

A Vine of Intense Longings

Ūtkalikā-vallarī



ŚRĪ RŪPA GOŚVĀMĪ

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śrī śrī guru-gaurāṅgau jayataḥ

Śrī Rūpa Gosvāmī's

Ūtkalikā-vallarī

(from Stava-mālā)

A Vine of Intense Longings

with

Śrī Śrī Baladeva Vidyābhūṣaṇapāda's
commentary

STAVA-MĀLĀ-VIBHŪṢAṆA BHĀṢYA

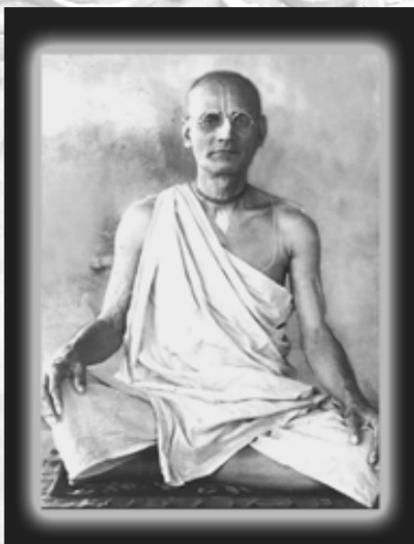


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Bhajana-rahasya	A Moon-beam of Complete Astonishment
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Bhakti-tattva-viveka	Śrī Gauḍīya Gītī-Guccha
Controlled by Love	Śrī Gītā-govinda
Dāmodara-lilā-mādhurī	Śrīmad Bhagavad-gītā
Essence of the Bhagavad-gītā	Śrī Brahma-saṁhitā
Eternal Function Of The Soul	Śrīmad Bhakti Prajñāna Keśava
– Nitya Dharma	Gosvāmī – His Life and Teachings
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Pinnacle of Devotion	The Essence of All Advice
Rāga-vartma-candrikā	The Essence of Bhagavad-gītā
Secret Truths of the Bhāgavata	The Nectar of Govinda-lilā
Secrets of the Undiscovered Self	The Origin of Ratha-yātrā
Śrī Rāya Rāmānanda Saṁvāda	The Pinnacle of Devotion
Shower of Love	Their Lasting Relation
Śiva-tattva	The Way of Love
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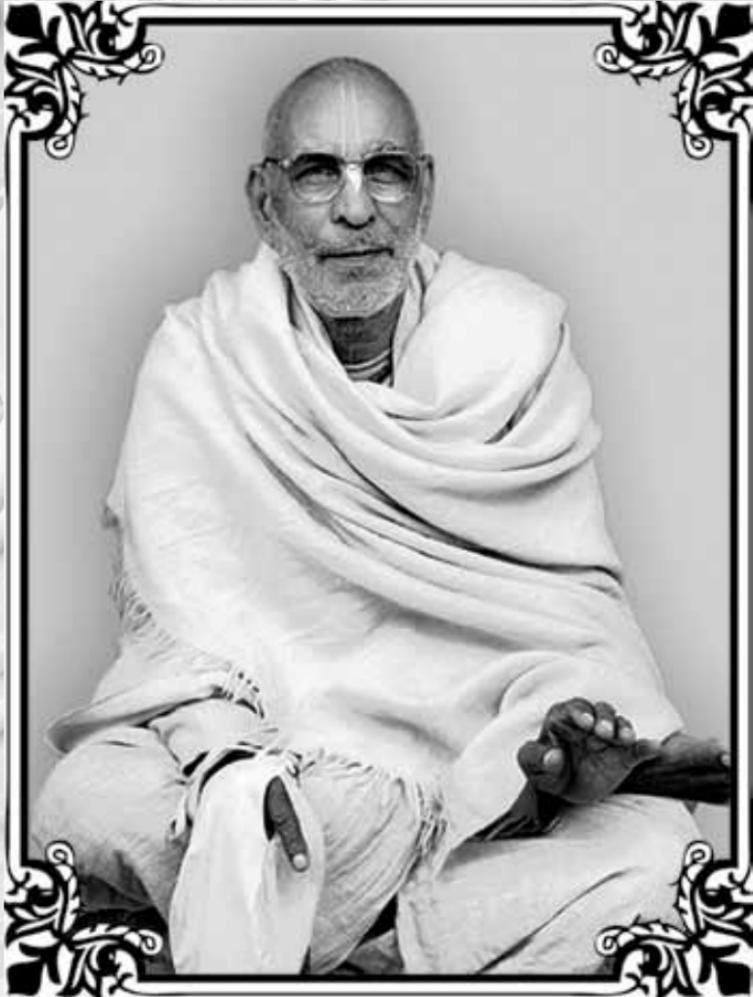
Dedicated
to my Holy Master



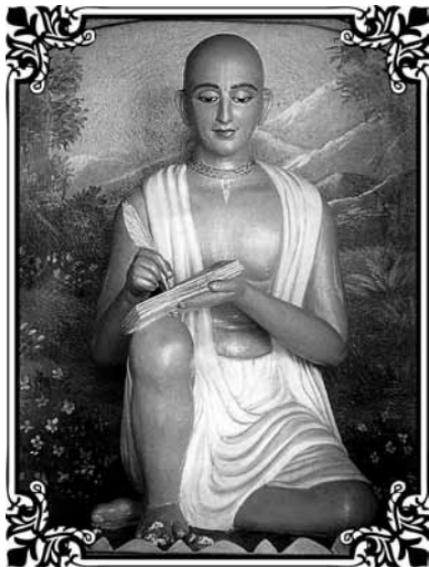
*śrī gauḍīya-vedāntācārya-keśarī
nitya-līlā-praviṣṭa om viṣṇuṣṭa aṣṭottara-śata*

Śrīmad Bhakti Prajñāna Keśava Gosvāmī Mahārāja

The best among 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.



ŚRĪ ŚRĪMAD BHAKTIVEDĀNTA
NĀRĀYAṆA GOSVĀMĪ MAHĀRĀJA



ŚRĪ RŪPA GOSVĀMĪ



ŚRĪLA BALADEVA VIDYĀBHŪṢAṆA



ŚRĪ ŚRĪMAD BHAKTIVEDĀNTA
SVĀMĪ MAHĀRĀJA



ŚRĪ ŚRĪMAD BHAKTIVEDĀNTA
VĀMANA GOSVĀMĪ MAHĀRĀJA



Introduction

It is a matter of great happiness to present to the faithful readers this edition of *Utkalikā-vallarī*, written by the crown jewel of pure *rasika* devotees, Śrīla Rūpa Gosvāmī, who is the eternal associate of Śrī Śacī-nandana Gaurahari.

Śrīla Jīva Gosvāmīpāda, one of the Six Gosvāmīs, has written in the beginning of *Śrī Stava-mālā* (1):

*śrī madīśvara-rūpeṇa rasāmṛta-kṛtā kṛtā
stava-mālānu-jīvena jīvena samagṛhṛta*

“My worshipable Śrīla Rūpa Gosvāmī wrote *Bhakti-rasāmṛta-sindhu* and many poetic tributes [*Śrī Caitanya-deva*, *Śrī Premanadu-sāgar-saṁjñaka*, *Śrī Kṛṣṇera-aṣṭottara-śata-nāma*, *Śrī Kuñja-bihārī-aṣṭaka*, *Śrī Rādhikā-stava*, *Cātu-puṣpāñjali*, etc.]. All these unparalleled prayers are meant to be the ornaments of the devotees, who should wear them as a garland around their necks. With this aim, I, his disciple Jīva, collected all his lyrical poems, which had been in disarray, and wove them into a proper sequence in the form of *Stava-mālā*.”

Śrīla Rūpa Gosvāmī Prabhu, being Śrī Gaurahari’s topmost associate, was saturated with His mercy. As the *ācārya* of transcendental *rasa-śāstras*, he wrote invaluable literatures, including the most exceptional *Śrī Stava-mālā*,

“A Garland of Prayers,” which was actually compiled later by Śrīla Jīva Gosvāmī. *Utkalikā-vallārī*, one of the flowers in this garland, is a poetic entreaty for the service of Śrī Śrī Rādhā-Kṛṣṇa. Śrīla Rūpa Gosvāmīpāda’s sweet devotion to *unnata-ujjvala-mādhurya-mayī-bhakti* – the brilliantly shining amorous mellow – is a honeybee whose delightful humming, here at its finest, has fully blossomed in this prayer. *Utkalikā* means ‘very intense eagerness mixed with extreme restlessness,’ and *vallārī* means ‘creeper;’ hence *Utkalikā-vallārī* means “The Vine of Intense Longings.”

Every verse in this composition is complete in itself. At the same time, there is a development in the presentation of the emotions. Thus, the reader and listener will continue to drink of it once, twice and more, never getting enough, living for the next drop until finally they become completely liberated from material miseries, and greed arises to become the *kinikarī*, the maidservant, of Śrī Śrī Rādhā-Ramaṇa. Śrīla Rūpa Gosvāmī sinks beneath the waves of wondrous visions and revelations in the ocean of effulgent sweet devotion, then floats back up to the surface where, bitterly sobbing, he laments and loses consciousness time and again. After experiencing such visions, Śrīla Rūpa Gosvāmī expresses his longing to obtain the merciful sidelong glance of the charming Divine Couple in his prayers to Vraja-bhumī, the Vraja associates and Śrī Śrī Rādhā-Kṛṣṇa’s beloved *sakhīs*. In these prayers he cries out piteously, yearning for entrance into the ever-fresh, sublimely transcendental and

variegated amorous playful pastimes enacted between Līlā-puruṣottama Śrī Kṛṣṇa and Vṛṣabhānu-nandinī Śrī Rādhā. This poem is the fruit of Śrīla Rūpa Gosvāmī Prabhu’s pain-filled separation. In it he dives into the depths of mellows in the Divine Couple’s love to retrieve and distribute the unprecedented pearls of his realizations, ripe with heart-wrenching lamentation. Aspirants for *vraja-rasa* will obtain a semblance of the luster of these pearls, whereas the living entities who are bereft of the wealth of *bhajana* cannot even imagine this. With each successive verse Śrīla Rūpa Gosvāmī’s prayers become more confidential, more developed and more ardent.

In the days preceding his disappearance from this realm, Śrī Rūpa Gosvāmī was wholly absorbed in his spiritual identity. He was burning so intensely in endless separation that his throat was choked up and he could hardly speak. With an incessant flow of tears he proclaimed:

*udgīrṇābhūd utkalikā-vallarir agre
 vṛndāṭavyām nitya-vilāsa-vratayor vām
 vān-mātreṇa vyāharato ’py ullalam etām
 ākarṇyeśau kāmīta-siddhiṁ kurutaṁ me
 Utkalikā-vallārī (70)*

“O possessors of my life, Śrī Kṛṣṇa and Śrī Rādhā, this *Utkalikā-vallārī*, this “Vine of Longings,” has sprouted up in front of You, who are absorbed in Your eternal amorous enjoyment in this Vṛndāvana. Simply reciting it sets me

atremble. Once You hear my heartfelt request, be gracious to this lowly person – answer my prayers and give me the service for which I yearn so deeply.”

In this way, Śrīla Rūpa Gosvāmīpāda established the confidential conclusions of *bhakti* as the essence of all the scriptures, and in this prayer, he ushered the flow of the elevated amorous devotional mellow filled with the nectar of separation.

This poem is especially wonderful because it is written in a great variety of meters, such as *upendra-vajrā*; it describes the *bhāvas* of the amorous mellow, like *kilakiñcita*, *kuttamita* and *bibboka*; and it is filled with poetic ornaments such as *śleṣa* (witty double meanings), *rūpaka* (metaphors) and *anuprāsa* (alliteration). For his revolutionary presentation of the voice of *rasa*, Śrī Rūpa Gosvāmī Prabhu is celebrated as the supreme craftsman of this mode of expression. His poetic artistry and articulation of emotion are extraordinary and unprecedented.

If those who are suffering, impoverished, inquisitive or seeking knowledge have sufficient *sukṛti*, or spiritual merit, they can worship Bhagavān. But unless they achieve a state of consciousness that is saturated through and through with pure mellows of loving devotion to Kṛṣṇa, or *kṛṣṇa-bhakti-rasa-bhāvitā matiḥ*, they cannot obtain the greed for the happiness that comes with serving Śrī Kṛṣṇa – not by a million lifetimes of piety and merit. Therefore

Śrīla Rūpa Gosvāmī Prabhu has shown the method to attain that greed:

*tan-nāma-rūpa-caritādi-sukīrtanānu-
smṛtyoḥ krameṇa rasanā-manasī nīyojya
tiṣṭhan vraje tad-anurāgi janānugāmī
kālam nayed akhilam ity upadeśa-sāram
Śrī Upadeśāmṛta (8)*

“A devotee should remove his tongue and mind from all matters unrelated to Śrī Kṛṣṇa and, living in Vraja-maṇḍala under the guidance of those persons who have deep, spontaneous love for Him, engage his senses full-time in remembering and glorifying Kṛṣṇa’s names, forms, qualities and pastimes. This is the essence of all advice.”

This verse makes it clear that for devotees who are eager for *vraja-rasa*, Śrīla Rūpa Gosvāmī has recommended living in Śrī Vṛndāvana-dhāma. Residence in Vraja – in any manner at all – is extolled by the *sāstras*. However, the reader should note that merely staying in Vraja physically is not enough to attain this *visuddha bhakti-rasa*, the transcendental mellow of devotion, as specified by Śrīman Mahāprabhu and Śrīla Rūpa Gosvāmī, who established Śrī Gaurāṅga’s innermost desires. Therefore Śrīla Rūpa Gosvāmī Prabhu has described the method for living in Vraja.

One finds different types of persons living in Vraja. Some engage in a duplicitous performance of *bhajana* to

secure name and fame, when the truth is they indulge their senses in luxurious eating, sleeping and recreation. What to speak of being taken in by such imposters, even by following those dedicated to *vaidhī-bhakti* one will not become *rūpānuga* and one will not be able to attain the *unnata-ujjvala-rasa-maya prema-bhakti*, which is practiced and preached by Śrīla Rūpa Gosvāmī and afforded only by his followers. The only way to cultivate *śrī kṛṣṇa-bhakti* is to accept the guidance of *rasika-gurus* who have followed Śrī Vrajendra-nandana's intimate associates, who participate in His pastimes.

Therefore, mere physical presence in Vraja does not qualify one as a true Vrajavāsī. Rather, residence in Vraja is successful when one fully dedicates the mind and sentiments of the heart to continuously remain under the guidance of the devotees who are absorbed in the mellows of Vraja. This was confirmed by Śrīman Mahāprabhu when He referred to Śrīla Svarūpa Dāmodara Gosvāmī as a pure Vrajavāsī even though he never once visited Vraja.

The neophyte practitioner must be very careful that, at the beginning stage of *sādhana*, while still full of unwanted impulses and vices, he does not, on the pretext of doing solitary *bhajana*, engage in immature practice of remembrance of the pastimes as this will simply foster lethargy. *Rasa-ācārya* Śrīla Rūpa Gosvāmī, the master of transcendental mellows, has established the method for performing *rāga-bhajana*, spontaneous devotion.

Transgressing this method and endeavoring to exhibit lofty devotional sentiments far above one's qualification is nothing but an unruly, inauspicious and ill-founded pursuit that is destructive to society. We must always remember the instruction of our worshipable Parama-gurudeva Śrīla Bhaktisiddhānta Sarasvatī Prabhupāda: *kīrtana-prabhāve, smaraṇa hoibe, se-kāle bhajana-nirjana sambhava*. “By the power of congregational chanting, remembrance of Śrī Kṛṣṇa and His pastimes (*smaraṇam*) will automatically awaken. Only then will it be possible to go off to a solitary place and engage in the confidential service of Śrī Yuga-lakṣmī.”

If a *sādhaka* has even a slight desire to attain the happiness of service afforded by *unnata-ujjvala-bhakti-rasa* as prescribed by Śrīla Rūpa Gosvāmī, he must remain in the shelter of those who are supportive, like-minded and affectionate, and under their guidance become free from any ulterior desire. And at the same time he must cultivate the topmost level of *bhakti*, performing activities meant exclusively for Kṛṣṇa's happiness.

The Illustrious Author of Ūtkalikā-vallarī
Śrīla Rūpa Gosvāmī Prabhu

Śrīla Rūpa Gosvāmī Prabhu is one of the Six Gosvāmīs in Śrī Gaurāṅga-līlā, and in Vraja-līlā he is Śrī Rūpa Mañjarī. His forefathers came from Karnataka in South India. One of his ancestors, for some reason, left their

native place and settled in Bengal. Śrī Rūpa was born into a line of Yajurvedi *brāhmaṇas* descending from Bhāradvāja Ṛṣi (son of Bṛhaspati) in approximately 1411 Śakābda (1489 A.D.) in Moragrām (Mādhāipura) in Bengal. His father's name was Kurmāra-deva. His older brother was Śrīla Sanātana Gosvāmī and his younger brother was Anupama, or Vallabha, who was the father of Śrīla Jiva Gosvāmī. From childhood these three brothers were very much attached to the lotus feet of Bhagavān.

After they finished their education in their youth, the king of Bengal, Hussein Shah, impressed by their keen intelligence, generosity and other outstanding qualities, appointed Śrī Sanātana Gosvāmī as prime minister and Śrīla Rūpa Gosvāmī as deputy prime minister. In 1514 A.D. on His first journey to Vraja, Śrī Caitanya Mahāprabhu met them in the village of Rāmakeli. At that point Śrīman Mahāprabhu turned back and went to Jagannātha Purī. After this meeting Śrīla Rūpa Gosvāmī's eagerness to attain Kṛṣṇa increased so much that he gave up his government post and left everything. The second time, when Śrī Caitanya Mahāprabhu was returning from Śrī Vṛndāvana, He met Śrī Rūpa Gosvāmī in Prayāga, and infused His potencies in the heart of His beloved Rūpa by presenting an unprecedented explanation of *bhakti-rasa-tattva*. This episode is described in *Śrī Caitanya-caritāmṛta* (Madhya 19.136-137):

*prabhu kahe, -śuna, rūpa, bhakti-rasera lakṣaṇa
 sūtra-rūpe kahi, vistāra nā yāya varṇana
 pārāpāra-śūnya gabhīra bhakti-rasa-sindhu
 tomāya cākhāite tāra kahi eka 'bindu'*

“Śrīman Mahāprabhu said, ‘O my beloved Rūpa, I will tell you the symptoms of *bhakti-rasa* in a nutshell, because the vast ocean of *bhakti-rasa*, being boundless and fathomless, cannot be described in full. From that ocean I am giving you one drop to taste.’ ”

For ten days in Prayāga, Mahāprabhu delivered to him the original concept of *bhakti-rasa-tattva*. Śrīla Rūpa Gosvāmī has explained all this in his books, including *Bhakti-rasāmṛta-sindhu*, *Ujjvala-nīlamaṇi*, *Lalita-mādhava* and *Vidagdha-mādhava*.

Śrī Rūpa Gosvāmī is celebrated for his renunciation from material life and for his humility, which were inspired by his extraordinary attachment for Śrī Caitanya Mahāprabhu. His life is elaborately described in *Śrī Caitanya-caritāmṛta*, *Bhakta-mālā* and other books. Śrīla Narottama Ṭhākura Mahāśaya has awarded him the befitting title *śrī caitanya mano 'bhīṣṭam sthāpaka* – he who established Śrī Caitanya’s innermost desire. Śrīman Caitanya Mahāprabhu had given him two instructions in particular: to uncover Vraja-maṇḍala’s hidden holy places and to write devotional literatures. From Prāyaga Śrīla Rūpa Gosvāmī went to Vṛndāvana, and from there

he returned to his home in Bengal to arrange his family affairs and the education of Jīva Gosvāmī. After this he went to Nīlācala where he joined Mahāprabhu.

While in Bengal Śrīla Rūpa Gosvāmī started to write outlines of the dramas *Vidagdha-mādhava* and *Lalita-mādhava*. To pacify his separation from Vraja, he had desired to write the Vraja-līlā and Dvārakā-līlā in one volume, but in Satyabhāmāpura in Orissa, Śrī Satyabhāmā-devī appeared in his dream, ordering him to present the dramas in two separate volumes. And in Nīlācala, Mahāprabhu directly gave him this same instruction. Śrīman Mahāprabhu, with His devotee associates, heard him recite his compositions and became most pleased. Only the *rasika* devotee will understand the joy they experienced. Mahāprabhu infused Śrī Rūpa Gosvāmī with all potency and, appointing him as *ācārya*, sent him to Vṛndāvana to fulfill His innermost desire. That is why Śrīla Narottama Ṭhākura Mahāśaya writes:

*śrī caitanya mano'bhīṣṭam sthāpitaṁ yena bhūtale
svayaṁ rūpaḥ kadā mahyaṁ dadāti sva-padāntikam*

Literatures written by Śrī Rūpa Gosvāmī include *Bhakti-rasāmṛta-sindhu*, *Ujjvala-nīlamaṇi*, *Laghu-bhagavatāmṛta*, *Lalita-mādhava*, *Vidagdha-mādhava*, *Nikuñja-rahasya-stava*, *Stava-mālā*, *Śrī Rādhā-kṛṣṇa-gaṇodeśa-dīpikā*, *Mathura-māhātmya*, *Padyāvali*, *Uddhava-sandēśa*, *Haṁsadūta*, *Dān-keli-kaumudī*, *Kṛṣṇa-janma-tithi-vidhi*, *Prayuktākhyāta-maṅjarī* and *Nāṭaka-candrikā*.

The Commentator
 Śrīla Baladeva Vidyābhūṣaṇa Prabhu

My supremely worshipable Gurudeva *nitya-līlā-praviṣṭa om viṣṇupāda aṣṭottara-sata Śrī Śrīmad Bhakti Prajñāna Keśava Gosvāmī Mahārāja* demonstrated his veneration for Śrī Gauḍīya Vedānta and for *śrī-gauḍīya-vedāntācārya Śrīla Baladeva Vidyābhūṣaṇa Prabhu* by using Prabhu’s name in establishing the society ‘Śrī Gauḍīya Vedānta Samiti’ and also in awarding his *sannyāsa* disciples the title ‘Śrī Bhaktivedānta.’ He wrote an article entitled *Gauḍīya-vedāntācārya Śrī Baladeva*, in which he says, “*Śrī-gauḍīya-vedāntācārya Baladeva Vidyābhūṣaṇa* has an unbreakable relationship with Śrī Gauḍīya Vedānta Samiti, and because he is a *rūpānuga Vaiṣṇava*, the Samiti has completely embraced his conduct and concepts and his method of *bhajana*. His stature as a follower of Śrī Rūpa Gosvāmī is proven in his voluminous writings.” He also writes, “When we talk about Śrī Baladeva Vidyābhūṣaṇa Prabhu, the first thing that comes to our mind is his commentary on Vedānta called *Śrī Govinda-bhāṣya*, for which he is held in great repute by the Vaiṣṇavas of the four *sampradāyas*.”

Śrīla Bhaktivinoda Ṭhākura, who is non-different from *śrī gaura-sakti Gadādhara*, has proclaimed, “Vidyābhūṣaṇa Mahāśaya is a special luminous star in the Gauḍīya Samprādāya. After the Six Gosvāmīs, no one has done welfare for the *sampradāya* as he has. By this, we

understand he must be one of the eternal associates of Śrīman Mahāprabhu.” Śrīla Baladeva Vidyābhūṣaṇa Prabhu, in Jaipur at Galtā-pahāḍ, hoisted the victory flag for the Gauḍīya Vaiṣṇava Samprādāya, and in doing so he established its eminent position within the Madhva Samprādāya. This service to the *sampradāya* proves that he is indeed a *rūpānuga-gauḍīya-vaiṣṇava*.

Śrī Baladeva Prabhu was the initiated disciple of Śrī Rādhā-Dāmodara, who is in the family of Śyāmānanda, the follower of Śrīman Mahāprabhu. Śyāmānanda Prabhu was under the guidance of the one-pointed *rūpānuga* Śrīla Jīva Gosvāmī; this connection proves that Śrīla Baladeva Prabhu is also a *rūpānuga* Vaiṣṇava. Furthermore, Śrī Baladeva Vidyābhūṣaṇa was the prominent *sikṣā* disciple of Śrī Viśvanātha Cakravartī Ṭhākura, who is well-known as ‘the second Śrī Rūpa.’ Therefore, there is no doubt about Śrī Baladeva being *rūpānuga*. Attaining the mercy of Śrī Govinda-deva, who is the treasure of Śrī Rūpa Gosvāmī’s life, he was able to keep the Deity’s *sevā* going without break. What doubt can remain regarding Śrī Baladeva’s position as *rūpānuga* when he has attained the mercy of both Śrī Rūpa Gosvāmī as well as his worshipable Śrī Govindajī? He belonged to both the *pañcarātrika-* (*dikṣā*) and *bhagavat-paramparās* (*sikṣā*), the two streams flowing together in him; yet he established the authenticity and the charm of *bhagavat-paramparā*, which, as it is founded on the degree of proficiency in *bhajana*, is superior to *pañcarātrika*.

Śrīla Baladeva Vidyābhūṣaṇa Prabhu has delineated the system of disciplic succession in his *Prameya-ratnāvalī*. By this it is clearly seen that the commentator, Śrī Baladeva, is immersed in the Vedic teachings accepted in the Gauḍīya line, and he is the emperor of the Gauḍīya Vaiṣṇava *ācāryas*. Our worshipable *śrīla gurupāda-padma om viṣṇupāda aṣṭottara-śata Śrī Śrīmad Bhakti Prajñāna Keśava Gosvāmī Mahārāja* has written a verse in praise of him:

*śrī madhva sampradāya śrī-caitanya-kula-rakṣakah
vedāntācārya-śārdūlo baladevo mahāmatih*

“All glories to Śrī Baladeva Vidyābhūṣaṇa, who is the opulence of the Śrī Madhva Sampradāya, the decoration of Śrī Caitanya-deva’s dynasty, the protector of the Śrī Gauḍīya Vaiṣṇava Sampradāya, and a great-minded, lion-like *ācārya*.”

Śrīla Gurupāda-padma also said that any *sampradāya* that is reluctant to accept Śrīla Baladeva as *rūpānuga* is actually in error and is making an offense to a Vaiṣṇava. Therefore, understanding such *sampradāya* to be bad association one should reject it and in this way show his real faith to Śrīla Baladeva Prabhu. It has also been told that Mahāprabhu’s associate, Śrī Gopinātha Miśra, who along with Sarvabhauma had heard Mahāprabhu speak His commentary on *Vedānta-sūtra*, later on appeared as Śrīla Baladeva Vidyābhūṣaṇa, the Brahmā Sampradāya’s commentator.

Śrīla Baladeva Vidyābhūṣaṇa's writings include Śrī Govinda-bhaṣya; Suksma-tīkā; Siddhānta-ratnam and its commentary Bhāṣya-pīṭhakam; Sāhitya-kaumudī; Vyākaraṇa-kaumudī; commentaries on Tattva-sandarbhā and Isopaniṣad; Siddhānta-darpaṇam; Kāvya-kaustubha; Gopāla-tāpanī-bhāṣya; commentaries on Sāhitya-kaumudī (Kṛṣṇānandinī), Chanda-kaustubha, Laghu-bhāgavatāmṛta and Candra-loka; Natya-candrikā; commentary on Śrīmad-Bhāgavat (Vaiṣṇava-ānandinī); Vedānta-syamantaka; Prameya-ratnāvalī; Gītā-bhūṣaṇa-bhāṣya; Viṣṇu-sahasranāma-bhāṣya (Nāmārtha-sudhā); Saṅkṣepa-bhāgavatāmṛta-ṭīppaṇī (Sāraṅga-raṅgadā); Stava-mālā-vibhūṣaṇa-bhāṣya; Pada-kaustubha; and commentary on Śrī Śyāmānanda-śataka.

The readers who desire to know more about Śrīla Baladeva Vidyābhūṣaṇa's transcendental life and philosophy should read the second and third articles in *Prabandha-pañcakam* published by myself. All the information in these articles came from four different sources: the introduction my senior godbrother, Śrīla Bhaktivedānta Vāmana Gosvāmī Mahārāja, wrote for his publication of *Siddhānta-ratnam*; *Gauḍīya-vedāntācārya Śrī Baladeva* written by my *guru-pāda-padma* Śrīla Bhakti Prajñāna Keśava Gosvāmī Mahārāja; *Bhāṣya-kāraṅkā Vivaraṇa* published by Śrīla Bhaktisiddhānta Sarasvatī Prabhupāda; and *Gauḍīya-vedāntācārya Śrī Baladeva Vidyābhūṣaṇa* written by Śrīla Bhaktivinoda Ṭhākura. I request the readers to refer to all of these books.

The translation of the main verses of this *Utkalikā-vallarī* was first presented by Śrīman Rādheśa dāsa (Gāṅguli Dādu). My learned daughter Madhu Khaṇḍelavāla (M.A., Ph.D.) took his translation and rendered it in simple, tasteful Hindi; she also translated Śrīla Baladeva Vidyābhūṣaṇa's commentary. As she thus increased the beauty of this book, she is to be commended.

I pray to Śrī Guru-Gaurāṅga-Gāṇḍharvikā-Girirdhāri to shower Their blessings upon everyone who helped with this publication.

The mood and the language of this book have been purposely kept simple so that it will be accessible to the general public. I have full faith that this book will be very much appreciated by cultured persons who are yearning for *rūpānuṅgā-bhakti*. When the Vaiṣṇavas read this book and become elated, this will be proof that my endeavors have been successful.

Praying for the mercy of Hari-Guru-Vaiṣṇava,
The humble servant,

Tridaṇḍi-bhikṣu

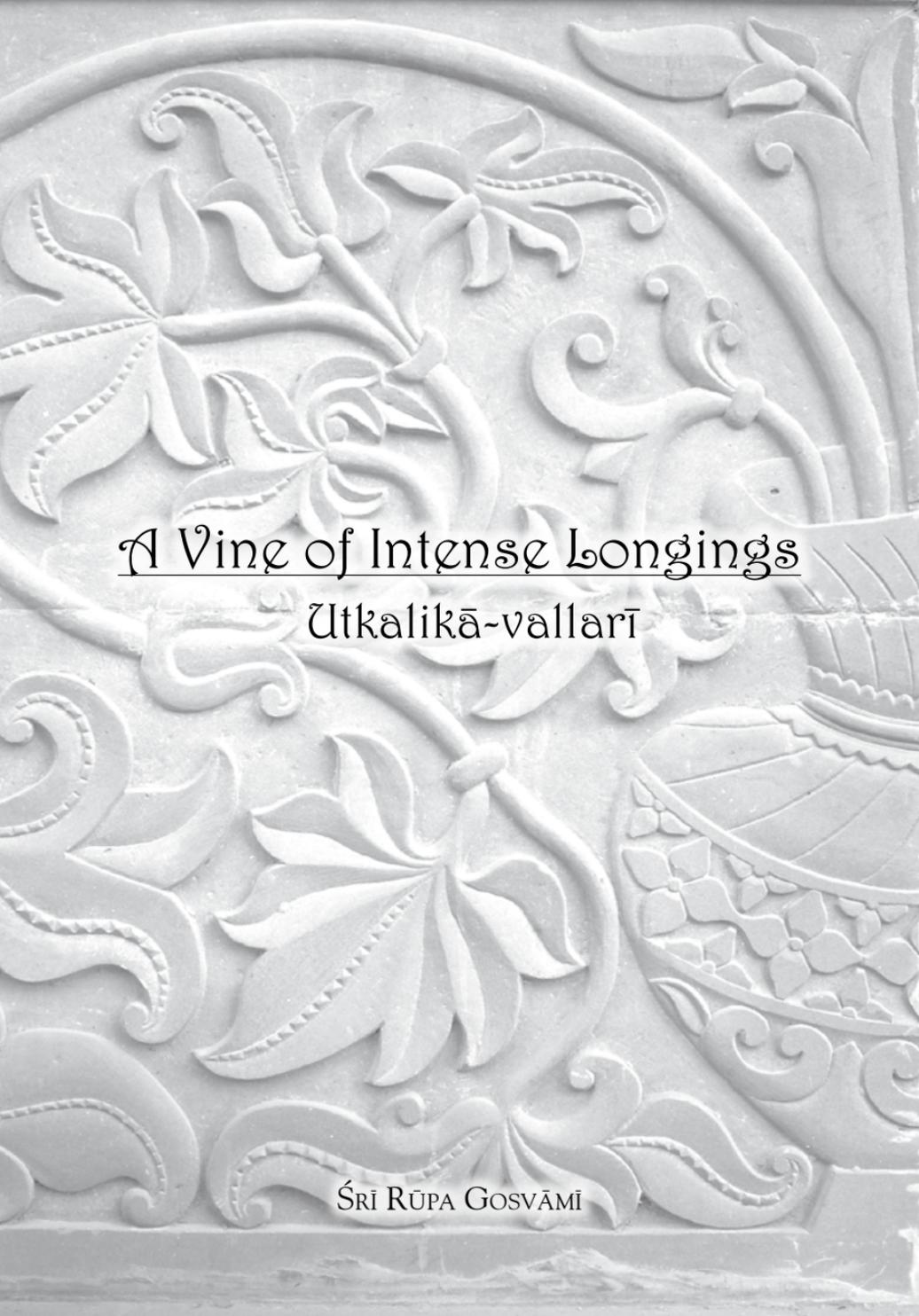
Śrī Bhaktivedānta Nārāyaṇa

Guru-pūrṇimā

Śrīla Sanātana Gosvāmī's disappearance day

Śrī Caitanyābada 523

7 July 2009



A Vine of Intense Longings

Ūtkalikā-vallarī

ŚRĪ RŪPA GOŚVĀMĪ

śrī vṛndāṭavī nāgarābhyām namaḥ

Obeisances to
Śrī Rādhā-Kṛṣṇa and Their amorous pastimes in
Śrī Vṛndā-devi's forest

Śrīla Baladeva
Vidyābhūṣaṇa Prabhu,
our commentator,
first offers the auspicious invocation

*āsīd yasmād utkalikā-vallarir eṣā
karkaṣa-citta-grāva-nitānta-druti-hetuḥ
śrī-rādhā-govinda-padābja-vrata-dāyī sa
śrī-rūpo bhāvaka-bhūpo dayatām naḥ*

This *Utkalikā-vallarī* melts hearts of stone and inspires dedication to the service of the lotus feet of Śrī Śrī Rādhā-Govinda. This poem has emanated from the heart of Śrīla Rūpa Gosvāmī, the emperor of those whose hearts are entirely afflicted with the moods of separation. May that Rūpa Gosvāmī shower mercy upon us.

Editor's note: All texts within parentheses are comments
by Śrīla Baladeva Vidyābhūṣaṇa Prabhu.

Verse 1

*prapadya vṛndāvana-madhyam ekaḥ
krośann asāv utkalikākulātmā
udghāṭayāmi jvalataḥ kaṭhorām
bāṣpasya mudrām hṛdi mudritasya*

(When one finds himself unable to fulfill his heart’s most cherished desire, and still is desperate to achieve his goal, his heart melts. At this point, feeling unworthy he begins to experience humility. In such a state, the devotee suffers in separation and cries an incessant flood of tears. In these prayers, the greatest of poets, Śrīla Rūpa Gosvāmī, portrays these feelings through his own moods, and in this first verse he speaks with overwhelming conviction.)

Intent upon attaining my cherished desire, I take shelter of Vṛndāvana-dhāma. All alone and loudly lamenting, I openly display the severe burns branded in my heart by scorching tears of separation.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“With a morose heart and a sense of loneliness, I take shelter of Vṛndāvana-dhāma. Grievously weeping, I reveal the open wound in my heart caused by the scalding tears of separation.” Indeed, this pitiful condition of the devotee will ensure that he achieves his desired goal. It is

said in the Smṛti: without performing *bhakti* characterized by ecstatic symptoms such as hairs standing on end, a melted heart and tears of bliss, how will the heart be purified of material desires?

Because the meters (*chanda*) are evident as we progress through the text, I will not venture into any detailed descriptions for fear of making the book too long.

Vṛṣṣ 2

*aye vṛndāraṇya tvaritam iha te sevana-ṣarāḥ
 ṣarām āpuḥ ke vā na kila ṣaramānanda-ṣadavim
 ato nīcāir yāce svayam adhipayor iḥṣaṇa-vidher
 vareṇyam me cetasy upadiṣa diṣam hā kuru kṛṣām*

(Now, absorbed in his spiritual identity as a maidservant, Śrīla Rūpa Gosvāmī prays to Śrī Vṛndāvana-dhāma, where ‘she’ has taken shelter.)

O Vṛndāvana forest, was there ever anyone in this world who did not quickly attain supreme transcendental bliss by serving you? Therefore I surrender to you and most humbly petition you. Be kind and personally disclose to me the best way to receive the *darśana* of your worshipful Lords, Śrī Śrī Rādhā-Kṛṣṇa.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

Aye means ‘alas!’ This word indicates lamentation. According to the *Hemacandra-koṣa* dictionary, *aye* implies both anger and regret.

“O Vṛndāvana forest, has there ever been anyone immersed in serving you who did not quickly attain the topmost joy? All such persons have indeed achieved supreme happiness. Therefore I humbly prostrate myself before you and petition you.”

“What is it that you want?”

“I am praying that you mercifully instruct me on the best way to attain the *darśana* of my Master and Mistress, Śrī Śrī Rādhā-Mādhava.”

Vṛṣṇ 3

*tavāraṇye devi dhruvam iha murārī viharate
sadā preyasyeti śrutir api virautī smṛtir api
iti jñātvā vṛnde caraṇam abhivande tava kṛpām
kuruṣva kṣīpraṁ me phalatu nitarām tarṣa-viṭapī*

(Next, she addresses the presiding goddess of Vṛndāvana forest, Vṛndā-Devī.)

O Vṛndā-devī, all the Śrutis and Smṛtis proclaim that Murārī eternally roams about your forest of Vṛndāvana enjoying with His beloved. Knowing this, I pray at your lotus feet. Kindly bless me that the tree of my desires will quickly bear the supreme fruit.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Goddess Vṛndā, Śrī Murārī is always enjoying Himself with His beloved Śrī Rādhā and Their companions in your forest. It is said in the Śruti: ‘Rādhā with Mādhava,’ and elsewhere, ‘in Vṛndāvana, within Mathurā-maṇḍala, which is also known as Gokula, They enjoy eternally.’ The Smṛtis and other scriptures (in this case *Bṛhad-gautamīya-tantra*) also present Śrī Kṛṣṇa’s words: ‘The cowherd maidens eternally reside here in My abode Vṛndāvana. These *gopīs* are eternal *yoginīs*, forever united with Me, always absorbed in serving Me and never separated from Me.’ Śrī *Yamala-tantra* says: ‘Gopāla always has two arms. He never assumes a four-armed form. The son of the king of the *gopas*, Śrī Kṛṣṇa, is always enjoying amorous pastimes with Śrī Rādhā, who is the crown jewel of all the *gopīs*.’ Knowing this and having full faith in the *sāstras*, I am praying at your lotus feet. You should be gracious to me. By your mercy the tree of my desires should shortly and surely yield fruit – quickly I should attain Śrī Śrī Rādhā-Kṛṣṇa.”

Vṛṣṇ 4

*hṛdi cira-vasad-āsā-maṇḍalālambi-pādau
 guṇavati tava nāthau nāthitum jantur eṣaḥ
 sapadi bhavad-anujñāṁ yācate devi vṛnde
 mayi kira karuṇādrām dṛṣṭim atra prasīda*

(Having pleased the presiding goddess of Vṛndāvana, Śrī Vṛndā-devī, Śrī Rūpa now prays to her for sanction.)

O virtuous Vṛndā-devī, the very same Śrī Śrī Rādhā-Govinda, whose lotus feet I have long desired to behold, are your Lord and Lady. This fallen maidservant begs you to quickly grant me permission to approach and supplicate Them. Be pleased with me and look upon me kindly.

STAVA-MĀLĀ-VIBHŪṢAᅇA-BHĀᅒYA

He *guᅇavati* – Vṛndā-devī is addressed here as virtuous for she is endowed with the ideal of compassion. “This fallen person is petitioning you to quickly grant me permission to pray to your Masters, Śrī Śrī Rādhā-Govinda. Be pleased with me and bestow upon me your affectionate, merciful glance. Without your mercy it is very rare to achieve the grace of Śrī Śrī Rādhā-Govinda, who are under your control.”

It is as if Vṛndā-devī inquires, “Who are your Masters?” And Śrī Rūpa replies, “They are the focus of all the desires long cherished in my heart. By the grace of Their lotus feet, the creeper of my hopes should soon bear fruit.” The *Amara-koᅡa* (3.4.1) states that the words *drāk*, *maᅇkᅡu*, *saᅇadi* and *drutam* mean ‘quick, soon, etc.’

Vᅇrsᅇ 5

dadhataᅇ vāpur aᅇᅡu-kandalīm
dalad-indivara-vṛnda-bandhurāᅇ
kṛta-kāᅇcana-kāᅇti-vaᅇcanaiᅇ
sphuritāᅇ cāru-marīci-saᅇcayaiᅇ

O Śrī Kṛṣṇa, Your effulgence is more charming than a blossoming blue lotus. O Śrī Rādhā, Your enchanting complexion belittles the luster of gold.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

The next ten verses, from 5 (*dadhatam*) through 14 (*kvāpy ānuṣaṅḡika*), are to be read in conjunction with verse 15. *Ballava-puraṇdarātmaja* (from verse 15) means ‘the son of the king of the *gopas*,’ and *gokula-vareṇya-nandinī* means ‘the daughter of Śrī Vṛṣabhānu Mahārāja.’ “This maidservant is bowing down to the two of You and offering You prayers.”

One might ask, “O Śrī Kṛṣṇa, what are You like? O Śrīmatī Rādhikā, what are You like?” This question is answered in the next ten verses, each line of which employs a host of adjectives to describe the two of Them, as in this verse: “O Kṛṣṇa, Your hue is more captivating than a mass of fully blossomed blue lotuses.” According to the *Viśva-koṣa* the word *kandala* has three meanings: rows upon rows (*kalāpa*), brightly colored (*uparāga*) and freshly blossoming (*navāṅkura*).

“O Śrī Rādhā, You are embellished with a beautiful effulgence that humiliates the luster of gold.”

Vṛṣṣ 6

*nicitam ghana-cañcalātater
anukūlena dukūla-rociṣā
mṛga-nābhi-rucaḥ sanābhinā
mahitām mohana-paṭṭa-vāsasā*

O Śrī Kṛṣṇa, You appear so incredibly beautiful in Your *pītāmbara* brilliant as a flash of lightning. O Śrī Rādhā, You are decorated with a charming, dark silky garment that shines like musk.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Śrī Kṛṣṇa, Your dazzling cloth shimmers like a barrage of lightning flashes against a thick bank of dark clouds. O Śrī Rādhā, You are decorated with captivating dark silk as lustrous as musk.” According to the *Hemacandra-koṣa*, *sanābhi* means ‘of kindred blood, like-minded, resembling and so on.’

Vṛṣṣ 7

*mādhurīm prakāṭayantam ujjvalām
śrī-pater apī variṣṭha-sauṣṭhavām
indirā-madhura-goṣṭha-sundarī-
vṛnda-vismaya-kara-prabhonnatām*

O Śrī Kṛṣṇa, Your splendid body emanates a radiant sweetness that surpasses the elegance of Lakṣmī-pati Śrī Nārāyaṇa. O Rādhikā, Your loveliness astounds the beautiful maidens of Vraja, in whose wake even Śrī Lakṣmī pales.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Kṛṣṇa, Your splendid body emanates a radiant sweetness that is more glorious than the elegance of Lakṣmī-pati Śrī Nārāyaṇa. O Rādhikā, Your sublime beauty astounds the attractive Vraja maidens, whose beauty far surpasses that of Śrī Lakṣmī.”

Vṛṣṇ 8

*itara-jana-su-durghaṭodayasya
sthira-guṇa-ratna-cayasya rohaṇādrim
akhila-guṇavatī-kadamba-cetaḥ-
pracura-camatkṛti-kāri-sad-guṇāḍhyām*

O Śrī Kṛṣṇa, You are a solid mountain of jewel-like traits inaccessible to others. O Śrī Rādhikā, You are a treasure-trove of virtues that stuns the hearts of all noble maidens.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“ ‘Others’ refers to outsiders, those who are not Your associates, like Indra and other demigods, in whom omniscience, friendliness and tenderness are seldom found. O Śrī Kṛṣṇa, You are a mountain of those perpetual gem-like qualities. O Rādhikā, Your affection, friendliness, beauty and other such distinguished attributes thoroughly surprise upright ladies who themselves possess such qualities.”

Vṛsṣ 9

*nistula-vraja-kisora-maṇḍali-
mauli-maṇḍana-harinmaṇiṣvaram
viśva-visphurita-gokulollasan-
navya-yauvata-vataṁsa-mālikām*

O Śrī Kṛṣṇa, among all the matchlessly handsome youths of Vraja, You are the crown emerald. O Śrī Rādhā, of all the young maidens of Gokula, the place most revered in the whole world, You are the crowning jasmine flower ornament.

STAVA-MĀLĀ-VIBHÜṢANA-BHĀṢYA

“O Śrī Kṛṣṇa, of all the peerless youths of Vraja, including Śrīdāma and Subala, You are the best, the crowning emerald. O Śrī Rādhikā, You are that special jasmine flower locket ornamenting the garland made of Śyāmalā, Pālikā and all the other joyful fresh damsels of Gokula, a place that sets the whole world trembling in the face of its excellence.”

Vṛsṣ 10

*svānta-sindhū-makarī-kṛta-rādhām
hṛn-niśākara-kuraṅgita-kṛṣṇām
preyasi-parimalonmada-cittam
preṣṭha-saurabha-hṛtendriya-vargām*

(Now, the moods in each of Their hearts are described.)

O Śrī Kṛṣṇa, You keep Śrī Rādhikā like a *makarī*, Cupid’s dolphin-like carrier, in the ocean of Your heart. O Śrī Rādhā, You keep Kṛṣṇa transfixed like a deer in the glowing moon of Your heart. O Śrī Kṛṣṇa, Your beloved’s fragrance maddens You. O Śrī Rādhikā, Your darling’s aroma excites Your senses.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Śrī Kṛṣṇa, You keep Śrī Rādhikā like a *makarī* in Your ocean-like heart. O Śrī Rādhikā, You hold Śrī Kṛṣṇa like a deer in Your shining moon-like heart. O Śrī Kṛṣṇa, the scent of Your beloved Śrī Rādhā inebriates You, leaving You tipsy. O Śrī Rādhikā, the fragrance of Your sweetheart abducts Your senses.” This verse testifies to Śrī Śrī Rādhā-Govinda’s attachment for each other.

Verse 11

*prema-mūrti-vara-kārtika-devī-
kīrti-gāna-mukharī-kṛta-varṁsam
viśva-nandana-mukunda-samajñā-
vṛnda-kīrtana-rasajñā-rasa-jñām*

O Śrī Kṛṣṇa, Your flute is always singing the glories of Ūrjeśvarī Kārtika-devī Śrī Rādhikā, the foremost of all the cowherd maidens, who themselves are the embodiment of pure love. O Śrī Rādhikā, Your tongue is always relishing the glories of Mukunda Śrī Kṛṣṇa, who gives pleasure to the whole world.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Śrī Kṛṣṇa, Your flute is always celebrating the famed reputation of Kārtika-devī Śrī Rādhikā, who is the crown jewel among Lalitā and the other cowherd maidens, who themselves are the embodiment of pure love. O Śrī Rādhikā, Your tongue knows how to praise Mukunda Śrī Kṛṣṇa, who bestows pleasure upon the entire world.” In the *Amara-koṣa* (1.6.11) the words *yaśa*, *kīrti* and *samajñā* all mean ‘glorification.’

Vṛṣṣ 12

*nayana-kamala-mādhurī-niruddha-
vraja-nava-yauvata-mauli-hṛṇ-marālam
vraja-pati-suta-citta-mīna-rāja-
grahaṇa-patiṣṭha-vilocanānta-jālām*

O Śrī Kṛṣṇa, the sweetness of Your lotus eyes traps the swan-like heart of She who is the best of the Vraja damsels. O Śrī Rādhikā, the dragnet of your sidelong glance expertly catches the king of fish, the heart of the prince of Vraja.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Śrī Kṛṣṇa, the sweetness of Your lotus eyes controls the swan-like heart of She who is the crown of the young girls of Vraja. O Śrī Rādhikā, the heart of Nanda Mahārāja’s son is the king of fish, and the net of Your sidelong glance is expert in catching it.” The *Amara-koṣa* (3.3.200) states

that the word *ānāyaḥ*, which connotes ‘bringing in’ or ‘near,’ also means ‘net.’ This verse describes how through the glances of Their beautiful, shining eyes They express the many flavors of Their attachment for each other.

Vṛṣṣḥ 13

*gopendra-mitra-tanayā-dhruva-dhairya-sindhu-
pāna-kriyā-kalāsa-sambhava-veṇu-nādam
vidyā-mahiṣṭha-mahatī-mahanīya-gāna-
sammohitākhila-vimohana-hṛt-kuraṅgām*

O Śrī Kṛṣṇa, the song of Your flute is the Agastya Muni that swallows the ocean of Śrī Rādhā’s unyielding self-restraint. O Śrī Rādhikā, Your skill at playing the *vīṇā* is so extraordinary that Your music bewitches the deer-like heart of He who enchants the entire world.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Śrī Kṛṣṇa, Your flute song is the Agastya Muni that guzzles up the oceanic self-control of the daughter of Vṛṣabhānu Mahārāja, King Nanda’s friend. O Śrī Rādhikā, Your expertise at playing the *vīṇā* is so remarkable that it enchants the deer-like heart of Śrī Kṛṣṇa, the mesmerizer of the universe.” This verse indicates that They are dedicated to pleasing each other through the expert playing of Their instruments.

Verse 14

*kvāpy ānuṣaṅgi-katayodita-rādhikākhyā-
vismāritākhila-vilāsa-kalākalāpam
kṛṣṇeti varṇa-yugala-śravaṇānubandha-
prādurbhavaj-jadīma-dambara-samvṛtāṅgim*

O Śrī Kṛṣṇa, if by chance You hear the syllables of Śrī Rādhikā's name, You immediately forget everything You are doing. O Śrī Rādhikā, simply by hearing the two syllables 'Kṛ-ṣṇa,' You become stunned as *aṣṭa-sāttvika-bhāvas* spread throughout Your body.

STAVA-MĀLĀ-VIBHÜṢAṆA-BHĀṢYA

“O Śrī Kṛṣṇa, as soon as You hear Śrī Rādhikā's name, You forget all other forms of enjoyment. O Śrī Rādhikā, just by hearing the two syllables 'Kṛ-ṣṇa,' Your body becomes frozen. You are both controlled by the sweetness of each other's names.”

Verse 15

*tvām ca ballava-purandarātmaja
tvām ca gokula-vareṇya-nandini
eṣa mūrdhi racitāñjalir naman
bhikṣate kim aṇi durbhago janah*

O Prince of the *gopas* Śrī Kṛṣṇa! O Śrī Rādhā, daughter of the best among men in Gokula, Vṛṣabhānu Mahārāja! Bowing down and folding my hands over my

head, this wretched maiden earnestly petitions the two of You.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

In this verse *ballava-purandara* means ‘the king of the *gopas*’ and *gokula-vareṇya* means ‘Śrī Vṛṣabhānu Mahārāja.’

Verse 16

*hanta sāndra-karuṇā-sudhā-jharī-
pūrṇa-mānasa-hradau prasīdatam
durjane ’tra disatam rater nija-
prekṣaṇa-pratibhuvaś chaṭām api*

(After greeting Śrī Śrī Rādhā-Kṛṣṇa, Śrī Rūpa is praying for a blessing.)

O Śrī Kṛṣṇa! O Śrī Rādhā! Your hearts are flooded by heavy torrents of mercy. Therefore, be pleased with this fallen soul. Bestow upon me just a drop of real love for You, thus guaranteeing me Your audience.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

Hanta (ah!) expresses joy. “Your hearts are lakes overflowing with condensed ambrosial mercy,” says Śrī Rūpa, directly addressing Śrī Śrī Rādhā-Kṛṣṇa. “This wretched person begs You to be pleased with me. Give me but one drop of genuine love, or *rati*, for You.”

Their Lordships inquire, “What is the nature of this love you seek?”

Śrī Rūpa replies, “It is said that the glories of this *rati* are such that upon attaining it one is assured of receiving Your *darśana*.”

The *Halāyudha-koṣa* states that *pratibhū* and *lagnaka* both mean ‘guarantee.’

Vṛṣṣ 17

śyāmayor nava-vayaḥ-suśamābhyām
gaurayor amala-kānti-yaśobhyām
kāpi vām akhila-valgu-vataṁsau
mādhurī ḥṛdi sadā sphuratān me

(Now she is describing the effects of the intense love between Rādhā and Kṛṣṇa.)

O Śrī Kṛṣṇa! O Śrī Rādhikā! The two of You, being the topmost of all that is attractive, captivate the minds of every living entity. You, Rādhikā, blossoming with ever-fresh youth, exhibit qualities possessed only by the most excellent of women. Therefore, You are called Śyāmā. And You, Kṛṣṇa, the ultimate of all handsome youths, are called Śyāma because of Your dazzling emerald-like brilliance. What is more, one of You is spotlessly effulgent, Your body radiant like molten

gold (*gaurī*), and the other blazes like gold (*gaura*) in Your widespread fame. May Your sweet beauty ever illuminate my heart.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“Śrī Śrī Rādhā-Ramaṇa, You are the crown jewels of all that is attractive to everyone. May Your special sweetness and beauty forever radiate within my heart.” Should someone ask what They are like, this verse contains the answer: *nava-vayaḥ-suṣamābhyām*.... In this case, *nava* means ‘glorification.’ Here, *nava* is plural; it refers to Them both – ‘blossoming with tender youth’ and ‘supreme, fresh beauty.’ The *Amara-koṣa* (1.3.17) states that *suṣamā* (f.) is a word for extreme beauty. According to Pāṇini’s grammar, when the same word refers to a male and a female, in this case, Śyāma and Śyāmā, the plural form *śyāmayoḥ* is used. The word *gaurayoḥ* should be understood in the same way: *gaurīs-ca* and *gauras-ca* are combined as *gaurayoḥ*. Thus, *navīna-vayasa śyāmā* refers to Śrī Rādhā at the tender young age of sixteen, and *navīna-vayasa-suṣamā-susobhita-śyāma* refers to Śrī Kṛṣṇa, that dark complected, exceedingly handsome fresh youth, radiant like a blazing sapphire. Should someone ask what They are like, the answer is that Śrī Rādhā is spotlessly effulgent with a golden complexion (*gaurī*) and Śrī Kṛṣṇa shines with universal renown (*gaura*). According to the *Amara-koṣa*, *gaura* has three meanings: golden (*pīta*), the color of daybreak (*aruṇa*) and white (*sveta*).

Verse 18

sarva-ballava-vareṇya-kumārau
prārthaye bata yuvām praṇipatya
līlayā vitarataṁ nija-dāsyam
līlayā vitarataṁ nija-dāsyam

(To suggest how They may act in her favor, she now addresses They who are absorbed in each other's sweetness.)

O Śrī Kṛṣṇa, You are the son of Śrī Nanda, the king of Vraja. O Śrī Rādhā, You are the daughter of the respected head of the Vrajavāsīs, Śrī Vṛṣabhānu Mahārāja. Bowing down before the two of You I beg, “Kindly grant me Your service, for You can easily do so. Let me serve You; it is a simple request.”

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

Sarva-ballava-vareṇya-kumārau refers to Śrī Śrī Rādhā-Kṛṣṇa, the children of Śrī Nanda Mahārāja and Śrī Vṛṣabhānu Mahārāja, who are the best of the *gopas*. The rest of the verse is clear: “Your service is the only interest in life for this fallen and miserable maidservant.”

Verse 19

praṇipatya bhavantam arthaye
paśupāendra-kumāra kākubhiḥ
vraja-yauvata-mauli-mālikā-
karuṇā-pātram imam janam kuru

(In this verse and the next, Śrī Rūpa, having pleased Śrī Yugala-kīśora, now petitions Them for mercy.)

O Śrī Kṛṣṇa, son of the *gopa* king, I prostrate before You and beg in a choked voice, “Please induce that crown jewel of the Vraja *gopīs*, Śrī Rādhā, to make me the recipient of Her compassion.”

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O *paśupāendra-kumāra*, O son of the king of the *gopas*! I fall down before You and plaintively pray at Your lotus feet for mercy.”

“What sort of mercy do you seek?” He asks.

Śrī Rūpa replies, “Please make this maidservant the object of the benevolence of Śrī Rādhā, the crown jewel of the young maidens of Gokula.”

Verse 20

bhavatīm abhivādya cāṭubhir
varam ūrjeśvari varyam arthaye
bhavadiyatayā kṛpām yathā
mayi kuryād adhikām bakānkataḥ

O Ūrjeśvari Śrī Rādhikā, with folded hands I beg You with sweet words for this benediction: May the killer of Bakāsura, Śrī Kṛṣṇa, heap His kindness upon me, knowing me to be Yours.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Ūrjeśvarī, I place my head at Your feet and sweetly request You for the supreme boon.”

“What blessing do you want?” She asks.

“Consider me Your property. Accept me as Your maidservant so that the killer of Bakāsura, Śrī Kṛṣṇa, will inundate me with His mercy.”

Vṛṣṣ 21

*diśi vidiśi vihāram ācarantaḥ
saha paśupāla-vareṇya-nandanābhyām
praṇayi-jana-gaṇās tayoh kurudhvam
mayi karuṇām bata kākum ākalayya*

(Next she prays to Śrī Yugala-kīśora’s associates for their mercy.)

O intimate companions of Śrī Śrī Rādhā-Kṛṣṇa, you roam throughout Vraja with the son and daughter of the gopa kings. Please hear my tale of woe and be gracious towards me.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O beloved *sakhīs* of Śrī Rādhā and dear *sakhās* of Śrī Kṛṣṇa, after listening to my wistful petitions please be merciful to me. Who are all of you? You are the friends of

the son and daughter of the respected topmost kings of the *gōṣa* community, Śrī Nanda Mahārāja and Śrī Vṛṣabhānu Mahārāja. You are eternal associates in Their pastimes, always wandering with Them throughout Vṛndāvana.”

Vṛsṣ 22

giri-kuñja-kuṭīra-nāgarau

lalite devi sadā tavāśravau

iti te kila nāsti duṣkaram

kṛṣṇayāngī-kuru mām atah svayam

(First she has offered a general prayer to all Their associates. Now, in this verse and the next two, she addresses them individually by name.)

O Lalitā-devī, because you always control the Hero and Heroine in the *nikuñjas* at Govardhana, there is nothing you cannot achieve. You are free to do as you like; therefore mercifully accept me and engage me in Śrī Yugala’s service.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Devī Lalitā, the Hero and Heroine of the *nikuñjas* at Govardhana, Śrī Rādhā-Mādhava who are expert in romantic intrigue, are always submissive to you; therefore nothing is impossible for you. Hence, you are free to accept me.” According to the *Amara-koṣa* (3.1.24) *āśrava* and *vacanesthita* are synonyms meaning ‘obedient servant.’

Verse 23

*bhājanam varam ihāsi viśākhe
gaura-nīla-vapuṣoḥ praṇayānām
tvam nija-praṇayinor mayi tena
prāpayasva karuṇārdra-kaṭākṣam*

O Viśākhā, in this Vṛndāvana the golden Śrī Rādhā and the bluish Śrī Mādhava have chosen you, out of all Their intimate associates, as the main object of Their favor. Please help me to attain your beloved Śrī Śrī Rādhā-Kṛṣṇa's merciful affectionate glance.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Viśākhā, in this Gokula the golden Śrī Rādhā and the bluish Śrī Mādhava have chosen you, out of all Their confidential friends, as the greatest recipient of Their grace. Please help me to attain your beloved couple's glance, which flows with compassion.”

Verse 24

*subala ballava-varya-kumārayor
dayita-narma-sakhas tvam asi vraje
iti tayoh purato vidhuraṁ janam
kṣaṇam amuṁ kṛpayādya nivedaya*

O Subala, in Vraja-maṇḍala you are a *priya-narma sakhā*, bosom friend of Śrī Nanda Mahārāja's son and Śrī Vṛṣabhānu Mahārāja's daughter. On this day, extend but a slight gesture of mercy to me and relate my sad story to your two friends.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Subala, in this Vraja you are the confidant of Śrī Vṛṣabhānu Mahārāja’s daughter and Śrī Nanda Mahārāja’s son, Śrī Śrī Rādhā-Mukunda. Because you are so close to Them, you can petition Them with great empathy on behalf of Their maidservant, who is suffering in separation.”

Verse 25

*śṛṇuta kṛpayā hanta prāṇeśayoḥ praṇayoddhurāḥ
kim apī yad ayaṁ dīnaḥ prāṇī nivedayati kṣaṇam
pravaṇita-manāḥ kiṁ yuṣmābhiḥ samaṁ tilam apy asau
yugapad anayoḥ sevām premṇā kadāpi vidhāsyati*

(Now she is addressing Śrī Śrī Rādhā-Govinda’s maidservants.)

O beloved maidservants of the Masters of my life, Śrī Śrī Rādhā-Govinda, you are completely intoxicated with *prema*. Please lend your ear for a moment to hear this lowly *dāsī*’s humble request. Will I ever be able to serve the Divine Couple’s lotus feet alongside you, even if only briefly?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O beloved maidservants of the Masters of my life, Śrī Śrī Rādhā-Govinda, all of you, please hear me out.”

“What do you want?” they ask.

“Hear this fallen *dāsī*’s request.”

They repeat, “What is your request?”

She replies, “This miserable *dāsī* is humbly asking if ever, for even a moment, she might engage in the loving service of Śrī Śrī Rādhā-Govinda together with all of you.”

Verse 26

*kva jano 'yam atīva pāmarah
kva durāpaṁ rati-bhāgbhir apy adaḥ
iyam ullalayaty ajarjarā
gurur uttarṣa-dhurā tathāpi mām*

Where am I, a wretched and helpless maidservant, compared with the exalted devotees in whom divine love has already sprouted? Knowing that even for them this *prema-sevā* is extremely rare, for a maidservant like me it will be next to impossible to attain. Still an intense and unabating thirst for it leaves me delirious.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“What is the likelihood for this fallen and weak maidservant to receive that fortunate service when it is even difficult for *premi* devotees to attain? For a *dāsī* the likes of myself, such an opportunity is extremely unusual. Nonetheless, severe thirst for it robs me of my composure.”

“What sort of thirst is that?”

“An insatiable thirst,” she replies. The word *ajarjarā* means ‘fresh and new.’ The *Viśva-koṣa* states that the meaning of *jarjara* is ‘old.’ *Guru* means ‘great.’ The essence is that this great thirst appears in ever-fresh and new ways.

Vers̥e 27

*dhvasta-brahma-marāla-kūjita-bharair ūrjeśvarī-nūpura-
kvāṇair ūrjita-vaibhavas tava vibho vaṁsī-prasūtaḥ-kalaḥ
labdhaḥ śasta-samasta-nāda-nagarī-sāmrājya-lakṣmīm parām
ārādhyah̄ ṣramadāt kadā śravaṇayor dvandvena mandena
me*

(Though aware of her position, she again prays with great fervor.)

O all-powerful Kṛṣṇa, will my dull ears ever be able to hear Your flute music mingling with the tinkle of Śrī Rādhā’s ankle-bells, which alone defeat the warbling of Brahmā’s swan? That combined sound is the sovereign goddess of the city of sublime sounds. Śrī Śyāmasundara’s flute song enriched by the melody of Śrī Rādhā’s ankle-bells is the essence of all vibrations that give pleasure to the ear.

STAVA-MĀLĀ-VIBHÜṢAṆA-BHĀṢYA

“O all-powerful Lord, when will I be able to worship the sweet melodies issuing from the flute? When will I be able to serve that song with my ears? What is special about that music? It is enriched with the tinkling of Ūrjeśvarī

Śrī Rādhā’s ankle-bells. What does the tinkling of Her ankle-bells do? It defeats the warbling of Brahmā’s royal swan carrier. What is the combined sound of the flute and the ankle-bells like? That sound is glorious. It is the queen goddess reigning over the metropolis of sublime sound, having achieved sovereignty over all melodies. When, oh when, will I be able to hear the ringing of Śrī Rādhikā’s ankle-bells dancing to Your flute song in the *rāsa-maṇḍala*?”

Verse 28

*stambham praṇāñcayati yaḥ śikhi-piñcha-mauli-
veṇor api pravalayan svara-bhaṅgam ucchaiḥ
nādaḥ kadā kṣaṇam avāpsyati te mahatyā
vṛndāvaneśvari sa me śravaṇātithitvam*

O Vṛndāvaneśvari Śrī Rādhikā, the sound of Your *vīṇā* overpowers and silences the flute song of He who is crowned with a peacock feather. When will the music of Your *vīṇā* reach my ears?

STAVA-MĀLĀ-VIBHÜṢAṆA-BHĀṢYA

“O Vṛndāvaneśvari, when will Your most eminent Mahatī *vīṇā* come within the range of my ears? What does its sound do? It stops and silences even the flute-playing of Śrī Kṛṣṇa, who is crowned with a peacock plume. When Śrī Kṛṣṇa hears that *vīṇā*, He is so captivated that He starts playing His flute off-key, then the sound falters and finally stops altogether. Will I ever be able to hear Your *vīṇā*’s melody for just a moment?”

Verse 29

*kasya sambhavati hā tad-ahar vā
 yatra vām̐ prabhu-varau kala-gītiḥ
 unnaman madhurimormi-samyddhā
 duṣkṛtaṁ śravaṇayor vidhunoti*

(After this she is begging to hear Them sing a duet.)

O supreme Masters, Śrī Śrī Rādhā-Govinda, when will that day come in my life when You sing such a melodious duet, flooded with waves of sweetness, that it washes away all inauspiciousness from my ears?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Your Excellencies, Śrī Śrī Rādhā-Govinda, will such a day come when I hear the two of You suddenly burst into song, a soft and melodious duet that purges my ears of all mundane sound vibration? When will that day be mine?” The use of *vā* in the first line is as an ornament of speech, an exclamation. Generally, it means ‘or,’ but not in this case. One may ask what is special about that mellow sound. The reply is that it is enriched with towering waves of sweetness.

Verse 30

*parimala-saraṇir vām̐ gaura-nīlāṅga-rājan-
 mṛgamada-ghuṣṛṇānugrāhiniṁ nāgareśau
 sva-mahima-ṭaramāṇu-ṭrāvṛtāśeṣa-gandhā
 kim iha mama bhavitṛi ghrāṇa-bhṛṅgotsavāya*

(Next she is praying to experience Śrī Śrī Rādhā-Govinda's bodily fragrance.)

O king of lovers Śrī Kṛṣṇa, O jewel of consorts Śrī Rādhikā, Your fragrance is so glorious that just a whiff humbles all other wonderful aromas. When will the honeybee of my nose attain ecstasy inhaling the luxuriant scent coming from the musk and *kuṅkuma* smeared on Your dark and fair bodies?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O king of gallants, O beautiful temptress, when will the fast-flowing stream of Your fragrance be a festival for the honeybee of my nose?” According to the *Viśva-locana* the word *sarāṇi* (path) has two meanings: flow (*śreṇī*) and trail (*vartma*). One might ask, “What is this fragrance like?” The answer is, “The natural scent of Their fair and dark bodies took pity on the aromas of musk and *kuṅkuma* and allowed them to mingle with it, thereby producing one wondrous consummate aroma.” One might inquire further as to what the flow of that fragrance is like. The answer is, “The stream of that fragrance surges forth, just one drop of its fragrance smothering the full spectrum of all other smells.”

Vṛṣṇ 31

*pradeśinīm mukha-kuhare vinikṣiṣāṅ
jano muhur vana-bhuvī phūt-karoty asau
prasīdatam kṣaṇam adhipau prasīdatam
dṛṣoḥ puraḥ sphuratu tadīd-ghana-cchaviḥ*

(The fortune of attaining intimate proximity to Their Lorships appears highly unlikely, so instead Śrī Rūpa is begging for Their direct *darśana* from afar.)

O my Master Śrī Kṛṣṇa, O my Mistress of Vṛndāvana Śrī Rādhikā, sitting here in Vṛndāvana I cry out to You again and again and weep, my forefinger at my mouth, “I beseech You. If only for a moment be pleased with me and allow my eyes to behold the sweetness of Your forms which appear like a streak of lightning across a fresh thundercloud.”

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

The forefinger – the finger next to the thumb – has two names: *pradeśinīm* (pointer) and *tarjinī* (scolding). This is substantiated in the *Amara-koṣa* (2.3.81). Putting her forefinger at her mouth, this *dāsī* is sobbing vehemently. The meaning of the other lines is clear. “Your splendidly effulgent complexions resemble lightning flashing against a fresh rain cloud.”

Verse 32

vraja-madhura-jana-vrajāvataṁsai
kim api yuvām abhiyācate jano ‘yam
mama nayana-camatkṛtīm karotu
kṣaṇam api pāda-nakhendu-kaumudī vām

(Now she is praying for *darśana* of all of Their toenails simultaneously.)

O my Master Śrī Kṛṣṇa and my Mistress Śrīmatī Rādhikā, You are the crowning glory of all the residents of Vraja-maṇḍala, who are the embodiments of sweetness. Therefore, I am praying to You both for a boon. May the radiance of the brilliant moons of Your toenails fill my eyes with wonder, even for just a moment.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

The meaning is clear.

Verse 33

*atarkita-samīkṣaṇollasitayā mudāśliṣyator
nikuñja-bhavanāṅgane sphurita-gaura-nīlāṅgayoḥ
rucaḥ pracurayantu vām puraṭa-yūthikā-mañjarī-
virāja-dali-ramyayor mama camatkṛtiṁ cakṣuṣoḥ*

(Now she prays to see her Master and Mistress when They have met by chance.)

O Śrī Śrī Rādhā-Govinda, when You suddenly catch sight of each other in the garden in front of the *nikuñja*, You swell with joy and embrace each other with lavish affection. The meeting of Your golden and blue forms is reminiscent of a black bumblebee sitting on a golden jasmine bud, drinking its nectar. Let my eyes fill with wonder as I behold Your two beautiful forms meeting.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“May the beauty of Your bodies fill my eyes with wonder. Where will this happen? In front of the *nikuñja*. How do the two of You behave there? You embrace each other most affectionately, surprised and overjoyed to see each other by chance. What do the two of You look like? Like two dazzling figures, gold and blue.” Using a simile, she describes the respective specialities of Their forms: “Your bodies look very charming together, like a black bumblebee sitting on a golden jasmine bud.”

Verse 34

*sākṣāt-kṛtīm bata yayor na mahattamo 'pi
kartum manasy api manāk prabhutām upaiti
icchann ayaṁ nayanayoḥ paṭhi tau bhavantau
jantur vijitya nijagāra bhīyaṁ hriyaṁ ca*

(Lamenting over her lack of qualification she beseeches Them.)

O Śrī Śrī Rādhā-Govinda, how astonishing it is that exalted devotees who are accomplished in all kinds of *sādhana* cannot catch even a momentary glimpse of You in the course of their meditation. I, on the other hand, even while plagued with a dull, evil mind filled with unruly desires, long for You to appear on the pathway of my eyes. Alas! How is it that I am not embarrassed? Have I lost all sense of shame and dignity?

STAVA-MĀLĀ-VIBHÜŞAÑA-BHĀŞYA

The word *bata* indicates astonishment. By having the direct *daršana* of the Supreme Controllers, Śrī Śrī Rādhā-Kṛṣṇa, one experiences *hlāđini*, the phenomenon of true, pure ecstasy. “High-class saints who are accomplished in all kinds of *sādhana* are not able to see You in their minds even briefly. I, on the other hand, burdened by gross body and senses and troubled by abominable desires, hanker to see You directly with my own eyes. Acknowledging my lack of qualification I swallow my pride and unabashedly present my request to You without fear or shame.”

Verse 35

athavā māñ kiñ nu dūṣaṇaṃ
bata vṛñdāvana-cakravartinau
yuvayor guṇa-mādhurī navā
janum unmade yatīha kañ na vā

(Now she is revealing that it is the Divine Couple’s charm that has compelled her to foolishly offer such an outlandish prayer.)

Am I at fault in making such a request? O Master and Mistress of Vṛñdāvana, Śrī Kṛṣṇa and Śrī Rādhā, who would not be driven mad by Your ever-fresh sweetness? By drinking the honey liquor of the sweetness of Your qualities, I have become so intoxicated that I have dared to offer such a prayer.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“Who would not be maddened by the sweetness of Your eternal freshness and Your other infatuating qualities, such as delivering the fallen and purifying sinners? It is only natural that the appeal of a beautiful object will incite greed in even a hopeless beggar. Your charming qualities are the cause of this fallen person’s madness.”

Verse 36

*ahaha samayaḥ so 'pi kṣemo ghaṭeta narasya kim
brajanaṭavarau yatrodīptā kṛpā-sudhayojjvalā
kṛtaṭari-janaśreṇi-cetaś-cakora-camatkṛtir
vrajati yuwayoḥ sā vaktrendu-dvayī nayanādhvani*

O Śrī Kṛṣṇa, foremost of all the great dancers in Vraja, O Śrī Rādhā, crown jewel of all the lady dancers, when will that auspicious day come when Your gorgeous moon-like faces tread the path of my vision – faces imbued with nectarean mercy, faces which enamor the cakora-bird hearts of the sakhīs?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

(This verse has not been included in the *Stava-mālā* published by Chaukhambā of Vāraṇasī; thus there is no commentary. The verse has been taken from other publications.)

Verse 37

*priya-jana-kṛta-pārṣṇi-grāha-caryonnatābhiḥ
 su-gahana-ghaṭanābhir vakrimā-dambareṇa
 praṇaya-kalaha-keli-kṣvelibhir vām adhiṣau
 kim iha racayitavyaḥ karṇayor vismayo me*

O my refuge Śrī Kṛṣṇa and Śrīmatī Rādhikā, with Your associates at Your heels, the two of You engage in an animated quarrel, the meaning of which is difficult to understand because Your talk is filled with repartees, double meanings and trick questions. When, oh when, will Your wildly amusing verbal love battle astound my ears?

STAVA-MĀLĀ-VIBHÜṢAṆA-BHĀṢYA

“O my Master and Mistress, will the wonder of Your humorous love-quarrels, which flows in waves one after another, ever touch my ears?” The word *kim* is used when asking a question. “What does that entertaining love-quarrel entail? It is escalated by the interjections of Their companions. But the same question arises again – what is that love-quarrel like? It is very intense, punctuated with lively and rowdy double-talk, quick comebacks, telling gestures and confidential meanings.”

Verse 38

*nibhṛtam apahṛtāyām etayā vaṁśikāyām
 diśi diśi dṛṣam utkām prerya sampṛcchamānaḥ
 smita-sabala-mukhibhir vipralabdhaḥ sakhībhis
 tvam agha-hara kadā me tuṣṭim akṣṇor vidhatse*

O Śrī Kṛṣṇa, O killer of Agha, when Śrīmatī Rādhikā slyly pilfers Your flute, You will be searching everywhere and asking, “Who has taken My flute? Who is the thief?” One of Śrī Rādhikā’s *sakhīs* will point at another *sakhī* and say, “She has taken it.” You will then pick a fight with that innocent girl, who will laugh in Your face and say, “O You crafty villain, today we have outwitted You.” When will my eyes drink with delight the moods reflected on Your face at that time?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O killer of Agha, O stealer of sins, when will You satisfy my eyes?”

Kṛṣṇa asks, “How may I satisfy you?”

Śrī Rūpa replies, “I want to see You when You are alone with Śrī Rādhā in the secret *nikuñja* and She steals Your flute. You will then search for it in all directions and ask, ‘Who has stolen My flute?’ Her girlfriends will outsmart You by pointing to one *sakhī*, who is actually innocent.”

One might ask, “What do those *sakhīs* look like?”

“Their faces have become especially beautified by their laughter, because at last the king of tricksters has indeed been outdone. When will my eyes find full delight seeing You in this situation?”

Verse 39

*kṣatam adhara-dalasya svasya kṛtvā tvad-ālī-
kṛtam itī lalitāyām devi kṛṣṇe bruvāṇe
smīta-śābala-dṛgantā kiñcid uttambhita-bhrūr
mama mudam upadhāsyaty āsya-lakṣmīḥ kadā te*

O Devī Rādhikā, Śrī Kṛṣṇa, having bitten and cut His own lips, will go to Lalitā and complain, “O Lalitā, look! Your *sakhī* Śrī Rādhikā has bitten My lips.” Hearing Śrī Kṛṣṇa speaking like this, with a smile and raised eyebrows You will shoot Him a look of playful contempt from the corners of Your eyes. When will You show me the splendor of Your face in this moment and fill me with bliss?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Devī Rādhikā, after Śrī Kṛṣṇa cuts His petal-like lips with His own teeth, He says, ‘Lalitā, look how Your friend Rādhā has bitten Me.’ When You hear Śrī Kṛṣṇa say this, Your face will light up with a splendid brilliance. When will You offer me the supreme pleasure of seeing You like this?”

One might ask, “What does Her lustrous face look like?” “It displays a slight smile, an astonishingly crooked glance and knitted eyebrows expressing Her disdain. In this way Śrī Rādhājī evinces Her anger towards that outrageous fraud Śrī Kṛṣṇa.”

Vṛṣṣ 40

*katham idam api vāñchitum nikṛṣṭah
 sphuṭam ayam arhati jantur uttamārham
 guru-laghu-gaṇanojjhitārta-nāthau
 jayati-tarām athavā kṛpā-dyutir vām*

(Now she again adopts a humble mood.)

O Lord and Lady of the afflicted, Śrī Śrī Rādhā-Govinda, what chance does this lowly *dāsī* have to get Your *prema-sevā*, Your loving service, which is sought after by high-class devotees? I am completely unfit, but Your supreme mercy does not take into account whether one is qualified or not. Therefore, again I indulge in begging You for this rare *prema-sevā*.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Maintainers of the distressed, is this fallen maidservant qualified to desire the rare fortune of serving You?”

One might ask, “What is that auspicious service like?”

“That *prema-sevā* is such that it is desired by exalted *uttama-bhāgavata* devotees. If one receives Your loving service, it is all due to Your radiant and supremely glorious mercy.”

One might further inquire, “What are the glories of that mercy?”

“That mercy does not consider whether one is high-class or fallen. Although I am fallen, because Your grace is such, this desire has arisen in me.”

Verse 41

*vṛtte daivād vraja-patī-suhṛn-nandinī-vipralambhe
samrambheṇollasita-lalitā-śaṅkayodbhrānta-netraḥ
tvam sārībhīḥ samaya-ṭaṭubhir drāg upālabhyamānaḥ
kāmaṁ dāmodara mama kadā modam akṣṇor vidhātā*

(In this verse she is praying for the fruit of that mercy.)

O Dāmodara, when by the will of Providence You are separated from Śrī Vṛṣabhānu’s very dear daughter, Śrī Rādhikā, the anxiety in Your eyes will reflect Your fear of the angry Lalitājī coming and scolding You. Seizing the opportunity, the she-parrots in the *nikuñja* will rebuke You, “For no reason You have cheated Rājānandinī Śrī Rādhikā.” Your face will appear so sweet at this time. When will You delight my eyes with that sweetness?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Dāmodara, when will You fulfill my desire and give pleasure to my eyes?”

Kṛṣṇa might ask, “How can I make Your eyes joyful?”

She replies, “When destiny has separated You from Śrī Rādhikā, Śrī Vṛṣabhānu’s darling daughter, You will be in fear of the fuming Lalitājī. At that time the she-parrots, seeing the apprehension in Your eyes and knowing what has happened, will taunt You, saying, ‘You may be a superbly handsome prince with unparalleled qualities, but You lack the beautiful quality of intelligence; Śrī Rādhikā has completely given Her heart and soul to You, but You have cheated on Her.’ I beg for the pleasure of seeing the amusing and unique expressions on Your lotus face when You hear their mocking words.”

Actually, Śrī Rūpa is begging not for her own pleasure, but for the sake of making arrangements for Kṛṣṇa’s pleasure. She is telling Him, “If You allow me, I will cleverly appease the offended *sakhīs* and turn them in Your favor, which will be much to Your delight. With my special skill I will placate Lalitājī and arrange for You to meet with Śrī Rādhā.”

Kṛṣṇa’s *sakhā* Ujjvala is in fact Cupid, the god of love, who nourishes Śrī Śrī Rādhā-Govinda’s pastimes. It is also by his divine intervention that They undergo separation. (Śrī Śrī Rādhā-Govinda’s sweet pastimes are not affected by time, *karma*, the material modes, or the will of Providence.) Without a doubt all of this happens only by the desire of Ujjvala to expand Their pastimes.

Verse 42

*rāsārambhe vilasati parityajya goṣṭhāmbujākṣi-
vṛndam vṛndāvana-bhuvi rahaḥ keśavenoṣanīya
tvām svādhīna-priyatama-pada-prāpaṇenārcitāṅgīm
dūre dṛṣṭvā hṛdi kim acirād arpayiṣyāmī darṣam*

O Śrīmatī Rādhikā, when the *rāsa-līlā* begins in Śrī Vṛndāvana, Śrī Kṛṣṇa will leave all the other Vraja beauties and take You to a secluded *kuñja*. Coming completely under Your control He will be eager to decorate You with many kinds of flowers. When will I behold this scene from afar and my heart swell with pride?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Śrīmatī Rādhā, will the day ever come when, seeing You from the distance in the land of Vṛndāvana, my heart will suddenly overflow with pride?”

One might ask, “Who is Śrī Rādhā? What is She like?”

Śrī Rūpa replies, “She is the one for whom Keśava left behind all the other lotus-eyed girls of Vraja at the beginning of the *rāsa-līlā*. Taking Her to a lonely place He worshiped all Her limbs by decorating Her with flowers.”

Again one might ask, “How did Keśava decorate Her?”

The reply is, “By dressing Her with flower ornaments

made with His own hands, He decorated Śrī Rādhā with the position of *svādhīna-bhartṛkā*, the heroine who controls her beloved. In truth, Keśava is always subservient to Śrī Rādhā.”

Vṛṣṇ 43

*ramyā soṇa-dyutibhir alakair yāvakenorja-devyāḥ
sadyas tandrī mukulad-alasa-klānta-netrā vrajeśa
prātaś candrāvalī-ṭarijanaiḥ sāci-dṛṣṭvā vivarṇair
āśya-srīs te praṇayati kadā sammadam me mudam ca*

O Vraja-rāja-kumāra, O Prince of Vraja, at dawn, with eyes half-closed, fatigued from having been awake the whole night, You come from Candrāvalī’s *kuñja* to Śrī Rādhikā’s *kuñja*. When You place Your head on Her *altā*-marked lotus feet to break Her *māna*, Your curly hair takes on a charming ruddy luster. Candrāvalī’s friends, the rival party (seeing Your lotus face beautified by that red lac), go pale and look at You askance. When will the beauty of Your face at this time tread the pathway to my heart, exhilarating me with joy?

STAVA-MĀLĀ-VIBHÜṢAṆA-BHĀṢYA

“O Vrajeśa, O Prince of Vraja, when will the beauty of Your lotus face overwhelm my heart with pride and happiness?” The *Halāyudha-koṣa* states that *darpa*, *mada* and *avalepa* have the same meaning – pride. One might ask, “What is the splendor of that face?” The reply is, “When He bows down, touching the *altā* on the lotus feet of Ūrjā-devī Śrī Rādhā, His face appears splendidly

delightful with His curly hair now tinged with red.” Again one might query, “What is making His face so beautiful?” “His sleepy, languid eyes half closed with fatigue.” The *Amara-koṣa* says that *sadyah*, *śapadi* and *tatkṣaṇa* all mean ‘instantly.’ Again the same question arises, “What is the beauty of that face like?” “The beauty of that face is witnessed by Candrāvalī’s friends, their faces pale and their eyes askew.”

Verses 44

vyātyukṣī-rabhasotsave 'dhara-sudhā-pāna-glahe prastute
jitvā pātum athotsukena hariṇā kaṅthe dhṛtāyāḥ puraḥ
iṣac-choṇima-militākṣam anṛju-bhrū-valli-helonnatam
prekṣisye tava sa-smitam sa-ruditam tad devi vaktram kadā

O Devī Śrī Rādhikā! A wager is made for the nectar of lips and a water-splashing contest ensues. Kṛṣṇa is victorious, and, boldly grasping Your neck in front of the *sakhīs*, He comes to claim His reward – the nectar of Your lips. When will I see Your lotus face, haughtily raised high, laughing and crying at the same time, reflecting Your anger, with eyes red and Your vine-like eyebrows knitted in contempt?

STAVA-MĀLĀ-VIBHÜṢAṆA-BHĀṢYA

“O Devī, when will I have *darśana* of Your lotus face contorted with scorn during the water-splashing festival?” *Vyātyukṣī* refers to Them shooting water at each other with a syringe. When an intransitive verb

is in the impersonal passive voice and in the feminine form, as in this case, that verb is classified as denoting mutual activity. According to Pāṇini's grammar (3.3.43), "*karma-vyatihāreṇa ca striyām*: when a verb that denotes a mutual activity is feminine in gender...." This is why the feminine suffix *ṇica* has been attached to the verbal root, thus accounting for the etymological construction of the word *vyātyukṣī*.¹

In agreement with this rule, *vyātyukṣī-rabhasotsava* means 'a jubilant, passionate festival of spraying and splashing water, known as Holi.' One might ask, "What is that festival about?" The answer is, "It is a contest in which the winner is awarded the nectar of the loser's lips – a kiss, in other words." One might further inquire, "What is Your condition, Śrī Rādhā?" The reply is, "In front of the *sakhīs*, Kṛṣṇa has wrapped His arms around Your neck with great excitement to collect His prize for winning the contest." Again one might question, "What is the meaning of that distorted expression on Your face?" "You are displaying contempt for Kṛṣṇa, Your face held high, a little red, Your eyes narrowed and Your vine-like eyebrows knitted."

This verse describes Śrī Rādhārāṇī's three moods: *kalakiñcita*, *kuṭṭamita* and *bibboka*. Scholars describe

1 Editor's note: This is an explanation of why the verb indicates that both Rādhā and Kṛṣṇa are simultaneously shooting water at each other, and not only Rādhā, which would be what is usually indicated by a suffix in the feminine gender.

kilakiñcita in this way: when the hero and heroine are meeting and she is feeling extreme joy, she experiences a simultaneous mixture of pride, ambition, weeping, smiling, envy, fear and anger. *Kuṭṭamita* is defined thus: when the hero tenderly touches the heroine's bosom and kisses her, she reacts with anger, but internally she relishes bliss. And *bibboka*: out of pride the heroine acts haughtily towards her sweetheart.

Verse 45

*ālibhiḥ samam abhyupetya śanakair gāndharvikāyām mudā
goṣṭhādhiśa-kumāra hanta kusuma-śreṇīm harantyām tava
prekṣiṣye purataḥ praviśya sahasā gūḍha-smitāsyam balād
ācchindānam ihottariyam urasas tvām bhānumatyāḥ kadā*

O Prince of Vraja, when Gāndharvikā Śrī Rādhikā, surrounded by her *sakhīs*, secretly enters Your flower garden and is happily picking flowers, You will unexpectedly appear on the spot. Catching hold of the veil covering the breast of Śrī Rādhikā's friend Bhānumatī, You will act very angry, but deep inside You will be laughing. When will I see these moods on Your lotus face?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Śrī Nanda-kumāra, Prince of the *goṣas*, when Gāndharvikā Śrī Rādhā, surrounded by Lalitā and other *sakhīs*, stealthily trespasses into Your flower garden and pilfers heaps of flowers, You suddenly appear from

nowhere. Confronting us You forcibly snatch the veil from the breast of Bhānumatī, the friend of Gāndharvikā Śrī Rādhā. When will I have the chance to see You do this?" One might ask, "What does Your face appear like at that time?" The reply is, "Your lotus face will be masking a mischievous smile." According to the *Amara-koṣa* the word *sahasā* means 'suddenly.'

Vṛṣṣ 46

*udañcatī madhūtsave saharī-kulenākule
kadā tvam avalokyase vraja-purandarasyātmaja
smitojjvala-mad-iśvarī-cala-dṛg-añcala-preraṇān
nilīna-guṇa-mañjarī-vadanam atra cumban māyā*

O Prince of Vraja, at the commencement of the spring festival, Śrī Rādhā, surrounded by the *sakhīs*, beams a gentle smile, and with a restless glance signals You to approach Guṇa-mañjarī, who is sitting off alone. Going over to her You kiss her on the lips. Oh, how I dearly long for the sight of You while this is taking place.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

"O Prince of Vraja, when will I see You at the beginning of the spring festival and there are *sakhīs* and *sakhīs* everywhere?" One might ask, "What is it that you want to see Him do?" The reply is, "Signaled by the sidelong glance of my Mistress Śrī Rādhā, whose face is lit by a beaming smile, You will slyly plant a kiss on the lips of Guṇa-mañjarī, who is sitting off to the side."

Verse 47

*kalinda-tanayā-taṭi-vana-vihārataḥ śrāntayoḥ
 sphuran-madhura-mādhavī-sadana-simni viśrāmyatoḥ
 vimucya racayiṣyate sva-kaca-vṛndam atrāmunā
 janena yuvayoḥ kadā pada-saroja-sammārjanam*

(After praying to witness this sort of delightful pastime, Śrī Rūpa is now begging for service.)

O my Master Śrī Kṛṣṇa and my Mistress Śrīmatī Rādhikā, when You are tired from roaming in the forest on Yamunā’s bank and come to rest in a fragrant *mādhavī kuñja*, when will I open my braided hair and use it to brush the dust from Your lotus feet?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O my Lord and Lady, when will a maidservant the likes of myself open my hair and use it to clean the dust off Your lotus feet?” One might ask, “What are the two of You doing?” The verse clearly provides the answer.

Verse 48

*parimilad-upabarham pallava-śreṇibhir vām
 madana-samara-caryābhāra-paryāptam atra
 mṛdubhir amala-puṣpaiḥ kalpayiṣyāmi talpaṁ
 bhramara-yuji nikuñje hā kadā kuñja-rājau*

O Rulers of the forest love-bowers, Śrī Śrī Rādhā-Ramaṇa! Oh, will the day ever come when, in the sylvan

retreat beautified with humming bees, I will have the chance to arrange for You a soft flower bed and a pillow of tender new leaves that will withstand Cupid's battle?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Rulers of the forest groves, when, in this *nikuñja*, will I be able to prepare Your flower bed with clean soft flowers?” One might ask, “What is the *nikuñja* like?” The reply is, “It is alive with bees.” “How will you make the bed?” “It will have a pillow of tender new leaves.” Again one might question, “What are the bed and pillow like?” The reply is, “They are capable of bearing the strain of Cupid's battle.”

Verse 49

*ali-dyutibhir āhṛtair mihira-nandinī-nirjharāt
 puraḥ puraṭa-jharjharī-paribhṛtaiḥ payobhir mayā
 nija-praṇayibhir janaiḥ saha vidhāsyate vām kadā
 vilāsa-śayana-sthayor iha padāmbuja-kṣālanam*

O Śrī Śrī Rādhā-Ramaṇa, when will I have the chance to serve You when You are relaxing on Your pastime-couch and surrounded by Your *sakhīs*? I will bring a golden pitcher of Yamunā water as black as a swarm of bumblebees and wash Your lotus faces and feet.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“Will I ever have the opportunity to wash Your lotus feet along with Your dear ones?” It is understood that

washing the lotus faces is also included here.² One might ask, “What are the two of You doing?” The answer is, “You are resting on the pastime-bed.” One might further inquire, “How will I wash You?” The reply is, “I will wash You with Yamunā water, dark like bumblebees, from a golden pot.”

In the Smṛti, *kālindī kāla-salilā* means ‘the River Kālindī (the daughter of the Sun-god Kālinda) is black.’

Verses 50

*lilā-talpe kalita-vapuṣor vyāvahāsīm analpām
smitvā smitvā jaya-kalanayā kurvatoḥ kautukāya
madhye-kuñjam kim iha yuvayoḥ kalpayiṣyāmy adhīsau
sandhyārambhe laghu laghu padāmbhoja-samvāhanāni*

O my Master Śrī Kṛṣṇa and my Mistress Śrī Rādhā, as evening falls You recline together on a pastime couch in the middle of the *nikuñja* and launch a game of dice. Gaily laughing and joking, each of You, intent on winning, will be eager for victory. Will I ever be able to gently massage Your lotus feet at that time?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O my Master and Mistress Śrī Śrī Rādhā-Ramaṇa, You will meet at dusk and commence a game of dice. In the

2 According to the *Siddhānta-kaumudī* in some instances the description of one object automatically implies the existence or completion of another.

middle of the delight and excitement of the game, will I be able to massage Your lotus feet?" One might query, "What are the two of You doing?" The reply is, "Eager to defeat the other, You are both laughing and joking."

According to Pāṇini's rule, *pāre madhye śaṣṭhyā vā*: in the nominative (sixth) case, the word *madhya* can mean either 'in the middle of' or 'within.' Here, since the word *madhya* is in the nominative (sixth) case and therefore contains two meanings as cited above, when it is compounded with the word *kuñja*, it becomes either (1) *madhya-kuñja*, which means 'that *kuñja* which is situated in the middle-ground' or 'an area between two (other) places;' or (2) *kuñja-madhye*, which means 'within the *kuñja*.' These are similar to the rules that apply to the word *vyātyukṣi* (verse 44). Everything else in this verse is clear.

वृ०र० 51

pramada-madana-yuddhārambha-sambhāvukābhyām
pramudita-hṛdayābhyām hanta vṛndāvaneśau
kim aham iha yuvābhyām pāna-lilonmukhābhyām
caṣakam upahariṣye sādhu-mādhvika-pūrṇam

O Prince and Princess of Vṛndāvana, You are expert tacticians in the art of intoxicating amorous battle in the *nikuñja*. When will I be fortunate enough to offer You a chalice of honey-nectar at the beginning of Your wanton play when both of You, rejoiced in heart, are eager to sip the sweet flower elixir?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Vṛndāvaneśvara and Vṛndāvaneśvarī, when will I serve You honey liquor when You are impatient to drink?” A question arises, “To whom will you give it?” The reply is, “To that Couple who is expert in erotic enjoyment, at the onset of Their fully intoxicating amorous battle.” According to the *Amara-koṣa* (2.10.42) the words *caṣaka* and *pān-pātra* are two names for a wine goblet.

Verse 52

*kadāhaṁ seviṣye vratati-camarī-cāmara-marud-
vinodena kṛīḍā-kusuma-śayane nyasta-vaṇuṣau
daronmīlan-netrau śrama-jala-kaṇa-klidya-dalakau
bruvāṇāv anyonyam vraja-nava-yuvānāv iha yuvām*

O ever-fresh Prince and Princess of Vraja, Śrī Kṛṣṇa and Śrī Rādhikā, lying on Your flowery love-couch with eyes slightly open, the curls on Your foreheads wet with drops of perspiration, You will be whispering intriguing love-talk while sighing with fatigue. When will I fan You with a long switch made from buds of the flowering vines?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O youthful Couple of Vraja, when will I joyfully fan You with a *cāmara*, a whisk made from long strands of buds from the vines?” The meaning of the rest of the verse is clear.

Vṛṣṣe 53

cyuta-sikhara-sikhaṇḍām kiñcid utsraṁsamānām
 viluṭhad-amala-puṣpa-sreṇim unṁucya cūḍām
 danuja-damana devyāḥ śikṣayā te kadāham
 kamala-kalita-koṭim kalpayiṣyāmī veṇim

O Danuja-damana³, destroyer of the demons, when, on the order of Śrī Rādhājī, will I open Your topknot and remove the peacock feather and flowers, and in its place make a braid, the upper portion of which will be interwoven with lotus flowers?

STAVA-MĀLĀ-VIBHÜṢANA-BHĀṢYA

“O killer of the demonic sons of Dakṣa’s daughter Danu! On the order of Devī Śrī Rādhikā, when will I open Your topknot and make a braid in its place?” The question is, “How does that topknot look?” The reply is, “The peacock feather, marked with a moon, is falling down from Your topknot, and because it is a bit loose all the flowers are also falling out.” “And how will you weave that braid?” The reply is, “The top will be decorated with lotuses.” The *Viśva-koṣa* states that the word *koṭi* has four meanings: *kinārā* (edge), *agrabhāga* (front)⁴, *karoda* (ten million) and *bheda* (difference).

3 *Danuja-damana* – destroyer of the demons who are the sons of Dakṣa’s daughter Danu.

4 Editor’s note: Out of the four meanings *agrabhāga*, or front, has been used here.

Verse 54

*kamala-mukhī vilāsair amsayoh sraṁsitānām
tulita-sikhī-kalāpaṁ kuntalānām kalāpam
tava kabaratayāvirbhāvya modāt kadāhaṁ
vikaca-vicakilānām mālayālanīkariṣye*

O Kamala-mukhī Śrī Rādhikā, O lotus-faced girl, during Your amorous enjoyment Your hair will fall down on Your shoulders like a beautiful peacock's tail. When will I joyfully tidy up Your hair in a knot and decorate it with a garland of fully bloomed jasmine flowers?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Kamala-mukhī Śrī Rādhikā, O lotus-faced girl, when will I bind Your hair in a beautiful knot and decorate it with blossoming jasmine flowers?” The question is, “What is the condition of Her hair which you tie into a bun?” The reply is, “It has scattered all over Her shoulders during amorous play.” Another question might arise, “What is this hair like?” The reply is, “Rādhājī's hair, smooth and glossy, looks like the peacock feathers that Kṛṣṇa wears.” The *Halāyudha-koṣa* describes various hairstyles: braid (*veṇī*), a braid wound around the head (*dhammilla*), tresses (*kuntala*), pony-tail (*kabarī*), etc. The same dictionary also confirms *vicakila* as another name for *mallikā*, or jasmine.

Vṛsṣ 55

*mithaḥ-spardhā-baddhe balavati valaty akṣa-kalahe
 vrajeśa tvām jītvā vraja-yuvati-dhammilla-maṇinā
 dṛg-antena kṣiptāḥ paṇam iha kuraṅgam tava kadā
 grahiṣyāmo baddhvā kalayati vayanī tvat-priya-gaṇe*

O Prince of Vraja, at the onset of the gambling match, each of You will wager Your own deer. Upon defeating You, the most illustrious of the Vraja damsels, Śrī Rādhikā, will signal me to take possession of Your deer. When, right in front of Madhumaṅgala and the other *sakhās*, will I tie Your deer and bring it to my Mistress, Śrī Rādhā?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Prince of Vraja, when, upon defeating You in the gambling match, will the crown jewel of the Vraja damsels, my Svāminī Śrī Rādhā, cue me with Her glance and I will fetch Her the prize deer as Your beloved Madhumaṅgala and other *sakhās* look on?”

“What kind of gambling match is this?”

The reply is, “A gambling match in which tension has been mounting as Śrī Śrī Rādhā-Kṛṣṇa vie against each other to win.”

Verses 56

*kiṁ bhaviṣyati śubhaḥ sa vāsaro
yatra devi nayanāñcalena mām
garvitam vihasitum niyokṣyase
dyūta-saṁsadi vijitya mādhavam*

O Devī Śrī Rādhikā, when will that auspicious day be mine when You defeat Śrī Mādhava in the gambling arena attended by Your friends and signal me with Your eyes to mock that arrogant Śrī Mādhava?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Devī Śrī Rādhā, O Svāminī, will that blessed day ever come when triumphing over Mādhava at gambling – that Mādhava who is so proud of the strength of His arms – You will signal me to mock Him?” One may ask, “How will you make fun of Him?” Śrī Rūpa answers, “I will say to Him, ‘Where has Your pride gone now? With physical strength You have killed the demons and are so smug. But a game of dice requires intelligence, not brute force.’ In this way I will ridicule Him.”

Verses 57

*kiṁ janasya bhavitāsyā tad-dinaṁ
yatra nātha muhur enam ādṛtaḥ
tvaṁ vrajeśvara-vayasya-nandinī-
māna-bhaṅga-vidhim arthayiṣyase*

O my Master Śrī Kṛṣṇa, will the day ever be mine when You approach me with great respect, begging me to appease the anger of Vṛṣabhānu-nandinī Śrī Rādhā and break Her resolve not to see You?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Master Śrī Kṛṣṇa, will such a day ever come when with great honor You entreat this maidservant to break the fierce *māna* of Vṛṣabhānu’s daughter, sulky Śrī Rādhā? ‘*He sundarī*, O beautiful girl, you are so friendly and have many other good qualities. Now you are my only refuge and well-wisher. Because you are always engaged in Śrī Rādhā’s personal service, She is very much attached to you, so She will surely listen to you.’ In this way You will earnestly implore me.”

Verse 58

*tvad-ādeśyaṁ sārī-kathitam aham ākarṇya mudito
vasāmi tvat-kuṇḍopari sakhi vilambas tava katham
itidaṁ śrīdāma-svasari mama sandeśa-kusumaṁ
hareti tvaṁ dāmodara janam amuṁ notsyasi kadā*

O Dāmodara, becoming anxious that Śrī Rādhikā is late, You will relate to me a message for Her: “ ‘O Śrī Rādhā, I was overjoyed to receive Your instruction from Your female parrot and accordingly I am waiting for You at the bank of Rādhā-kuṇḍa. O Śrī Rādhā, why are You taking so long to reach here?’ Deliver this flower-

like message to Śrīdāma’s sister, Śrī Rādhā.” Speaking to me thus, You will dispatch me to Your beloved.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“ ‘Take the flower of my message to Śrīdāma’s sister, Śrī Rādhā.’ O Dāmodara, with these words when will You send this maidservant to Rādhāji?” What sort of message is it? The verse conveys the answer clearly.

Verse 59

*śaṭho ’yam nāvekṣyaḥ punar iha mayā māna-dhanayā
viśantaṁ strī-veśaṁ subala-suhṛdaṁ vārāya girā
idaṁ te sākūtaṁ vacanam avadhāryocchalita-dhī
chalāṭopair goṇa-pravaram avarotsyāmi kim aham*

O Śrī Rādhikā, in a sulky mood You will say, “I never want to see the face of that philanderer again! Subala’s friend Kṛṣṇa is on His way to My *kuñja* disguised as a woman. Keep Him out.” Understanding Your intention, when will I stop Śrī Kṛṣṇa, the best of the *gopas*, and shrewdly and haughtily prevent Him from entering?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Svāminī Śrī Rādhikā, understanding Your intention will I, with blossoming intelligence, be able to boisterously outsmart and stop Śrī Kṛṣṇa, the crown jewel of the *gopas*?” The question is, “What is Śrī Rādhā saying?” The reply is, “In the verse *śaṭho ’yam*. . . Śrī Rādhā is saying,

‘Kṛṣṇa is a scoundrel – to our faces He is affectionate and speaks flattering words, but behind our backs He behaves otherwise. My only wealth is My *māna*. He is not worthy of My even looking at Him. Just see, to meet with Me, Subala’s friend is entering My retreat dressed as a girl. Find some ploy to stop Him. It seems that Śrī Kṛṣṇa has learned this art of dressing up as a woman from Subala, whose habit it is to deceive our elders thus.’

“After entering the *kuñja* Śrī Kṛṣṇa will hear Your dry words and, feeling rejected, will give up His deceptive behavior. Not seeing any other way, He will repeatedly petition me. Apprehending Your intentions, I will tell Him, ‘Previously, You also dressed as a woman, Mohinī, to bewilder the demons, but there is no demon here. So why have You come? Besides, Your mother is calling for You to quickly go home. The clever *goṇīs* who are seated on either side of my Svāminī will also see right through Your disguise and recognize You. You have no chance of sneaking in. Sir, meditate on Your hypocritical nature and return home.’ When will I proudly speak such cunning words?”

Vṛṣṣ 60

*agha-hara balivardah preyaṅ navas tava yo vraje
vṛṣabha-vaṇuṣā daityenāsau balād abhiyujyate
iti kila mṛṣā gīrbhiś candrāvalī-nilaya-sthitam
vana-bhuvi kadā neṣyāmī tvām mukunda mad-īśvarīm*

“O Aghanāśaka, O killer of Aghāsura, a bull-demon has entered Vṛndāvana and is brutally attacking Your favorite young bull. Come quickly and stop him!” O Mukunda, when will I speak this falsehood and, extracting You from Candrāvali’s *kuñja*, escort You to my Mistress Śrī Rādhikā?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Mukunda, when, with an outright lie, will I pull You out from Candrāvali’s haven and accompany You to my Mistress Śrī Rādhikā in the forest?” The question is, “What lie?” The answer is, “O Aghahara, Your new pet bull is being violently attacked by a bull-demon.” “Actually, I do not like to lie, but if You accept me, then for Your happiness I will agree to modify the truth.”

Verse 61

*nigirati jagad uccaiḥ sūci-bhedye tamisre
bhramara-ruci-nicolenāṅgam āvṛtya dipram
parihṛta-maṇi-kāñci-nūpurāyāḥ kadāham
tava navam abhisāraṁ kārayiṣyāmi devi*

O Devī Śrī Rādhikā, when, after removing Your jeweled belt and ankle-bells and covering Your radiant lightning-like form with a mantle, dark as black bees, will I take You for a new nocturnal rendezvous through the dense darkness now enveloping the world?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“ ‘O Devī, when, the world cloaked in darkness, will I cover Your body, effulgent like a bolt of lightning, with a wrap black as bees and take You for a new *abhisāra*?’ The query arises, ‘What will I do before I take You?’ The reply is, ‘I will remove Your belt and ankle-bells for fear of their tinkling.’ ” The *Amara-koṣa* (2.6.116) states that *nicola* and *pracchadapaṭa* both mean ‘shawl.’

Vṛṣṣe 62

*āsyē devyāḥ katham aṅgī mudā nyastam āsyāt tvayesa
kṣiptam parṇe praṇaya-janitād devī vāmyāt tvayāgre
ākūtajñas tad ati-nibhṛtam carvitam kharvitāṅgas
tāmbūliyam rasayati janaḥ phulla-romā kadāyam*

O Śrī Kṛṣṇa, possessor of my life, You will take the *tāmbūla* from Your mouth and push it into Śrī Rādhikā’s. O Devī Śrī Rādhikā, with loving anger You will rebuke Him saying, “I will not accept anything from Your mouth.” Expressing great disdain, You will spit the chewed betel onto a leaf right in front of Kṛṣṇa. Knowing Your intent, I will lean over and discreetly pop that chewed betel into my mouth. As I feel intense appreciation, my hairs rise up in ecstasy. When, oh when, will this day come?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O my Owners, Śrī Śrī Rādhā-Ramaṇa, when will I slyly relish Your chewed *pāna*?” One might ask, “What is

this maidservant doing?” The reply is, “She is demurely crouched by the side of Śrīmatī Rādhikā, who is thinking, ‘This *dāsī*, a favored recipient of Our mercy, should relish Our *praśāda pāna*.’ Reading Her mistress’ mind, Śrī Rūpa guardedly takes that *mahā-praśāda* betel, and as she relishes it with deep appreciation, her hairs bristle in elation.” One might further inquire, “What has happened to this chewed *pāna*?” The reply is, “O Vrajanātha, taking it from Your mouth You have succeeded in affectionately pushing it into Śrī Rādhā’s mouth. And, O Devī Śrī Rādhā, as You say to Kṛṣṇa, ‘I will **not** take Your remnants,’ You display a contrary mood and spit out that *pāna* onto a leaf.”

Verses 63

*paraśparam apaśyatoḥ praṇaya-mānīnora vām kadā
dhṛtotkalikayor api svam abhirakṣator āgraham
dvayoḥ smitam udañcaye nudasi kiṁ mukundāmunā
dṛg-anta-nātanena mām uparamety alikoktibhiḥ*

O my Lord and my Lady, when You are both sulking in anger, You are very anxious to meet, but each of You obstinately maintains Your position, refusing to see each other. “O Kṛṣṇa, why are You repeatedly signaling me with Your eyes? Don’t do that, because *mānini svāminī*, my sulky Mistress Śrī Rādhā, is not going to entertain Your plea.” With this white lie, when will I make You both laugh?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“ ‘O Master and Mistress, when will I make You both laugh?’ One might ask how the two of You are feeling. The reply is, ‘Both of You are sulking for no reason. You are eager to see each other, but still You refuse to look at each other because You are both clinging to Your pride.’ Another question might arise, ‘How will you make Us laugh?’ The answer is, ‘O Mukunda, why are You trying to beckon me with Your dancing eyes? This *mānini* Śrī Rādhā is not going to hear Your petition. Hence, give rest to Your endeavors.’ In this way, when will I make You both laugh with these deceptive words?

“Each of Them will interpret my speech differently. Śrī Svāmīnī, relishing these words, will smile, thinking that Śrī Hari has given up His *māna*. Otherwise why is Her maidservant saying this? Concluding that Śrī Hari has surrendered His *māna* first, She is smiling, knowing that She is the victor. On the other hand, Śrī Kṛṣṇa believes, ‘She has sent Her *sakhī* to Me. This is a clear indication that Śrī Rādhā has given up Her *māna* before Me.’ Śrī Svāmī will see Himself as victorious, and thus His face will blossom with a smile.”

Verse 64

*kadāpy avasaraḥ sa me kim u bhaviṣyati svāminau
jano ’yam anurāgataḥ pṛthuni yatra kuñjodare
tvayā saha tavālike vividha-varṇa-gandha-dravaiś
ciraṁ viracayiṣyati prakāṣa-patra-vallī-śriyam*

O Prince and Princess, Śrī Kṛṣṇa and Śrī Rādhā, will that fortunate moment ever be mine when I beautify You by painting designs on Your foreheads with colorful and fragrant pigments in the *nikuñja*?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O Svāminī Śrī Rādhā, O Svāmin Śrī Mādhava, will I ever get that opportunity?” According to the *Viṣvalocana*, the word *avasara* means *matta*, *prastāva* and *varṣa* – occasion. According to the *Hema-koṣa*, *avasara* has two meanings: *varṣa* and *kṣaṇa* – moment. “O Svāminī, O my Mistress, when will this maidservant use colorful and fragrant dyes to paint artistic designs on Your shining forehead and on Svāmi’s also?” *Tvayā saha tava* means ‘both of Them.’ The meaning can also be taken in two other ways: ‘O Svāminī, You with Your Master,’ or ‘O Svāmī, You with Your Mistress.’ *Vividha-varṇa* means that different pigments – yellow, blue, red and white – are mixed with perfume and made into pastes.

Verse 65

*idaṁ sevā-bhāgyaṁ bhavati sulabhaṁ yena yuvayoḥ
chatāpy asya preṁṇaḥ sphurati na hi suptāv api mama
padārthe ’smin yuṣmad-vrajam anumivāsena janitas
tathāpy āśā-bandhaḥ parivṛdha-varau mām draḍhayati*

(“Though I am not worthy even to beg for such services, still, as I have been given residence in Vraja, a hope has arisen within me that I will attain that service.” Thus, she prays:)

O my Lord and Lady, Śrī Kṛṣṇa and Śrī Rādhā, the wealth of *prema* that bestows the good fortune of readily attaining Your *sevā* has not yet risen in my heart. Not even in my dreams have I experienced it. Yet because I am living permanently in this Vṛndāvana, where You perform Your eternal *līlās*, my hope is strong and ever increasing.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O best of Masters, Śrī Śrī Rādhā-Kṛṣṇa, the *prema* that gives the good fortune of easily attaining Your *sevā* has never even flashed in my dreams.” One might surmise, “In that case you must be quite discouraged.” The reply is, “That splendor of *prema* does not manifest even in my dreams, but still, because I am living in Vraja, the abode of Your pastimes, the hope of receiving the good fortune of this *sevā* grows stronger.” In the *Halāyudha-koṣa* the words *ārya*, *parivṛdha*, *svāmī*, *prabhu*, *netā* and *nāyaka* are synonyms meaning ‘master.’

Verse 66

*paṇḍya bhavadīyatām kalita-nirmala-premabhir
mahadbhir api kāmyate kim api yatra tārṇam januḥ
kṛtātra ku-janer api vraja-vane sthitir me yayā
kṛpām kṛpaṇa-gāminīm sadasi naumi tām eva vām*

“I have reached the conclusion that my residing in Vraja has only been made possible by Your mercy, and thus the fortune of serving You directly will be possible

by the same means – Your grace.” Expressing these sentiments, Śrī Rūpa says:)

O possessors of my life, Śrī Kṛṣṇa and Śrī Rādhikā, I continually offer obeisances to Your mercy, which, because it is always directed to the most fallen, has given me the good fortune of living in Śrī Vṛndāvana, where the great *premī* devotees like Śrī Uddhava, in a mood of servitorship, desire to take birth as a blade of grass or a bush.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

Great personalities like Śrī Uddhava, who are filled with spotless love and who have already attained the position of servants, also desire birth in Śrī Vṛndāvana – even as grass or a creeper, bush or herb. In *Śrīmad-Bhāgavatam* (10.47.61) Śrī Uddhava has said, “It is very hard to renounce one’s family members and social obligations, but in order to serve Śrī Govinda with spontaneous and full-hearted commitment, all the *gopīs* have indeed done this. Will I ever attain the dust of their lotus feet? I am very eager for this, but that dust, served by all the bushes, creepers and herbs in Vṛndāvana, is very rare. Oh, how I wish that I could take birth as one of those plants!”

“I bow down again and again to Your mercy, by whose influence I, who am lowborn, have been brought to Vṛndāvana.” The question is, “How does that mercy act?” The answer is, “It flows towards the fallen.” According

to the *Amara-koṣa* (1.5.29) *januḥ*, *jananam*, *janma*, *janiḥ*, *utpatti* and *udbhavaḥ* all share the same meaning – birth.

Verse 67

*mādhavyā madhurāṅga kānana-pada-prāptādhirājya-śriyā
vṛndāraṇya-vikāśi-saurabha-tate tāpiṅ ca-kalpa-druma
nottāpaṁ jagad eva yasya bhajate kīrti-cchaṭā-cchāyayā
citṛā tasya tavāṅghri-sannidhi-juṣām kiṁ vā phalāptir nṛṇām*

(This verse and the next are spoken with the conviction, or strength, one develops when one attains full consciousness and feelings of intimacy by the influence of *bhakti*.)

O *tamāla* tree, you are the desire tree of Vṛndāvana. The presiding goddess of the forest kingdom, taking the form of a *mādhavī* vine, has entwined herself around you, from your base to your top, and thus your every branch and twig has become most captivating. Your combined fragrance permeates the whole of Vṛndāvana. The living entities of this world who seek refuge in the shade of your glories and greatness, are relieved of their sufferings. Just by taking shelter of you one is certain to obtain some wondrous fruit. Is there anything surprising in this?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O *tamāla* tree, as you are embraced by a *mādhavī* vine from your roots to your crown, your trunk and branches

are looking most charming.” The question is, “What type of *mādhavī* vine is this?” The reply is, “In the forest kingdom she is the imperial hostess.”

“O *tamāla*, god of the forest, your fragrance, mingling with that of the *mādhavī* vine, spreads throughout Vṛndāvana. Your glories are so vast that their shadow shelters the entire world, relieving all beings of their afflictions. Is it any surprise that one who takes shelter under your branches will attain wonderful fruits? No, there is nothing unusual about this.”

When one object is praised by comparison with another, such praise or extolment is called *aprastuta-praśaṅsā*, which means ‘a figure of speech using an implied or indirect expression.’ There are five classes of these metaphoric figures of speech: (1) a general class of something is used to illustrate a specific class; (2) an implied quality is used to illustrate a stated generic character; (3) an implied action is used to illustrate the nature of a stated cause; (4) an implied cause is used to illustrate a stated action; and (5) an implied object is used to illustrate a stated object.

Here, in this verse, the fifth type of implied or indirect expression (*aprastuta-praśaṅsā*), ‘an implied object used to illustrate a stated object,’ is employed. Also in this verse, a pun (*śleṣa*)⁵, or play on words, is employed in the case of *chāyā*, as it is understood to mean ‘the shade of your

5 *Śleṣa* – an equivocal phrase with double meaning.

glories.’ Because *mādhavyā* has more than one meaning, *chāyā* is used as a form of double-entendre.⁶

Verse 68

*tval-lilā-madhu-kulyayollasitayā kṛṣṇāmbudasyāmṛtaiḥ
śrī-vṛndāvana-kalpa-valli paritaḥ saurabhya-visphārayā
mādhuryeṇa samastam eva pṛthunā brahmāṇḍam āpyāyitam
nāścaryam bhuvī labdha-pāda-rajāsām parvonnatir vīrudhām*

O desire-vine of Śrī Vṛndāvana, when you blossom with the nectar raining from the dark cloud, the fragrance flowing from your honeyed pastimes permeates everywhere, satisfying the whole atmosphere with sweetness. Hence, the creepers serving the dust of your lotus feet are especially glorious. What is surprising in this?

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O desire-vine of Śrī Vṛndāvana, the profuse honey flowing from your pastimes has thoroughly gratified the entire universe with sweetness. *Parva* (limbs, or creepers) has two meanings: *granthi* (winding) and *utsava* (festival).

6 Śrī Kṛṣṇa, as the *tamāla* tree, becomes much more beautiful when He is embraced by Śrī Rādhā, the *mādhavi* creeper. Rādhā’s *prema* nourishes Kṛṣṇa’s sweetness. The fragrance of Śrī Śrī Rādhā-Govinda perfumes the whole of Vṛndāvana. When one takes shelter of its renowned shadow, all sufferings are allayed. By finding refuge at its feet one gets the fruit of service. What is so surprising about this? The divine *rasika* poet Śrīpad Rūpa Gosvāmī is praying to Vṛndāvana’s desire-tree – which is actually his most beloved adolescent *tamāla* Śrī Govinda and *mādhavi* Śrī Rādhā – to mercifully bestow his most desired goal.

These two are increasing and becoming more glorious. *Labdhā* means the creepers attain the dust of your lotus feet by taking shelter there. Hence it implies that by attaining your foot-dust the vines' relationship with you grows and their joy increases. Is there anything surprising about this?"

"From where is the honey flowing?" The reply is, "From *kṛṣṇambuda*, meaning the black clouds bursting with ambrosial water." In other words, the nectarean cloud, Śrī Hari, overflows with the sweetness of His pastimes. Here, in this verse also, the fifth type of implied, or indirect, expression (*aprastuta-prasaṅsā*) is used.⁷

It is to be noted that according to some other commentators, verse 67 uses the first type of metaphoric speech under the cover of *rūpaka alaṅkāra*⁸ and the present verse employs the same first type of metaphoric speech under the cover of *śleṣa*, or double-entendre. Use of a word having double meaning is the first type of

7 The glories of Śrī Rādhikā (the stated object) are expressed through Vṛndāvana's desire-fulfilling creepers (the indirect object). The cloud, the Prince of Vraja Śrī Śyāmasundara, is raining nectarean pastimes overflowing with Vṛndāvanēśvarī Śrī Rādhikā's sweetness, which fills the whole universe with satisfaction. Alternatively, the maidservant who takes shelter of Śrīmatī Rādhikā's lotus feet surely attains the festival of service to the Divine Couple.

8 *rūpaka alaṅkāra* – the identification, or closeness, of the object of comparison to that with which it is compared.

embellishment, or metaphor (*atisayokti*)⁹. This should be carefully deliberated upon.

Vṛṣṣ 69

paśupāla-vareṇya-nandanau
varam etāṁ muhur arthaye yuvām
bhavatu praṇayo bhava bhava
bhavator eva padāmbujeṣu me

(Acknowledging that the fortune of service for which she was praying is very rare, now Śrī Rūpa simply prays for *bhakti* to Their lotus feet wherever she may take birth.)

O prince of Vraja and daughter of Vṛṣabhānu Mahārāja, I am praying to You again and again that I may have love for Your lotus feet life after life.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

This address, *paśupāla-vareṇya-nandanau*, the son and daughter of the two best cowherders, refers to Śrī Śrī Rādhā-Kṛṣṇa. *Bhava bhava* means ‘birth after birth.’ The other phrases are clear.

Vṛṣṣ 70

udgīṁābhūd utkalikā-vallarī agre
vṛṇḍāṭavyām nitya-vilāsa-vratayor vām
vān-mātreṇa vyāharato ’py ullalam etām
ākarmaṇyaṣau kāmīta-siddhim kurutaṁ me

9 By using the words for the object of comparison, the subject of comparison is automatically understood.

(Having recited this prayer she is now praying to attain her desired object.)

O possessors of my life, Śrī Kṛṣṇa and Śrī Rādhā, You are eternally absorbed in amorous enjoyment! This vine of longings, this *Utkalikā-vallārī*, has sprouted up in front of You here in Vṛndāvana. I tremble as I recite it. After You hear my heartfelt request, be gracious to this lowly person – answer my prayers and give me the service for which I have been so deeply yearning.

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

“O God and Goddess, this *Utkalikā-vallārī* has manifested before You.” According to the *Dhanañjaya-koṣa* the words *vratati*, *vallārī* and *latā* have the same meaning – creeper. “I am trembling simply from reciting this *Utkalikā-vallārī*; I cannot imagine what would happen if I deeply meditated on it. Therefore, the two of You should bestow the desired perfection upon anyone who reads this.” The question is, “By doing what?” The reply is, “*Ākarṇya*, by hearing this prayer.” “What are the two of You doing?” The reply is, “You are eternally enjoying in Vṛndāvana.”

वृ॒ण॒स॒ ७१

candrāsva-bhuvane sāke
pauṣe gokula-vāsinā
iyam utkalikā-pūrvā
vallārī nirmitā māyā

(Now Śrī Rūpa states the place and time of the birth, or composition, of this prayer.)

In 1471 Śakābda (1549 A.D.) in the month of Pauṣa (December-January) residing in Śrī Gokula (Vṛndāvana), I have composed this unparalleled *Utkalikā-vallārī*.

Thus ends the translation of *Utkalikā-vallārī*, a part of

Stava-mālā,

written by Śrīmad Rūpa Gosvāmī

STAVA-MĀLĀ-VIBHŪṢAṆA-BHĀṢYA

This eulogy was written in 1471 Śakābda (1549 A.D.) and the commentary was written in 1686 Śakābda (1608 A.D.).

This commentary on *Utkalikā-vallārī*, which contains highly exalted moods and sweet poetry, was written by Baladeva Vidyābhūṣaṇa. The moods of this poem are an eternal wealth for the *bhāvuka* devotees, who are proficient in the esoteric moods of love.

Thus ends the commentary on *Utkalikā-vallārī*.



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