses in scarlet. Bhadrā is *dakṣiṇā* and *mṛdvī* and

wears cloth of many different colours. Candrāvalī is *dakṣiṇā* and *mṛdvī* and wears blue. Her two chief *sakhīs* are Padmā and Śaibyā. Padmā is *dakṣiṇā* and *prakharā*, while Śaibyā is *dakṣiṇā* and *mṛdvī*. Both of them dress in scarlet.

4

DŪTĪ-BHEDA

~ Different Types of Messengers ~

*atha dūtī dvi-vidhā, svayaṁ dūtī āpta-dūtī ca | tatrāpta-dūtī
ca trividhāḥ, amitārthā niṣṛṣṭārthā patra-hāriṇī ca | vākyam
vinā iṅgitenaiva yā dautyaṁ karoti sā amitārthā | yā ājñayā
samastaṁ kāryaṁ karoti bhāraṁ vahati ca sā niṣṛṣṭārthā |
yā patreṇa kāryaṁ karoti sādhayati ca sā patra-hāriṇī | tāḥ
śilpa-kāriṇī daivajñā liṅginī paricārikā dhātreyī vanadevī
sakhī cety ādayaḥ | vraje vīrā vṛndā vaṁśī ca kṛṣṇasya
dūtī-trayaṁ | pragalbha-vacanā vīrā vṛndā ca priya-vādinī,
sarva-kārya-sādhikā vaṁśī ||4||*

Kiraṇa-kiñjalka-vṛtti

In the amorous mellow (śṛṅgāra-rasa, or *madhura-rasa*), there are two types of messengers, or *dūtīs*¹: *svayaṁ-dūtī* and *āpta-dūtī*. The *āpta-dūtī* is of three types: *amitārthā*, *niṣṛṣṭārthā* and *patra-hāriṇī*.

¹ A *dūtī* is defined as a *sakhī* who takes a message from the heroine to the hero, or vice versa. *Svayam-dūtī* is the heroine herself, when she indicates to the hero the location of the meeting place. An *āpta-dūtī* is a follower who conveys the message.

An *amitārthā-dūtī* acts as a messenger, although a verbal message is not conveyed to her. She simply comprehends an indication. A *nisṛṣṭārthā-dūtī* performs all services upon receiving a command and personally shoulders the total responsibility of arranging the meeting between Śrī Rādhā and Śrī Kṛṣṇa. A *patra-hārīṇī* is a messenger who carries letters and removes obstructions in the meeting of the hero and heroine.

These messengers are artisans (*śilpakārīṇī*), fortune tellers (*daivajñā*), ascetics (*līnginī*), servants (*paricārikā*), nurses (*dhātreyī*), forest goddesses (*vana-devī*), girlfriends (*sakhī*) and others.

(Messengers who are expert in all types of craftsmanship and who paint beautiful pictures are called *śilpakārīṇī*, or artisans. Female messengers who are expert in making calculations using astrology are called *daivajñā*, fortune tellers. Those messengers who, like Purnamāsī, wear the cloth of renunciation are called *līnginī*, ascetics. *Sakhīs* such as Lavaṅga Mañjarī and Bhānumatī Mañjarī are called *paricārikā*, servants, or assistants. Vṛndā-devī, the presiding goddess of Vṛndāvana, is known as a *vana-devī*, forest goddess. According to the necessity of the time, all *sakhīs* act as messengers.)

In Vraja, Śrī Kṛṣṇa has three famous messengers: Vīrā, Vṛndā and Vamśī. Vīrā is *pragalbha-vacanā* (a harsh speaker), Vṛndā is *priya-vādinī* (one who speaks sweetly), and Vamśī, Śrī Kṛṣṇa's flute, is *sarva-kārya-sādhikā* (one who accomplishes everything).

5

SAKHĪ-BHEDA

~ Different Types of Sakhīs ~

atha sakhī pañca-vidhā | sakhī, nitya-sakhī, prāṇa-sakhī, priya-sakhī, parama-preṣṭhā-sakhī | āsām madhye kācit sama-snehā kācid asama-snehā | yā kṛṣṇe snehādhikā sā sakhī | vṛndā, kundalatā, vidyā, dhaniṣṭhā, kusumikā tathā kāmādā nāmātreṇī sakhī-bhāva-viśeṣa-bhāk ||

yā rādhikāyām snehādhikā sā nitya-sakhī |

*nitya-sakhyas tu kastūrī manojñā maṇi-mañjarī |
sindūrā candanavatī kaumudī madirādayaḥ ||*

*tatra mukhyā yā sakhī snehādhikā sā prāṇa-sakhī uktā |
jīvita-sakhyas tu tulasī-kelikandali-kādambarīśaśimukhī
candrarekhāpriyamvadāmadonmadāmadhumatī-vasantī-
kalabhāṣiṇī-ratnāvalī-mālatī-karpūra-latikādayaḥ |*

*etā vṛndāvaneśvaryām prāyaḥ sārūpyam āgatāḥ |
mālatī candra-latikā guṇa-cūḍā varāṅgadā |
mādhavī candrikā prema-mañjarī tanu-madhyamā |*

*kandarpa-sundarītyādyāḥ koṭi-saṅkhyā mṛgī-dṛśaḥ ||
priya-sakhyaḥ |*

tatra mukhyā yā sā parama-preṣṭha-sakhī |

*lalitā ca viśākhā ca citrā campaka-vallikā |
raṅgadevī sudevī ca tuṅgavidyendu-rekhikā ||*

*yady apy etāḥ sama-snehās tathāpi śrī-rādhāyām pakṣa-
pātām kurvanti ||5||*

Kiraṇa-kiñjalka-vṛtti

There are five different types of *sakhīs*: (1) *sakhī*, (2) *nitya-sakhī*, (3) *prāṇa-sakhī*, (4) *priya-sakhī* and (5) *parama-preṣṭha-sakhī*. Of these, some possess equal affection for both Śrī Rādhā and Śrī Kṛṣṇa (*sama-sneha*), while others are partial to either Śrī Rādhā or Śrī Kṛṣṇa (*viśama-sneha*).

Sakhīs [the first category above] have more affection for Śrī Kṛṣṇa. Examples are Vṛndā, Kundalatā, Vidhyā, Dhaniṣṭhā, Kusumikā, Kāmadā and Ātreya.

Those *sakhīs* with more affection for Śrīmatī Rādhikā are called *nitya-sakhīs*. They include Kasturī, Manojñā, Maṇi Mañjarī, Sindūrā, Candanavatī, Kaumudī and Madirā.

The most prominent *nitya-sakhīs* are knowns as *prāṇa-sakhīs*. Examples are Tulasī, Keli-kandalī, Kādambarī, Śaśimukhī, Candralekhā, Priyambadā, Madonmadā, Madhumatī, Vasantī, Kalabhāṣinī, Ratnāvalī, Mālatī and Karpūralatikā. All of these *gopīs* are equal in beauty to Vṛndāvaneśvarī Śrīmatī Rādhikā.

Vraja damsels such as Mālatī, Candralatikā, Guṇachūdā, Varāṅgadā, Mādhavī, Candrikā, Prema Mañjarī, Tanumadhyamā and Kandarpa-sundarī are ten million in number. They are all examples of *priya-sakhīs*.

Among all of these *sakhīs*, the most prominent are the *parama-preṣṭha-sakhīs*. They are Lalitā, Viśākhā, Citrā, Campakalatā, Raṅgadevī, Sudevī, Tuṅgavidyā and Indulekhā. Even though these *gopīs* are equally affectionate (*sama-sneha*) to both Śrī Rādhā and Śrī Kṛṣṇa, still, they are partial toward Śrīmatī Rādhikā.

6

VAYO-BHEDA

~ Different Age Groups ~

atha vayah | vayah-sandhiḥ navya-yauvanam vyakta-yauvanam pūrṇa-yauvanam ceti | kalāvaty-ādayo vayah-sandhau sthitāḥ | dhanyādayo navya-yauvane sthitāḥ | śrī-rādhādayas tu vyakta-yauvane sthitāḥ | candrāvaly-ādayaḥ pūrṇa-yauvane sthitāḥ | padmādyāḥ pūrṇa-yauvane sthitā ity ālambana-vibhāvaḥ ||6||

Kiraṇa-kiñjalka-vṛtti

The Vraja *gopīs* fall into four age groups: (1) *vayah-sandhi* – the cusp of childhood and youth, (2) *navya-yauvana* – newly blossomed youth, (3) *vyakta-yauvana* –

ripening youth and (4) *pūrṇa-yauvana* – fully blossomed youth. The juncture between *pauganda* (childhood) and *yauvana* (youth) is the stage known as *vayaḥ-sandhi*. It is also known as *prathama-kaiśora*, the first stage of adolescence.

Nāyikās such as *Kalāvati* are situated in this stage of *vayaḥ-sandhi*. *Gopīs* such as *Dhanyā* are endowed with newly blossomed youth, or *navya-yauvana*. *Śrīmatī Rādhikā* and others are endowed with ripening youth (*vyakta-yauvana*), while *gopīs* such as *Candrāvalī* and *Padmā* are in full youth (*pūrṇa-yauvana*).

7

UDDĪPANA-VIBHĀVA

~ Stimulants of Love for Śrī Kṛṣṇa ~

atha uddīpana-vibhāvaḥ guṇa-nāma-tāṇḍava-veṇu-vādyago-dohana-vibhūṣaṇa-gīta-caraṇa-cihnāṅga-saurabhyanirmālya-varha-guñjāvataṁsa-kṛṣṇa-megha-candra-darśanādi-bhedād bahu-vidhaḥ ||7||

Kiraṇa-kiñjalka-vṛtti

Within *madhura-rasa*, there are many stimulants (*uddīpana-vibhāva*) that excite the mutual love between Śrī Kṛṣṇa and His beloveds. Examples of *uddīpana-vibhāva*

are qualities and names, energetic dancing (*tāṇḍava-nṛtya*), flute playing, milking the cows, singing, footprints, bodily fragrance, discarded garlands or flower offerings, peacock feathers, necklaces of *guñjā* berries, ear ornaments, dark rain-clouds and sight of the moon.

Other examples of *uddīpana-vibhāva* are the Yamunā river and the groves on her bank, autumn and spring seasons, birds and deer, the singing of cuckoo birds, the humming of bumblebees, the sounds of ornaments, cow-herding sticks, the sounds of bugles, Vṛndāvana, Govardhana, and *kadamba* and *tamāla* trees.

8

ANUBHĀVA

~ Signs of Ecstasy ~

*atha anubhāvāḥ | bhāvaḥ hāvaḥ helā śobhā kāntiḥ dīptir
mādhuryaṁ pragalbhatā audāryaṁ dhairyaṁ līlā vilāso
vicchitir vibhramaḥ kilakiñcitaṁ moṭṭāyitaṁ kuṭṭamitaṁ
vivvokaṁ lalitaṁ vikṛtaṁ iti viṁśaty-alankārāḥ | tatra
nirvikārātmake citte bhāvaḥ prathama-vikriyā | tiryag-
grīvā-bhrū-netrādi-vikāśa-sūcya hāvaḥ | kuca-sphuraṇa-
pulaḥkādi-nīvi-vāsa-skhalanādi-sūcya helā | rūpa-bhogādyair
aṅga-vibhūṣaṇaṁ śobhā | śobhaiva yauvanodreke kāntiḥ |
kāntir eva deśa-kālādi-viśiṣṭā dīptiḥ | nṛtyādi-śrama-
janita-gātra-saithilyaṁ mādhuryaṁ | sambhoga-vaiparītyaṁ*

pragalbhatā | roṣe 'pi vinaya-vyañjanam audāryam | duḥkha-
sambhāvanāyām api premṇi niṣṭhā dhairyam | kānta-
ceṣṭānukaraṇam līlā | priya-saṅge sati mukhādīnam
tātkālīka-praphullatā vilāsaḥ | alpa-mātrā-kalpa-dhāraṇe
'pi śobhā vicchittiḥ | abhisārādāv atisambhramaṇa hāra-
mālyādi-sthāna-viparyayo vibhramaḥ | śrī-rādhā-kṛṣṇayor
vartma-rodhanādau

garvābhilāṣa-rudita-smitāsūyā-bhaya-krudhā |
saṅkarī-karaṇam harṣādy ucyate kilakiñcitam ||

kānta-vārtā-śravane pūlakādibhir abhilāṣasya prākatyam
moṭṭāyitam | adhara-khaṇḍana-stanākarṣaṇādau ānande
'pi vyathā-prakaṭanam kuṭṭamitam | vāñchite 'pi vastuni
garveṇānādaro vivvokaḥ | bhrū-bhaṅgyā aṅga-bhaṅgyā
ca hastena ca bhramara-vidravaṇādi-ceṣṭitam lalitam |
lajjādibhir yan nija-kāryam nocyate kintu ceṣṭayā vyajyate
tad vikṛtam | iti viṃśaty-alaukikārāḥ | jñātasyāpy ajñavat
pṛcchā maugdhyam | priyasyāgre bhramarādikam drṣṭvā
bhayam cakitam | iti dvayam adhikam ||8||

Deliberation on Anubhāva

Kiraṇa-kiñjalka-vṛtti

There are many types of *anubhāvas* (actions that display, or reveal, the emotions situated within the heart). Among them are *bhāva*, *hāva*, *helā*, *śobhā*, *kānti*, *dīpti*, *mādhurya*, *pragalbhatā*, *audārya*, *dhairyā*, *līlā*, *vilāsa*, *vicchitti*,

vibhrama, *kila-kiñcita*, *moṭṭāyita*, *kuṭṭamita*, *vivvoka*, *lalita* and *vikṛta*. These twenty *anubhāvas* are called *alaṅkāra*, or ornaments.

The first transformation that occurs within the mind that has not yet been transformed is called *bhāva*.

The *bhāva* that is revealed through actions such as bending the neck, glancing from the corners of the eyes and arching the eyebrows is known as *hāva* (gesture).

When the breasts quiver or throb, the hair of the body stands on end, the girdle around the waist slips loose and the garments become displaced, the *anubhāva* is known as *helā*.

The ornamentation of bodily limbs arising from the beauty of form (*rūpa*) and signs of love sports are known as *śobhā*.

Beauty of the body at the very cusp of youth is known as *kānti*. When *kānti* is highly intensified through the influence of factors such as time and place, it is known as *dīpti* (of brilliant lustre). When there is laxness in the body due to the fatigue of dancing, it is known as *mādhurya*.

Viparīta-sambhoga, amorous enjoyment in which the female lover, or *nāyikā*, plays a dominant role, is known as *pragalbhatā* (boldness).

An expression of humility at the time of indignant anger is known as *audārya*.

Presence of resolute determination in *prema*, despite the possibility of attaining unhappiness, is known as *dhairya*.

Imitating the activities of one's beloved hero is known as *lilā*.

The blossoming of one's face upon meeting the beloved hero is known as *vilāsa*.

When even minimal costume and ornamentation enhance one's beauty, the *anubhāva* is known as *vicchitti*.

A heroine's state of bewilderment in which she may place a necklace, flower garland and other ornaments in the wrong places as she hastily prepares for *abhisāra*, a rendezvous with her beloved, is known as *vibhrama*.

At the time of Śrī Śrī Rādhā-Kṛṣṇa's *patha-rodha lilā* (the pastime in which they block each others' path), that condition in which pride, covetousness, weeping, laughing, jealousy, fear and anger arise simultaneously because of feelings of exhilaration is known as *kila-kiñcita*.

When the desire within the heart of a heroine is revealed by her bodily hair standing on end upon hearing the message her beloved has sent, the *anubhāva* is known as *moṭṭāyita* (the awakening of longing).

A heroine's feigned expression of anguish, even though she is delighted at heart when her lover bites her lips or touches her breasts, is known as *kutṭamita* (apparent opposition).

Disrespect shown due to excessive pride, even toward one's desired object, is known as *vivvoka*.

The endeavour to drive away a bumblebee by frowning, flexing the bodily limbs and waving the hands is known as *lalita*.

When out of intense shyness a heroine does not reveal her deeds in words but does so by action, the *anubhāva* is known as *vikṛta*.

These are the twenty *anubhāvas* called *alaṅkāra*.

Apart from these *anubhāvas*, there are two more: *maugdhya* and *cakita*. To inquire about a subject matter while feigning ignorance of it is known as *maugdhya*. To be afraid of things like bumblebees in the presence of one's male lover is known as *cakita* (timidity).



*atha anye anubhāvāḥ | nīvy-uttarīya-dhammillya-sraṁsanam
gātra-moṭanam jṛmbhā ghrāṇasya phullatvam niśvāsādyās
ca te mataḥ ||9||*

Kiraṇa-kiñjalka-vṛtti

In addition to the abovementioned *anubhāvas*, there are more: slackening of the lower garments, loosening of the upper garment, loosening of tied hair and so on, stretching the body, yawning, flaring the nostrils and sighing deeply.

9

SĀTTVIKA

~ Bodily Transformations of Ecstasy ~

*atha sāttvikāḥ | sveda-stambhādayo 'ṣṭa dhūmāyita-jvalita-
dīpta-sūddiptāḥ ||10||*

Kiraṇa-kiñjalka-vṛtti

Next are the eight symptoms of existential ecstatic love. In *madhura-rasa*, also, [as in other *rasas*] these ecstatic transformations – *aṣṭa-sāttvika-bhāvas* – manifest. They are (1) becoming stunned (*stambha*), (2) perspiring (*sveda*), (3) horripilating (*romāñca*), (4) choking of the voice (*svara-bhaṅga*), (5) quivering of the body (*kampa*), (6) the complexion changing colour (*vaivarṇa*), (7) shedding tears (*aśru*) and (8) losing external consciousness, or fainting (*pralaya*). These *aṣṭa-sāttvika-bhāvas* manifest gradually in successive stages: smouldering (*dhūmāyita*), burning (*jvalita*), blazing (*dīpta*) and fully blazing (*sūddipta*).

10

VYABHICĀRĪ-BHĀVA

~ Transitory Ecstasies ~

atha vyabhicāriṇaḥ | nirveda-viṣādādyā bhāvāḥ ||11||

Kiraṇa-kiñjalka-vṛtti

The thirty-three *vyabhicārī-bhāvas* (moods that distinctly move toward the *sthāyī-bhāva*) – such as regret or indifference (*nirveda*) and despair (*viṣāda*) – manifest in a most astonishing manner in *madhura-rasa*.

11

BHĀVOTPATTI

~ The Awakening of Bhāva ~

atra bhāvotpattiḥ bhāva-sandhiḥ bhāva-śāvalyo bhāva-śāntir iti daśa-catustayam | bhāvotpattiḥ spaṣṭārthā; bhāva-dvayasya milanam bhāva-sandhiḥ; pūrva-pūrva-bhāvasya yaḥ para-para-bhāvenopamardah sa eva bhāva-śābalyam; bhāva-śāntir bhāvasyāntardhānam eva ||12||

Kiraṇa-kiñjalka-vṛtti

Now, at the stage of *bhāva* there are four different conditions: *bhāvotpatti*, *bhāva-sandhi*, *bhāva-śābalya* and *bhāva-śānti*.

The awakening of *bhāva* in the heart is called *bhāvotpatti*. When either two identical *bhāvas* or different types of *bhāvas* meet together, it is called *bhāva-sandhi*. When previous *bhāvas* are suppressed by *bhāvas* that awaken later, it is called *bhāva-śābalya*. The cessation of a *bhāva* is named *bhāva-śānti*.

(When inertia resulting from obtaining a desired object and inertia resulting from encountering an undesirable result manifest simultaneously, it is an example of *samāna-rūpa-bhāva-sandhi*. When happiness and apprehension awaken at the same time, it is an example of the conjunction of different *bhāvas*, or *bhinna-rūpa-bhāva-sandhi*.)

“O Creator, my mind is extremely eager to embrace moon-faced Śrī Kṛṣṇa, but why have you created this sulky mood (*māna*) which is like deadly poison? You are to be condemned hundreds of times.” Here, the first *bhāva* to awaken is eagerness, and later, it is suppressed by a mood of indignation. This is an example of *bhāva-śābalya*.

Seeing no other way to pacify a *gopī* absorbed in jealous anger, Śrī Kṛṣṇa plays His flute. Upon hearing this sweet sound, the *gopī*’s *māna* is pacified. This is an example of *bhāva-śānti*.)

12

RATI-BHEDA

~ Different Types of Amorous Attraction ~

atha sthayaī-bhāvaḥ, madhurā ratiḥ | sa ca trividhā—sādhāraṇī, samañjasā, samarthā iti | kubjāyām sādharmaṇī sādharmaṇa-maṇivat | paṭṭa-mahiṣīṣu samañjasā cintāmaṇivat | vrajadeviṣu

*samarthā kaustubha-maṇivat | sāmānya-bhāvena sva-sukha-
tat-paryā ratiḥ sādharmaṇī | kṛṣṇasya nijasya ca sukha-tātparya-
ratiḥ patnī-bhāvamayī samañjasā | kevala-kṛṣṇa-sukha-
tātparya-ratiḥ parāṅganā-mayī samarthā ||13||*

Kiraṇa-kiñjalka-vṛtti

In *ujjala-rasa*, *madhura-rati* (amorous love) is the permanent ecstatic emotion, or *sthāyī-bhāva*. *Madhura-rati* is of three types: *sādharaṇī* (general), *samañjasā* (divided) and *samarthā* (competent).

Sādharaṇī-rati is ordinary *rati*. This is seen in the hunchbacked girl Kubja. It is as difficult to attain as an ordinary jewel. Queens like Śrī Rukmiṇī and Śrī Satyabhāmā possess *samañjasā-madhura-rati*, which is likened to a transcendental touchstone. Only the *gopīs* of Vraja possess *samarthā-madhura-rati*, which is just like the Kaustubha jewel.

When *rati* for Kṛṣṇa is characterized by desiring one's personal happiness and is endowed with general, or ordinary, sentiments, it is known as *sādharaṇī-rati*. When *rati* for Śrī Kṛṣṇa has the feeling that 'He is my husband and I am His wife' and aims to achieve happiness for both Śrī Kṛṣṇa and oneself, it is known as *samañjasā-rati*. The *rati* of the cowherd girls, which aims at pleasing Śrī Kṛṣṇa alone and which has the feeling that 'He is our paramour', is known as *samarthā-rati*.

13

SAMARTHĀ-RATI

~ Affection Capable of Controlling Kṛṣṇa ~

*atha samarthā | prathama-daśāyām ratir bijavat, premā
ikṣuvat, sneho rasavat, tato mānaṁ guḍavat, tataḥ praṇayaḥ
khaṇḍavat, tato rāgaḥ śarkarāvat, tato 'nurāgaḥ sitāvat,
tato mahābhāvaḥ sitopalavat |*

*atha premā | tatra pūrva-saṁskārato vā śravaṇa-darśanādibhyo
vā kṛṣṇe prītyā mano-lagnatā ratih | vighna-sambhave 'pi
hrāsābhāvaḥ premā |*

*cittasya dravībhāva-nidānaṁ snehaḥ | tatra candrāvaly-ādau
tadīyatā-bhāvena ghṛta-snehaś ca ādara-mayo bhāvāntara-
mīśrita eva suraso yathā ghṛtam | śrī-rādhādau madīyatā-
bhāvena madhu-sneha ādara-sūnyaḥ svata eva suraso yathā
madhu |*

*atha mānaḥ | snehādhikeya bhadraḥ bhadra-hetunā vā roṣeṇa
va hetunā vinaiva vā kauṭilyaṁ mānaḥ | candrāvalyādau
dākṣiṇyodāttaḥ kvacid vāmya-gandhodāttaḥ śrī-rādhādau
tu lalitah |*

*atha praṇayaḥ | māno dehendriyair aikya-bhāvanā-mayo
viśrambhaḥ | praṇayaḥ sakhyam maitram ca |*

*atha rāgaḥ | candrāvalyādau nīla-rāgaḥ sva-lagna-
bhāvāvaraṇaḥ | tatraiva śyāma-rāgo 'pi prāyo bhadraḥ dau cira-
sādhya-rūpaḥ | śrī-rādhādau tu mañjiṣṭhā-rāgo 'nanyāpekṣo*

bhāvāvaraṇa-śūnyaḥ | tathaiva śyāmalāḍau kusumbha-rāgaḥ
sukha-sādhyatvāt kiñcid anyāpekṣaḥ | pātrasyād guṇyāt sthitiḥ |

atha anurāgaḥ | śrī-kṛṣṇaḥ sadānubhūyate athaca nava
navāpūrva iva buddhir yato bhavati saḥ anurāgaḥ | tatra
cāprāṇiny api janma-lālasā prema-vaicittyaṁ vicchede 'pi
sphūrtir ity ādi kriyaḥ |

atha mahābhāvaḥ | sa eva rūḍha adhirūḍha iti dvividhaḥ |
kṛṣṇasya sukhe 'pi pīḍāsaṅkayā khinnatvaṁ nimiṣasyāpi
asaḥiṣṇutādikam yatra sa rūḍho mahābhāvaḥ | koṭi
brahmāṇḍa-gataṁ samasta-sukhaṁ yasya sukhasya
leśo 'pi na bhavati samasta-vṛścika-sarpādi-damśa-kṛta-
duḥkham api yasya duḥkhasya leśo na bhavati evambhūte
kṛṣṇa-saṁyoga-viyogayoḥ sukha-duḥkhe yato bhavataḥ
so 'dhirūḍho mahābhāvaḥ | adhirūḍhasyaiva modano
mādana iti dvau rūpau bhavataḥ | yasya udaye kṛṣṇasya
tat preyaśīnam maha-kṣobhaś camatkāro bhavet, sūddipta-
sāttvika-vikāra-darśanāt sa modanaḥ | sa tu rādhikā-
yūtha eva bhavati nānyatra | modano 'yaṁ praviśleṣa-
daśāyāṁ mohano bhavet | yasya udaye sati paṭṭamahīṣi-
gaṇālīngitasyāpi śrī-kṛṣṇasya mūrccā bhavati rādhā-
viraha-tāpena, brahmāṇḍa-kṣobha-kāritvaṁ tiraścām api
rodanaṁ ca | prāyo vṛndāvaneśvaryaṁ moho 'yam udañcati |
mohanasya eva vṛtti-bhedo divyomādaḥ | yatra udghūrṇā
citra-jalpādayaḥ premamayyo 'vasthāḥ santi | yatrānanta
bhāvodgamaḥ vanamālāyām api īrṣa, pulindeṣv api ślāghā,
tamāla-sparśinyā mālātyā bhāgya-varṇanaṁ ca | eṣa eva
mādanaḥ sarva śreṣṭhaḥ śrī-rādhāyām eva nānyatra ||14||

Kiraṇa-kiñjalka-vṛtti

After this, the author sequentially explains the stages of maturity in *samarthā-rati*. *Rati*, or attraction, is like a seed and is the initial stage of *samarthā-rati*. *Prema*, or pure love, is like sugarcane, and *sneha*, or deep affection, is like sugarcane juice. *Māna*, or vexation in love, is like jaggery (molasses, or *guda*); *praṇaya*, or intimacy, is like crude sugar (*khāṇḍa*); *rāga*, or strong attachment, is like refined sugar (*cīnī*); and *anurāga*, or profound attachment, is like sugar candy (*miśrī*). Finally, *mahābhāva*, the highest ecstasy, is like rock candy (*sitopala*).

Just as sugarcane juice undergoes various stages of development in refinement, successively known as jaggery (molasses, *guda*), crude sugar (*khāṇḍa*), refined sugar (*cīnī*) and sugar candy (*miśrī*), similarly, *rati*, which is like the seed, becomes *prema*, and increases sequentially, from *sneha* to *māna*, *praṇaya*, *rāga*, *anurāga* and *bhāva*.

Rati – *Rati* is the absorption of the mind in Kṛṣṇa due either to previous impressions (*saṁskāras*) or to affection manifesting from hearing about Him, and so forth.

Prema – When *rati* does not diminish even in the face of an obstacle, that fully ripened *rati* becomes worthy of being known as *prema*.

Sneha – When *prema* reaches maturity, it begins to melt the heart. It is then called *sneha*. *Sneha* is of two types: *ghṛta-sneha* and *madhu-sneha*. The feeling that ‘I belong to Kṛṣṇa’ is called *tadīyatā-bhāva*. Such *sneha* is known as *ghṛta-sneha*. The *ghṛta-sneha* in Candrāvalī and

others, which is characterized by the feeling of belonging [to Kṛṣṇa], is imbued with a mood of respect and is lovely only when mixed with other moods, just as ghee is tasty when mixed with sugar or other ingredients.

Śrīmatī Rādhikā and Her *sva-pakṣa sakhīs* possess *madhu-sneha*, which is permeated with *madīyatā-bhāva*, the feeling that ‘Śrī Kṛṣṇa is mine’. The *sneha* of Śrīmatī Rādhikā does not depend on any other *bhāva*. It is supremely palatable on its own, just as honey is relishable even without the addition of any other substance. It is therefore known as *madhu-sneha*.

Māna – When *sneha*, upon achieving a higher level of excellence, causes the Divine Couple to relish a novel sweetness, itself superficially accepting a mood of feigned crookedness, it is known as *māna*. *Māna* manifests as a result of excessive *sneha*, either due to some appropriate or even inappropriate cause, or due to the vexation born from *sneha*.

Māna is of two types: *udātta-māna* and *lalita-māna*. *Udātta-māna* is also of two types: *dākṣiṇyodātta-māna* and *vāmya-gandhodātta-māna*.

When *ghṛta-sneha* becomes extremely profound, that is, when it has adopted an inexplicable state, externally manifesting a mood of submission but internally containing a mood of contrariness, it is called *dākṣiṇyodātta-māna*.

When *ghṛta-sneha* adopts a mood of contrariness by externally manifesting a slight scent of anger (*vāmya-gandha*), internally, it is actually completely submissive (*dākṣiṇya*). It is then called *vāmya-gandhodātta-māna*.

Both these types of *māna* are present in Śrīmatī Candrāvalī and her *sakhīs*, but rarely do we see the rise of an unsubmitive mood (*vāmya-bhāva*) in heroines who possess *ghṛta-sneha*, due to their very soft and simple nature.

Lalita-māna is also of two types: *kaūṭilya-lalita-māna* and *narma-lalita-māna*. When *madhu-sneha*, due to its overflowing tendency, takes an extremely sweet and crooked form, it is then called *kaūṭilya-lalita-māna*. *Narma-lalita-māna* is full of humour and is exceedingly sweet. Both types of *lalita-māna* are seen in Śrīmatī Rādhikā and Her *sakhīs*.

Praṇaya – When *māna* attains its most mature, or exalted, state, it becomes *praṇaya*. *Prāṇaya* is the belief – in the form of a sensation – that one’s body, mind and senses are one with those of the beloved. It is of two kinds: *sakhya* and *maitrya*.

Rāga – When *praṇaya* acquires advanced excellence, it causes one to perceive as bliss even unhappiness experienced in relation to Kṛṣṇa. This stage is called *rāga*. *Rāga* is of two types: *nīlimā* and *raktimā*.

Nīlimā-rāga is of two types: *nīlī-rāga* and *śyāma-rāga*.

That *rāga* which is impossible to weaken, which does not shine excessively on the outside and which conceals other concomitant *bhāvas* is called *nīlī-rāga*. This *nīlī-rāga* is present in Candrāvalī and her followers. When *nīlī-rāga* is perfected after a long time, meaning when it is perpetually strived for, it is called *śyāma-rāga*. *Śyāma-rāga* is present in Bhadrā and *gopīs* following her.

Raktimā-rāga is also of two types: *kusumbha* and *mañjiṣṭhā*. Śrīmatī Rādhikā and the *gopīs* who follow Her possess *mañjiṣṭhā-rāga*, which is independent, having no basis other than itself. It eternally increases and becomes more and more splendid. Thus concomitant [*sañcārī*] *bhāvas* cannot affect or cover it. Śyāmalā and her followers possess *kusumbha-rāga*. It is easily attained in the heart and is somewhat dependent on other *rāgas* to become stable. It illuminates the splendour of other *rāgas* and also strongly manifests its own beauty in the heart. In particular recipients, *kusumbha-rāga* is found to be stable.

Rāga achieves these variegated states in accordance with the qualities of the recipients possessing it.

Anurāga – When *rāga* attains an even more elevated position, it appears, even for the most experienced lovers (the hero and heroine), to be ever-new at every instant, as if never experienced before. Such *rāga* is called *anurāga*. Upon attaining *anurāga*, one wishes to take birth even as an inanimate object that is related to Śrī Kṛṣṇa. In this stage, one experiences feelings of separation from Śrī Kṛṣṇa even in His presence – a state called *prema-vaicittya* – and sees Śrī Kṛṣṇa in *sphūrti* (a vision) in separation from Him.

Mahābhāva – When that same *anurāga*, in its ultimate state – *yāvadāśraya-vṛtti* – manifests the illuminating condition of *svayaṁ-vedya-daśā*, it is called *mahābhāva*.

This profound subject matter should be understood with the help of an example. Śrīmatī Rādhikā is the

shelter (*āśraya*) of *anurāga*, and Śrī Kṛṣṇa is its object (*viṣaya*). The son of Nanda, Śrī Kṛṣṇa, the embodiment of the amorous mellow (*śṛṅgāra*), is the ultimate limit of *viṣaya-tattva*, and Śrīmatī Rādhikā is the ultimate limit of *āśraya-tattva*. This means that Śrī Kṛṣṇa alone is the topmost enjoyer (*viṣaya*) of *anurāga*, and Śrīmatī Rādhikā is its ultimate abode (*āśraya*). *Anurāga* itself is Her *sthāyī-bhāva*. When that *anurāga* reaches its ultimate limit, it is called *yāvadaśraya-vṛtti*. In that condition it attains *svayaṁ-vedya-daśā*, meaning it can only be sensed by Śrī Kṛṣṇa's special beloveds who possess it. [Here, 'special beloveds' refers only to the Vraja damsels, not the queens of Dvārakā or any others]. In due course of time, it is illuminated through the *sāttvika-bhāvas* in their fully blazing condition (*suddhīpta*). *Anurāga* that has reached this state is known as *mahābhāva*.

Mahābhāva is of two types: *rūḍha* and *adhirūḍha*. In *rūḍha-mahābhāva*, one feels dejected due to the anxiety that Śrī Kṛṣṇa is undergoing some inconvenience, even though He is actually happy. In that condition, any delay in seeing Him, if for but one moment, becomes unbearable. In other words, one is unable to tolerate even an instant, the duration of the blink of an eye, without seeing Śrī Kṛṣṇa.

When *adhirūḍha-mahābhāva* awakens in the heart, the devotee feels as if all the forms of happiness within billions of universes do not compare with an iota of the happiness of meeting with Śrī Kṛṣṇa. Conversely, if one

were to amass the suffering caused by being bitten by all the scorpions and snakes of millions of universes, it would not compare with even a small particle of the intense suffering felt in separation from Śrī Kṛṣṇa. The condition in which one experiences this type of happiness and suffering, respectively, in meeting and in separation from Śrī Kṛṣṇa is called *adhirūḍha-mahābhāva*.

Adhirūḍha-mahābhāva is also of two types: *mohana* and *modana*. When *modana-mahābhāva* manifests, even Śrī Kṛṣṇa and His beloved *gopīs* experience great astonishment and unrest upon seeing the resultant eight transcendental transformations manifesting simultaneously in their fully blazing condition (*suddhīta-sāttvika-vikāras*). This *modana* is present only in Śrīmatī Rādhikā's group, not in others.

Modana experienced during separation is called *mohana*. When this *mohana-bhāva* rises in Śrīmatī Rādhikā's heart in Her agony of separation, Śrī Kṛṣṇa, even if in the embrace of Satyabhāmā or another Dvārakā queen, falls unconscious. That *bhāva*, the influence of which plunges the entire universe into anguish, and which makes even lower life forms such as birds and beasts cry, is called *mohana-bhāva*. These are some of the effects of *mohana*.

Although *mohana-mahābhāva* is awakened within all the *sakhīs* in Śrīmatī Rādhikā's *yūtha* (group), it is most awakened in Śrīmatī Rādhikā. One effect of *mohana-mahābhāva* is *divyonmāda*¹ (divine madness), during which stages of love manifest such as *udghūrṇā*² (divine giddiness) and *citra-jalpa*³ (maddened talks).

¹ *Divyonmāda* is an indescribable effect of *mohana-bhāva*. It is a state of extraordinary illusion (in the form of a *sphūr̥ti*) that suddenly appears and brings about astonishment. It manifests in many forms, such as *udghūrṇā* (unsteadiness) and *citra-jalpa* (maddened talks).

² *Udghūrṇā* refers to various extraordinary and spontaneous actions. Examples include Śrīmatī Rādhikā's decorating Herself in an arbour for a meeting with Śrī Kṛṣṇa while suffering the intense pain of separation from Him due to His leaving for Mathurā (*vāsaka-sajjā*) or Her chastising dark-blue rain clouds because She feels betrayed and is therefore extremely offended (*khaṇḍitā*).

³ *Citra-jalpa* (maddened talk) occurs when in a stage of separation, Śrīmatī Rādhikā sees some friend or messenger of Śrī Kṛṣṇa and manifests the anger concealed within Her heart. There are ten types of *citra-jalpa*: (1) *prajalpa* – denigrating, (2) *parijalpa* – exposing, (3) *vijalpa* – sarcasm, (4) *ujjalpa* – spite, (5) *sañjalpa* – decrying, (6) *avajalpa* – belittling, (7) *abhijalpa* – plaintive remorse, (8) *ājalpa* – expressing disgust, (9) *pratijalpa* – self-deprecating hope and (10) *sujalpa* – concern. A tasteful description of the ten types of *citra-jalpa* is found in *Bhramara-gītā*, in the Tenth Canto of the *Śrīmad-Bhāgavatam*.

Mādana-mahābhāva is even superior to the above-mentioned *mohana-bhāva* and is also more astonishing. It is the immutable essence of the great potency called *hlādinī* (the transcendental pleasure-giving potency) and it remains forever present only in Śrīmatī Rādhikā. This indescribable and extraordinarily beautiful *mādanākhyā-mahābhāva* awakens only at the time of meeting, not in separation.

In this *mādanākhyā-mahābhāva*, innumerable varieties of emotions arise, such as envying even a flower garland, a desire to take birth as an untouchable Pulinda girl, and great admiration for a simple *mālatī* vine that touches a *tamāla* tree. This condition is the supreme and unequalled limit of *mahābhāva*. This *mādanākhyā-mahābhāva* is manifest exclusively in Śrīmatī Rādhikā; it does not manifest even in Her dearest *parama-preṣṭha-sakhī*s, such as Śrī Lalitā.

14

ĀŚRAYA-NIRṆAYA

~ Deliberation on the Abodes of Prema ~

*athaiṣām āśraya-nirṇayaḥ | kubjāyām sādharmaṇī ratih
prema-paryantā | paṭṭa-mahiṣīṣu samañjasā-ratih anurāga-
paryantā | tatra satyabhāmā rādhikānusāriṇī lakṣmaṇā*

ca | rukmiṇī tu candrāvalī-bhāvānusāriṇī; anyāś ca |
vrajastha-priya-narma-sakhānām ca anurāga-paryantā |
vraja-sundarīṇaṁ tu samarthā ratiḥ mahābhāva-paryantā,
subalādinām ca | tatrāpi adhirūḍhaḥ rādhikā-yūtha eva
nānyatra | tatrāpi mohanaḥ śrī-rādhāyām eva; lalitā-
viśākhayor api | mādanas tu rādhāyām eva ||15||

Kiraṇa-kiñjalka-vṛtti

Kubjā has sādharmaṇī-rati up to the stage of prema. The samañjasā-rati of the Dvārakā queens extends to the stage of anurāga. Among them, Satyabhāmā and Lakṣmaṇā bear some resemblance to Śrīmatī Rādhikā from the perspective of form, qualities and moods of contrariness. In the same way, Rukmiṇī and the other queens bear some resemblance to Candrāvalī in regard to form, qualities and nature.

The prema of the priya-narma-sakhās (the most intimate cowherd friends of Kṛṣṇa) in Vraja reaches up to the point of anurāga. The highest point of samarthā-rati in the vraja-gopīs, as well as in Śrī Kṛṣṇa's friends like Subala, extends to the stage of mahābhāva. Adhirūḍha-mahābhāva is seen only in Śrīmatī Rādhikā's group. Mohana-mahābhāva is present in Śrīmatī Rādhikā, Lalitā and Viśākhā, but mādana-mahābhāva is only ever present in Śrī Rādhā.

15

STHĀYĪ-BHĀVA

~ Permanent Ecstasy ~

*sthāyī bhāvaḥ | sa eva vipralambhaḥ sambhogaś ceti
dvividhaḥ | tatra vipralambhaś catur-vidhaḥ—pūrva-rāgaḥ
mānaḥ prema-vaicittyaṁ pravāsaś ca | aṅga-saṅgāt pūrvam
yā utkaṇṭhāmayī ratiḥ sa pūrva-rāgaḥ | tatra daśa-daśā |*

*lālasodvega-jāgaryā-tānavam jaḍimātratu |
vaiyagryam vyādhir unmādo moho mṛtyur daśā daśā ||*

*mānaḥ dvi-vidhaḥ | sa-hetur nirhetuś ca | tatra nirhetukaḥ
svayam eva śāmyati | sa-hetukasya mānasya śāntiḥ sāmā-
bheda-kriyā-dāna-naty-upekṣā-rasāntaraiḥ (ujjvala-nīlamaṇi
15.112) | priya-vākyaṁ sāmā | nijaiśvaryam śrāvayitvā
tasyā ayogyatva-jñāpanam bhedaḥ | vayasyādi-dvārā bhaya-
pradarśanam ca kriyā | vastra-mālyādinām pradānam
dānam | natir namaskāraḥ | upekṣā audāsīnya-prakaṭanam |
rasāntaram bhaya-kaṣṭādi-pradānādi-prastāvaḥ | māna-śanti-
cihnāni āsru-smitādayaḥ |*

*atha prema-vaicittyaṁ | kṛṣṇa-nikaṭe 'pi anurāgādhikyād
viraho yatra bhavati tad eva tat |*

*atha pravāsaḥ | sa dvividhaḥ kiñcid dūra-niṣṭha sudūra-
niṣṭhaś ca | nityam eva gocāraṇādyānurodhāt kiñcid dūre,
mathurām gate sati sudūre | tatra ca daśa-daśā ati-prabalā
bhavanti |*

*atha sambhogah | sa ca catur-vidhah | pūrva-rāgānte
cādhara-nakha-kṣatādīnām alpatve saṅkṣipto, mānānte
asūyā-mātsaryādi-roṣābhāsa-miśritah saṅkīrṇah, kiñcid-
dūra-pravāsānte sampūrṇah spaṣṭah, sudūra-pravāsānte
samṛddhimān atispaṣṭah |*

*atha sambhoga-prapañcaḥ—darśana-sparśana-kathana-
vartma-rodha-vana-vihāra-jala-keli-vamśī-caurya-naukā-
khelā-dāna-līla-lukkāyana-līlā-madhu-pānādayaḥ anantā
eva ||16||*

*anadhīta-vyākaraṇaś caraṇa-pravaṇo harer jano yaḥ syāt |
ujjvala-nīlamaṇi-kiraṇas tad-ālokāya bhavatu ||*

*iti mahā-mahopādhyāya-śrī-viśvanātha-cakravarti-viracitaḥ
ujjvala-nīlamaṇi-kiraṇaḥ samāptaḥ ||*

Kiraṇa-kiñjalka-vṛtti

Sthāyī-bhāva [in *ujjvala-rasa*] is of two types: separation (*vipralambha*) and meeting (*sambhoga*). Separation has four divisions: *pūrva-rāga* (attraction prior to meeting), *māna* (a mood of indignation), *prema-vaicittya* (the heartfelt pangs of separation that the heroine feels, even when she is very close to the hero) and *pravāsa* (the separation of the hero and heroine due to their living at a distance from each other). The attachment that is full of anxious longing before one has met one's beloved is called *pūrva-rāga*. Ten different conditions become manifest within *pūrva-rāga*.

They are (1) intense longing (*lālasā*), (2) anxiety (*udvega*), (3) sleeplessness (*jāgaraṇa*), (4) emaciation (*kṛśatā*), (5) inertia (*jadatā*), (6) impatience (*vyagratā*), (7) illness (*vyādhi*), (8) madness (*unmāda*), (9) delusion (*moha*) and (10) death (*mṛtyu*).

Māna (jealous anger) is of two types: *māna* with a cause (*sa-hetuka*) and *māna* without a cause (*nir-hetuka*). Of the two, *māna* arising without cause becomes pacified naturally, while *māna* arising from some cause is pacified by *sāma*, *bheda*, *kriyā*, *dāna*, *nati*, *upekṣā* and *rasāntara*.

Speaking sweetly is known as *sāma*. Revealing the unqualified nature of the beloved by exhibiting one's own opulences is known as *bheda*; the *sakhās'* or *sakhīs'* display of fear is known as *kriyā*; offering gifts such as cloth or garlands is known as *dāna*; offering obeisances or admitting one's nature to be dependent is known as *nati*; making a show of nonchalance is known as *upekṣā*; and changing the mood of the beloved by revealing one's sorrow, fear and suffering is known as *rasāntara*. Symptoms such as tearful eyes, awakening, smiling and laughing indicate that *māna* has been pacified (*māna-śānti*).

Next, *prema-vaicittya* is described. In this state, even when the heroine is in close proximity to her beloved Śrī Kṛṣṇa, she experiences pangs of separation from Him (thinking He is not near) due to excessive affection (*anurāga*) for Him. This type of separation is only experienced in meeting. Although as a general rule, other conditions such as *citra-jalpa*, *divyonmāda* and

udghūrṇā are only felt at the time of separation, still, all of these may also awaken in meeting when *mādanākhyamahābhāva* arises.

Pravāsa is of two types: *kiñcid-dūra-niṣṭha-pravāsa* and *sudūra-niṣṭha-pravāsa*. *Kiñcid-dūra-niṣṭha-pravāsa* involves simply going out of sight; it is experienced every day when Śrī Kṛṣṇa goes a short distance away for cow-grazing. Śrī Kṛṣṇa's going to Mathurā is an example of the second type, *sudūra-niṣṭha-pravāsa*. The aforementioned ten stages of separation appear at that time, in a most forceful manner.

Meeting (*sambhoga*) is of four kinds: *sañkṣipta-sambhoga*, *sañkīrṇa-sambhoga*, *sampūrṇa-sambhoga* and *samṛddhimāna-sambhoga*. The very brief meeting that takes place after *pūrva-rāga*, characterized by biting the lips and scratching each other with nails, is called *sañkṣipta-sambhoga*. *Sañkīrṇa-sambhoga* takes place after *māna* is pacified. It is mixed with some feelings of indignation characterized by jealousy and displeasure. An evident meeting that takes place after being separated by a little distance, or *kiñcid-dūra-niṣṭha-pravāsa* [such as Kṛṣṇa returning from the pasturing grounds], is called *sampūrṇa-sambhoga* (complete meeting). A very apparent meeting that takes place after being separated by a long distance, or *sudūra-pravāsa* [such as Kṛṣṇa returning from a distant place, like Mathurā], is called *samṛddhimāna-sambhoga* (a fully flourishing meeting).

There are unlimited amorous pastimes in meeting (*sambhoga*), such as beholding each other (*darśana*),

touching (*sparsana*), talking (*kathana*), blocking each others' way in a solitary place (*patha-rodha*), performing pastimes in the forest (*vana-vihāra*), playing in the water (*jala-keli*), stealing the flute (*vaṁśī-caurya*), boating pastimes (*naukā-khelā*), playing hide-and-seek in the *kuñjas* (*lukāchipī-līlā*) and drinking honey wine (*madhu-pāna*).

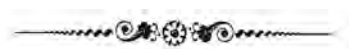
For those who have not studied [Sanskrit] grammar but who are otherwise intent on performing *śrī hari-bhajana*, this *Ujjvala-nīlamanī-kiraṇa* will illuminate their path.

**Thus ends the Kiraṇa-kiñjalka-vṛtti on
Ujjvala-nīlamanī-kiraṇa.**

SVAPNA-VILĀSĀMṚTĀṢṬAKAM

Eight Verses Describing
Nectarean Pastimes within a Dream

BY ŚRĪLA VIŚVANĀTHA CAKRAVARTĪ ṬHĀKURA



Preamble

Śrī Svarūpa Dāmodara Gosvāmī, the most intimate associate of Svayaṁ Bhagavān Śrī Caitanya Mahāprabhu, composed the following *śloka* (in his *kaḍacā*, or notes in verse form):

*rādhā kṛṣṇa-praṇaya-vikṛtir hlādinī śaktir asmād
ekātmānāv api bhuvi purā deha-bhedam gatau tau
caitanyākhyam prakāṣam adhunā tad-dvayam caikyam āptam
rādhā-bhāva-dyuti-suvalitam naumi kṛṣṇa-svarūpam*

Here, Śrī Svarūpa Dāmodara Gosvāmī describes Śrī Kṛṣṇa Caitanya Mahāprabhu's advent and pastimes in a most confidential manner and reveals the essence of the faultless conclusions of all scriptures pertaining to transcendent devotion. In the same manner, the vastly learned and most venerable Śrīla Viśvanātha Cakravartī Ṭhākura, the crest jewel of the entire clan of Gauḍīya

Vaiṣṇava ācāryas of his time, has composed this *Svapna-vilāsāmṛtāṣṭakam*, which reveals the most confidential incarnation: Śrī Caitanya Mahāprabhu, the combined form of *rasarāja* Śrī Kṛṣṇa (the emperor of *rasa*) and *mahābhāva* Śrīmatī Rādhikā (the pinnacle of devotion). In other words, it reveals Śrī Caitanya Mahāprabhu to be Śrī Kṛṣṇa Himself endowed with the mood and complexion of Śrī Rādhā. In this *aṣṭaka*, Śrīla Viśvanātha Cakravartī Ṭhākura conclusively proves that both *svarūpas* – Śrī Śrī Rādhā-Kṛṣṇa and Śrī Gaurāṅga Mahāprabhu – are simultaneously eternal.

In this verse, Śrī Svarūpa Dāmodara Gosvāmī has revealed the following *siddhānta*: “Śrīmatī Rādhikā is the very embodiment of the divine pleasure potency (*hlādinī-śakti*) and is a transformation of Śrī Kṛṣṇa’s love, or *prāṇaya*. Because *śaktimān* (the possessor of potency), and *śakti* (His potency) are non-different, Śrī Kṛṣṇa and Śrī Rādhā are essentially one soul and Their *svarūpa* (transcendental identity) is non-different. Despite this truth, in order to taste the nectar of Their sportive pleasure pastimes, both Śrī Rādhā and Śrī Kṛṣṇa eternally exist in Their individual *svarūpas*. Now the same Śrī Rādhā and Śrī Kṛṣṇa have become one and have appeared in the form of Śrī Caitanya Mahāprabhu. I offer my repeated obeisances to Śrī Caitanyadeva, who is the form of Śrī Kṛṣṇa resplendent with the mood and complexion of Śrī Rādhā.”

Here the doubt may arise: “Previously, Śrī Rādhā and Śrī Kṛṣṇa were one soul, but now they have manifested in two *sva-rūpas* by accepting two different bodies. If this is the case, it means that previously They were one. If that unified form is only the *sva-rūpa* of Śrī Kṛṣṇa, then Śrī Rādhā is not present in that *sva-rūpa*.” Such a doubt may arise from an ordinary, worldly perspective, but it can never arise from the perspective of transcendence (*aprākṛta-tattva*). All types of incongruous possibilities are easily reconciled in the transcendental embodiment of eternality, knowledge and bliss, Śrī Kṛṣṇa. Thus the one transcendental form manifesting as two relishes the *rasa* of eternal pastimes. This implies that both *sva-rūpas* are intrinsically perfect and eternal.

Again, if someone says that both Śrī Rādhā and Śrī Kṛṣṇa have become one and have now manifested in the form of Śrī Caitanya Mahāprabhu, then we have the same doubts as before: that Śrī Caitanya Mahāprabhu did not exist before His current manifestation, or that Śrī Mahāprabhu was the original unified form and Śrī Rādhā and Kṛṣṇa have manifested afterwards; They were not previously present. In this way, many such doubts may arise.

The *Mahā-varāha Purāṇa*, however, mentions that all of Bhagavān’s forms (*sva-rūpas*) are eternal, indestructible and composed of supreme bliss and complete knowledge. These *sva-rūpas* are not born and destroyed like the material bodies in this world.

*sarve nityāḥ śāśvatāś ca dehās tasya parātmanah
hānopādāna-rahitā naiva prakṛti-jñā kvacit
paramānanda-sandohāḥ jñāna-mātrās-ca sarvataḥ*

Mahā-varāha Purāṇa

All the bodies of that Paramātmā are eternal and free from the two activities of ‘rejecting’ and ‘accepting’. His bodies are not born from material nature, but are composed of consciousness and are the embodiment of *paramānanda*.

This scriptural evidence establishes the eternality of all of Bhagavān’s various *svarūpas*. It also dispels any doubt that one *svarūpa* came first and another came later, or that one *svarūpa* is eternal and one is temporary. With the purpose of firmly establishing these truths, Śrīla Viśvanātha Cakravartī Ṭhākura has composed this eulogy of eight verses (*aṣṭaka*).



*priya! svapne dṛṣṭā saridina-suvevābra pulinaṁ
yathā vṛndāraṇye naṭana-ṭaṭavas tatra bahavaḥ
mṛdaṅgādyam vādhyam vividham iha kaścīd dvija-maṇiḥ
sa vidyud-gaurāṅgaḥ kṣipati jagatīm prema-jaladau (1)*

Once at the very end of night (*niśānta*), Śrīmatī Rādhikā said to Śrī Kṛṣṇa, “O My beloved, tonight I had a dream. In that dream, I saw a place with a river that looked just like the river Yamunā. It encircled that place on all

four sides, just as the Yamunā surrounds Vṛndāvana, and its sandy banks looked just like Yamunā's sandy banks here in Vṛndāvana. Most of the people there were expert in dancing and playing *mṛdaṅgas* and other instruments, just like the residents of Vṛndāvana. And just as You and I are here [in Our matchless beauty], there, also, I saw an incomparably beautiful youth (*kiśora*), the crest jewel of the twice born. His fair complexion was like a blaze of lightning. This golden-limbed youth, the best of the *brāhmaṇas*, was drowning the whole universe in an ocean of *prema*.

Commentary

Here it is seen that Śrī Caitanya Mahāprabhu's pastimes are perceived by Śrī Śrī Rādhā-Kṛṣṇa while They are performing Their own pastimes. It proves that even before Śrī Caitanya Mahāprabhu's advent, He is present during Śrī Śrī Rādhā-Kṛṣṇa's pastimes. Hence, all of Śrī Bhagavān's incarnations and Their pastimes are eternal. By this, it is established that both *svarūpas* – that of Śrī Śrī Rādhā-Kṛṣṇa and that of Śrī Caitanya Mahāprabhu, who is effulgent with the complexion and moods of Śrī Rādhā – are eternal.

*kadācit kṛṣṇeti pralapati rudan karhicid asau
kva rādhe! hā hetī śvasitī patatī projjhatī dhṛtim
naṭaty ullāsena kvacid api guṇaiḥ svaiḥ praṇayibhis
tṛṇādi brahmāntaṁ jagad atitarāṁ rodayati saḥ (2)*

Gaurāṅga-sundara, that beautiful golden-limbed youth, was sometimes weeping and loudly calling out, “Hā Kṛṣṇa! Hā Kṛṣṇa!” He was lamenting most piteously, a continuous flow of tears pouring from His eyes, and His voice was choked. Exhaling deeply, He sighed, “O Rādhē! Where are You?” Sometimes He fell upon the earth and sometimes He became extremely restless. Sometimes He danced in bliss, sometimes He conversed madly with His loving associates, and sometimes He fell unconscious. His behaviour caused all the residents in the entire universe – from lowly blades of grass to the residents of Brahmloka – to weep bitterly.

tato buddhir bhrantā mama samajani prekṣya kim aho!

*bhavet so 'yam kāntaḥ kim ayam aham evāsmi na paraḥ
aham cet kva preyān mama sa kila cet kvāham iti cet*

bhramo bhūyo bhūyān abhavad atha nidrām gatavatī (3)

When I witnessed this most astonishing behaviour, My intelligence became bewildered. Upon seeing Him utter My name in this manner, saying, “O Rādhē, where are You?” I began to contemplate, “Is this golden-limbed youth none other than the most beloved Lord of My life, Śrī Kṛṣṇa? If this is so, then where am I? Then, upon hearing Him lament, ‘O Kṛṣṇa, where are You?’ I again thought this *brāhmaṇa* to be none other than Myself. But if I am this *brāhmaṇa*, where is the Lord of My life, Śrī Mādhava?” In this way, I was continually bewildered until finally I fell asleep.

*priye! dr̥ṣṭvā tās taḥ kutukini! mayā dar̥ṣita-carī
rameśādyā murtīr na khalu bhavatī vismayam agāt
katham vipro vismāpayitum aśakat tvām tava katham
tathā bhrāntim dhatte sa hi bhavati ko hanta! kim idam (4)*

Having heard Śrīmatī Rādhikā's account of Her dream, Śrī Kṛṣṇa said, "O My beloved, I have shown You My unlimited forms such as Anantaśāyī Nārāyaṇa, but You never once became astonished like now. Why have You become wonderstruck upon seeing the form of this *brāhmaṇa*? O most curious girl, why has Your heart become bewildered? This is most astonishing! Who is this golden limbed *brāhmaṇa*?"

Commentary

Here, Śrī Kṛṣṇa is indicating a previous pastime in which He and Śrī Rādhā were sitting together in a dense forest bower in Vṛndāvana, engaging in loving talks. Śrī Rādhā had asked Him, "O Mādhava, I am developing a great desire to see the forms of both Śrī Nārāyaṇa and Śrī Rāma. Please show Them to Me now." Hearing Śrī Rādhā earnestly implore Him in this way, Śrī Kṛṣṇa revealed those forms to Her. The deity, Śeṣāyī Nārāyaṇa, is still present in Vraja today.

Another day, in the course of Their intimate talks, Śrīmatī Rādhikā said, "Priyatama (My dearest one), the way women expertly recognize a man's state of mind and understand the bliss in his heart is not possible for men to do in relation to women; men cannot comprehend womens' minds.

Śrī Kṛṣṇa replied, “Dearest, generally that is true but not for Me. In another form, I realize Your feelings.”

Śrīmatī Rādhikā protested, “You are lying!”

Śrī Kṛṣṇa firmly responded, “I never lie.”

Then, Śrī Kṛṣṇa revealed His form as Śrī Gaurāṅga in Śrīmatī Rādhikā’s dream.

iti procya preṣṭhām kṣaṇam atha parāmṛśya ramaṇo

hasann-ākūta-jñāṁ vyanudad atha taṁ kaustubha-maṇim
tathā dīptim tene sapadi sa yathā dṛṣṭam iva tad

vilāsānām lakṣyaṁ sthira-cara-ganaiḥ sarvam abhavad (5)

Having spoken these joking words to Śrīmatī Rādhikā, Śrī Kṛṣṇa thought for a moment and smiling, slightly twirled His Kaustubha jewel. The jewel began to flash, revealing the same vision that Śrī Rādhā had in Her dream, along with all moving and non-moving entities and also signs of Rādhā and Kṛṣṇa’s amorous enjoyment (*vilāsa*).

vibhāvvyatha proce priyatama mayā jñātam akhilaṁ

tavākūtaṁ yat tvaṁ smitam atanuthās tattvam asi saḥ
sphutaṁ yan nāvādir yad abhimatir atrāpy aham iti

sphurantī me tasmād aham api sa evety anumime (6)

By the power of the glowing Kaustubha jewel, Śrīmatī Rādhikā had a vision in Her waking state of what She had previously witnessed in Her dream. She began to marvel,

“Aho! My Prāṇanātha (the Lord of My life), is limitlessly clever.” She pondered this for some time and then said, “O My beloved, now I understand Your intention. You, personally, are none other than that best of golden-complexioned *brāhmaṇas* I saw in My dream; Your mild smile is declaring that You are He. This identity [personality] is within You, but You have not clearly revealed this to Me before. My own self-identification with this golden-limbed Gaurāṅga is manifesting in My body as well. Since We both identify Ourselves with Him, I feel that You and I have combined in the form of Gaurāṅga.”

*yad apy asmākīnaṁ rati-padam idaṁ kaustubha-maṇiṁ
pradīpyātraivādīdṛṣad akhila-jīvān api bhavān
sva-śaktiyāvirbhūya svam akhila-vilāsaṁ pratijanaṁ
nigadya premābdhau punar api tadāhāsyasi jagat (7)*

“O My beloved, having illuminated Your Kaustubha jewel, You have time and again revealed the place of Our loving pastimes. It seems that You will appear along with Your own potencies (*śaktis*) and reveal Yourself and all Your pastimes to every living entity, and You will again drown this universe, full of moving and non-moving entities, in the ocean of *prema*.”

*yad uktaṁ gargeṇa vraja-pati-samakṣam śruti-vidā
bhavet pīto varṇaḥ kvacid api tavaitan na hi mṛṣā*

*ataḥ svapnaḥ satyo mama ca na tadā bhrāntir abhavat
tvam evāsau sākṣād iha yad anubhūto 'si tad-ṛtam (8)*

Śrīmatī Rādhikā again implored, “O My beloved, I have heard that after Your birth, at the time of Your name-giving ceremony, the greatly learned and respected knower of the Vedas, Gargācārya, informed Your father, Śrī Nanda, the King of Vraja, ‘O Nanda, previously, your son appeared with a white complexion, and later with a reddish hue. Now He has appeared with this darkish colour, and later, in another yuga, He will appear with a golden complexion.’ His statements have not proved false, so My dream is indeed genuine, not just a bewilderment. It is also true that I have directly experienced You in this form of Gaurāṅga.”

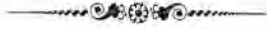
*pibed yasya svapnāmṛtām idam aho citta-madhupaḥ
sa sandeha-svapnāt tvaritam iha jāgartti su-matiḥ
avāptaś caitanyaṁ praṇaya-jaladhau khelati yato
bhṛsaṁ dhatte tasminn atula-karuṇāṁ kuñja-nṛpatiḥ (9)*

Those most intelligent persons whose bumblebee-like minds drink this *svapna-vilāsāmṛta*, the nectar of this astonishing pastime within a dream, will quickly awaken from the dream of scepticism. They will awaken from the slumber of doubting whether Śrī Kṛṣṇa, the son of Nanda Mahārāja, is the same as Śrī Gaura, the son of Mother Śacī. Thus they will attain Śrī Caitanya and revel in the

sweet ocean of *prema*. Such persons are the recipients of the unlimited mercy of Kuñja-bihārī Śrī Kṛṣṇa, He who performs pastimes within the forest bowers of Vṛndāvana, and will become extremely dear to Him.



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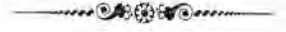
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