

Śuddhi Patra

Correction sheet plus appendix of my English translation of Śrī Kṛṣṇa Bhāvanāmṛta by Śrī Viśvanātha Cakravartipāda.

This correction sheet is based on a publication of the book by Bhṛḡunātha Mīśra, Vṛndāvana, 2007. The Bengali verse prose translation in this edition dates from 1919 and is done by Madhusūdan Vācaspati, aka Madhusūdan Das Adhikari, who also wrote commentaries on Rādhārasa Sudhanidhi, partly translated by me in 1988. Many comments in the footnotes are from an unknown source but it is presumed that they are also from Madhusudan Vācaspati. For properly understanding the following notes it is highly recommended to have a copy of my English translation of Kṛṣṇa Bhavanamrita at hand.

Texts in red colour are corrections of errors made in my published Kṛṣṇa Bhāvanāmṛta, last edited in 1994 and published in 2000. All other texts are additions.

Chapter One

1.1 Kṛṣṇadeva Sārvabhauma comments that surrender to the Lord has two results for a devotee - a complete cessation of misery and the relish of the Lord's form, attributes and pastimes. *duḥka-nivṛttis tathānusamhita bhagavad rūpa guṇādi mādihuryāsvādaś ceti.*

1.2 The purport originally translated by me from Rādhikānātha Gosvāmī comes from Kṛṣṇadeva Sārvabhauma's Sanskrit ṭikā.

1.10 It should be śṛṅgāra-dhurā, not śṛṅgāradhu.

1.12 Kṛṣṇadeva Sārvabhauma explains that *yadā madano bālyam dūrikṛtya rādhāṅga-rājyam agraḥīt tadaiva lajjā-svarūpām nija deśasya pālikām.....* “When Rādhikā grew up Cupid seized the kingdom of Her body and removed childhood from Her. Then bashfulness became the protectress of Her land....”

1.13 Kṛṣṇadeva Sārvabhauma explains that the offence was committed to Cupid himself, as a result of which Cupid removed her: *kim u asmai kandarpāya aparādhyatīma yena aparādhenā hetunā kandarpeṇa dūrikṛtā.* Or perhaps he removed her just to delight our eyes? *kimvā asmad akṣṇām sukhabhoga hetuḥkandarpa svarūpeṇa lajjā dūrikaraṇārtham abhyudeti*

1.14 Kṛṣṇadeva Sārvabhauma explains that this verse is spoken by another *sakhi* - *antaram āha.*

1.15 Kṛṣṇadeva Sārvabhauma explains: *megha pakṣe sthirā acapalā cañcalālyo vidyut śreṇyas tābhīḥ kṛṣṇapakṣe autsukya vāmyābhyām sthirā ca cañcalā ca yā ālī rādhā*”Rādhikā

embraced Kṛṣṇa as a lightning-strike that was both steady and restless out of simultaneous eagerness and opposition (*vāmya*)....”

1.18 A famous *kuñja bhaṅga*-song is added in a footnote:

*ālikula jāgalo alikula gāne. camakita cāha-i cakita nayāne.
cañcala cita ati calali nikuñje. sukhada seja tañhi kusuma puñje.
vigalita kuntala vigalita vāse; heri heri saha-carī kuru parihāse*

“The *ālis* (*sakhīs*) woke up from the songs of the *alis* (bees) and looked all around with startled eyes. With restless minds they entered the *kuñja* where there was a delightful bed made of lots of flowers. The *sakhīs* cracked jokes when they saw (Rādhā-Kṛṣṇa’s) loosened hair and garments.”

1.20 A song is quoted in the footnote:

*kānana devati heri niśi avasāne; ādeśilā dvijakule karaite gāna.
śārī śuka kohe donhe jāgaho turite; Aruṇa udaya heri, nāhi māno bhīte
bānarī-gaṇe punaḥ korolo ādeśa; turite śabada koro niśi avasēṣa
śunaite iha vanadevati bola; kānana bhoriyā uṭhilo mahārola
heraite aichana niśi parabhāta; mādharma dāsa śire dei hāta*

“When the forest goddess (Vṛndādevī) saw the night was over she ordered her birds to sing. The male and female parrots sang: “Wake up quickly! Morning has broken, aren’t you afraid?” Again she ordered the female monkeys to make noise, making clear that the night is over. Hearing the forest-goddess’ order, the forest became filled with great noises. Poet Mādhava Dās, seeing that the night is over, strikes his forehead!”

1.22 A song is added in the footnote:

*vṛndā vacana hi, uṭho hi phukāra-i, śuka pika śārīka pānti
śunata hi jāgi, punaḥ punaḥ ghumalo nāyarī kora hi jānti*

“On Vṛndā’s order the male and female parrots woke up and began to sing. Hearing this, Kṛṣṇa woke up but then again fell asleep in the arms of His beloved.”

*hari hari! jāgaho nāgara kāna!
boḍo pāmara bihi kiye duḥka deolo, korolo rajanī avasāna (Dhru)*

Refrain: “Hari Hari! Wake up, Kṛṣṇa! This big rascal Fate is giving You distress by ending the night!”

*āoli bāurī, varaja maheśvarī, boloto puna dadhilol
śunaite kātara, vidagadha nāyara, thora nayana duhu khol*

“Dadhilol, the monkey, said: Mother Yaśodā is coming!” Hearing this, our clever hero became upset and slightly opened His eyes.”

*nāyarī heri, punahi diṭhi mudalo, pulaka mukula bhoru aṅge
balarāma herato, kaba sukha śāyara, nimajabo raṅga taraṅge*

“Seeing His beloved, He closed His eyes again while goosepimples studded His limbs. Balarām Dās says: ‘When will I be immersed in the waves of that ocean of bliss?’”

1.24 I forgot to translate *keli-vanī*, which means “The birds of this small play-forest.”

1.28 I forgot to translate *premāspadatvānupamaḥ*, which means ‘the parrots are the matchless objects of Kṛṣṇa’s love...’”

1.30 *netyucitam* does not mean ‘That’s not improper’, but ‘That’s not proper’.

1.32 Kṛṣṇadeva Sārvabhauma adds: *prasūneti nandād api goṣṭheśvaryā āsaktir adhikā ataeva sāpyadhunā tvanmukhālokanārtham āyāsyatīti bhāvaḥ* “Mother Yaśodā loves You even more than Nanda, what if she would come here now to look at Your face?”

A song is added here:

*khojati phirati, janani yaśomati, āoli kuñja kuṭira
śunaite dakṣa vicakṣaṇa bhāṣaṇa, camakita gokula vira*

“When Kṛṣṇa, the hero of Gokula, hears from the parrots Dakṣa and Vicakṣaṇa that ‘Your mother Yaśomati is coming to the *kuñja kuṭira*, searching for You!’, he becomes startled.”

*hari hari! Aba duhu ghumaka lāgi
kore āgori, charama bhare śutala, rati raṅe yāminī jāgi*

(Chorus:) ‘Hari Hari (oh oh)! Now both lovers are sleeping at Each others chests after staying up all night in an amorous battle!’”

*rati rase avaśa kalevara nāgara, uṭhahi thorahi thora
prāṇa piyāri, nehāri punahu paṇhu, bhori rahoi tachu kora*

“Kṛṣṇa made a slight effort to get up, exhausted as He was from His amorous exploits. He was absorbed in staring at His heart’s beloved, keeping Her at His chest.”

*rāi mukha ghana ghana, cumbai sādara, kātara hṛdaya murāri
nayanaka nīrahi, śayana bhigāya-i, heri balarāma bolihāri*

“Murāri was anxious at heart and affectionately kissed Rādhikā’s face, His tears moistening the bed.” Balarāma Dās praises this when he sees it.

1.33 I made one error in the translation here. It should be ‘Glory to You, my Queen! You increase the desire in the hearts of all the leading ladies, headed by Lakṣmī-devī, who are themselves blessed with great fortune of *vilāsa* (form or pastimes). (not that ‘they desire the beauty of Your face’. *Śrī-mukha* means ‘headed by Lakṣmī’) Kṛṣṇadeva Sārvabhauma adds the following comment: *pakṣe śubhā kathambhūtā sūkṣmadhīḥ evaṁ sāpi kathambhūtā śubhā tatra drṣṭāntaḥ yathā care pāsaka kṛīḍopayukta kāṣṭhādi nirmita bala iti prasiddhā śārī yathā devanaīḥ pāsakaiḥ saha sammatā sthitir yasyāḥ sā*. “Just as a game of dice requires both dice (*devana*) and wooden pieces (*śārīs*), in Vṛndāvana also there are also two *śārīs* (parrots) called Śubhā and Sūkṣmadhī, who know the limit of Śrī Rādhā-Śyāma’s pastimes (*devana* also means pastimes).”

1.38 ‘supporting Their bodily weight on Each others’ shoulders’ could have been much easier said as ‘leaning on Each others shoulders.’

Chapter Two:

2.2 In the footnote there is a very elaborate description of Lalitā sakhī from different scriptures.

2.4 Kṛṣṇadeva Sārvabhauma adds: *sambhoga samaye cūḍā veṅyora grahaṇena vyākṣiptam* – ‘Their crowns and braids have been dishevelled or loosened during Their amorous enjoyment.’

2.5 In the footnote there is a similar elaborate description of Viśākhā sakhī from different books.

Madhusūdana Vācaspati here explains that this verse shows it is a draw between Rādhā-Kṛṣṇa.

2.7 In the *ṭikā* Kṛṣṇadeva Sārvabhauma explains that the word *anumodana* means ‘relishing’, which changes the translation: “In the unblinking eyes of Lalitā and the other *anurāgī sakhīs* the luster (*rūpa mañjarī*) of the Divine Pair (‘s clothes and ornaments) became more and more relishable (*aidhata*).“ *tathā ca tat bhūṣaṇādikaṁ vinaiva tatkālinoṭpannāt saundaryād eva śobhātīśayo jāta* “At that time They look even more beautiful without ornaments (naked).”

In an elaborate footnote all the information on Rūpa and Rati Manjarī is given, as well as a full definition of *mañjarī bhāva*.

2.9 Kṛṣṇadeva Sārvabhauma adds: *nidrāveśe sati padārthāntara bhojanasya kaṣṭadāyakatve pīyūṣa batyā ati komalatvānnātra bhojanānukūla....* “This *pīyūṣa bāṭī* (a type of soft cake or pie, not a nectar-drink as I originally wrote) is more convenient for them to eat than other eatables, since They are still half asleep.”

2.11 Madhusūdana Vācaspati comments that the nectar eases the pain of the piercing by the arrows. Kṛṣṇadeva Sārvabhauma says it is *anyonyam puṣṭau* – it nourishes both of Them. A song by Jñānadāsa is added in the footnote.

2.13 Rūpa Gosvāmī is quoted here as saying Rādhikā’s jewelled earrings are called Rocana and Her nosering is called Prabhākari.

2.16 Kṛṣṇadeva Sārvabhauma comments that *paraspara mukha darśanārtham kiṁ darpaṇam mārjitaṁ cakāra* – “Have they cleaned Their mirror-like faces so that They could see Each others faces better (in these mirrors)?”

2.17 The most famous *maṅgalārati* songs are added in a footnote here, like *maṅgala ārati yugala kiśora- ratiraṇe śrama-yuta, nāgarī nāgara*, plus this really charming song:

*śeṣa rajanī kusuma śayane, baiṭhalo duhu jāgi;
alase avaśa, rahalo rāi śyāma uraja lāgi
sahaje caturā, saba sakhīgaṇa, milalo samaya jāni;
nirakhata doha, vadana kamala, divasa saphala māni*

“At the end of the night, Rādhā and Kṛṣṇa woke up and sat up. Exhausted, Rāi leaned against Śyāma’s chest. The naturally clever *sakhīs* then met, knowing the time had come (to serve). Beholding the lotusfaces of the Divine Pair, they considered their day to be a success.”

*ratana pradīpa, gṛhta samayuta, āgara dhūpa jvāli
lalitā liyata, kāñcana jhāri, diyata nira ḍāri*

*maṅgala āraṭi kusuma varikhe, gokula sukumārī
jaya jaya vṛṣabhānu kumara, jaya girivaradhārī
upajilo koto ānanda sarase virasa mukha vibhaṅga
nirakhata dohe caraṇāravinda, govinda dāsa bhṛṅga*

“A jewelled ghee lamp and a standard with incense were burning and Lalitā sakhī poured water from a golden jar. The tender girls of Gokula showered flowers over Vṛṣabhānu Mahārāja’s daughter and Girivaradhārī. So much bliss was there! Govinda Dās is like a bee that relishes the honey-like view of Their lotus-like feet.”

2.18 Kṛṣṇadeva Sārvabhauma adds: *ājahāra ānitavatī śrī kṛṣṇa dvārā yūtheśvaryā veśārtham* - “The maidservant brings the ornaments, understanding that Śrī Kṛṣṇa Himself will today dress Yūtheśvarī Rādhā.”

2.21 In a footnote it is said that Rādhikā’s mirror is named Maṅibāndhava, but in Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā Rūpa Gosvāmī calls it ‘Sudhāmśu darpa-haraṇa’, he who removes the pride of the moon’. Kṛṣṇa’s mirror is indeed named ‘Śarad Indu’ (autumn moon).

2.22 Premamayī Rādhikā’s loving pride increased at this, and then naturally She assumes the mood of *svādhīna bhartṛkā*, the heroine who rules over Her lover. The footnote quotes the definition of this *svādhīna bhartṛkā* from Ujjvala Nīlmaṇi.

2.25 Bhānumati is not just the name of a *sakhī-mañjarī* but it also means ‘the lustrous one’, as an adjective for the hair, according to Kṛṣṇadeva Sārvabhauma (*kacāvalī kīdrśī bhānumati kāntimatī*). Kṛṣṇadeva Sārvabhauma promises that all the *mañjarīs*’ names in this book will have double meanings – *atra granthe sarvatra kiṅkarīṇām śleṣeṇaivollekha...*

2.26 Same for Rāgalekhā Mañjarī – it is the name of a maidservant but also means that the substances like musk, sandal and vermilion are all made of the essence of divine passion (*anurāga-śreṇyā samyāg vibhāvitair vāsitaḥ*). Rādhikānāth Gosvāmī’s translation of this verse was totally insufficient and incomplete, and thus my translation of the same, too.

The correct translation should be: “After this, Rāgalekhā Mañjarī prepared musk, sandal and vermilion that is filled with *anurāga*, placed them on different golden trays along with a brush to make pictures, and placed all this before Kṛṣṇa. Śrī Kṛṣṇa smiled and reappeared before Rādhikā to make Her *tilaka* on Her forehead with the brush. Although this was His first attempt, He at once defeated hundreds of expert decorators with His expert drawings. First He made a black circle of musk, then He made an eight-petalled lotus with the pollen of vermilion and within that He placed some sandal-spots.” All this is from Kṛṣṇadeva Sārvabhauma’s *ṭikā*. A sample is: *prathamataḥ kasturikāyāḥ śyāmaṁ maṅḍalaṁ tasya caturdikṣu keśareṇāṣṭadala kamala racanā madhye madhye candana binduḥ...* “First he

makes a *śyāma* circle of musk, then he makes an eight-petalled lotus with *keśara* (vermilion), and in between sandal spots....”

2.27 Labaṅga mañjarī is here also identified with clove-buds (*labaṅga puṣpasya mañjaryā*), of which she crafts Rādhikā’s earrings. She hands these to Kṛṣṇa, who praises her expertise in crafting a hundred times. At that time Labaṅga Mañjarī brings a cup with eyeliner and a golden pencil to apply it to Rādhikā’s eyes with, and Kṛṣṇa is doing just that then. There are three footnotes to this verse, one giving a full description of Labaṅga Mañjarī, one describing the Tāṭaṅka earrings (shaped like peacocks, lotusflowers or crescent moons), and one naming Rādhikā’s eyeliner pencil as ‘Narmadā’.

2.30 In the footnote it is said that Līlā Mañjarī is none other than Mañjulālī Mañjarī. Kṛṣṇadeva Sārvabhauma has an interesting *ṭikā* here: *prasādhanasya arthaḥ prayojanam sambhogas tasya pratipādane jñāpane unmukhyo yā śrī rūpa līlā ratinām mañjaryah mukhe yasya saḥ* “The luster of form, pastimes and amorous attraction (*rati*) shone in Kṛṣṇa’s face, indicating His desire for amorous enjoyment.” The names of Rūpa Rati and Līla Mañjarī are all hidden in here.

2.31 The signs were deliberately wiped out by Hari’s chest.

2.32 In a footnote it is explained that of the four types of *sambhoga*, *saṃṛddhimān* is the most intense and it takes place after meeting in a dream, distant journey of the lover, *viparīta vilāsa*, *bhojana kautuka* (dinner!), sleeping together and *svādhīna bhartṛkā*. *Sambhoga* here takes place after *svādhīna bhartṛkā*. Songs are quoted from Ghanaśyāma Dās and Govinda Dās.

2.34 There is a song by Yadunandana in the footnote.

2.35 There is a song by Govinda Dās in the footnote.

2.36 Kṛṣṇadeva Sārvabhauma comments: *kin̄karīgaṇasya s̄hāyyam̄ vinā sakhi prativyaktavyasya vikāśāsambhavāt* “Without the help of the maidservants it is impossible to make the *sakhīs* forget what has happened. (that is why She made them loyal to Her with Her arched eyebrows)”

2.43 It is not Rādhā-Kṛṣṇa, but Their *dharma* that gave up its body at Prayāga.

2.46 The conventional meaning was wrongly translated by me. It should have been: “Behold this young *brahmacārī*! To experience the bliss of the full Brahman he has subdued *māyā* and took shelter of Yoganidrā. Fully liberated souls are worshipping Mukti-Śrī to become eligible for liberation and then sit on a great seat of *yoga*. It seems this king of *yogīs* has attained *siddhi*!”

2.49 It should be: (Kṛṣṇa said:) “It is clear that your dear *sakhī* has attained greater *yoga siddhis*! Look! Even on My chest there are beautiful moonbeams, that destroy the illusion

of darkness and indicate Her experience of the bliss of Brahman!”

2.59 Ref. Rāy Śekhara song # 5. There is also a nice *pada* by Yadunandana here.

2.60 Kakkhati is admonished here in Madhusūdana’s translation, which is not backed up by either the *mūla* or the *ṭikā* – ‘Alas! Kakkhati! What have you done? Are you a stone or so? With your false thunderbolt-words you destroyed such a festival which delights the eyes! You have no affection or sensitivity at all!’”

2.64 There is a debate here between Śāṅkā (anxiety, about the obstacles) and Autsukya (eagerness for further union). Śāṅkā says: “It is better to give up the desire for bodily union altogether now.” Autsukya, however, says: “Why? If there is no apparent reason for breaking the union, then let there be mutual bodily satisfaction!” As long as Jaṭilā is not in sight Śāṅkā is somewhat in check and seems to be defeated by Autsukya. The Vijaya-māla (victor’s garland) in the form of Kṛṣṇa’s arm on Rādhikā’s shoulder, is a sign of Autsukya’s victory.

2.66 Here, as in many other verses, Madhusūdana Vācaspati adds a lengthy emotional commentary, which, in my opinion, is a bit distracting and unnecessary, especially since it isn’t found either in the *śloka* nor in the *ṭikā*. “Their embrace” in the original translation should, of course, be “Each other’s embrace”. A song by Mādhava Ghoṣa is quoted here to illustrate the intense scene.

2.67 Madhusūdana explains that just as innocent citizens get scared of thugs when there is no longer a king around to protect them, the *gopīs* also get scared when the thug-like sunrise removes their protector, the dark night.

2.68 Normally the lotus flowers rejoice when their friend the sun rises, but not so for the lotus-like *gopīs*, who now lose their lover. “Cupid failed to shoot his darts” means that fear of Jaṭilā contracts their lusty desires.

2.69 Now Śāṅkā finally defeated Autsukya (see verse 64). Kṛṣṇadeva Sārvabhauma explains that ‘Vraja’ means ‘the *nikuñja*’ (because all of this takes place in Vraja anyway).

2.70 In all these verses ‘fear’ is the combatant called Śāṅkā. Madhusūdana admonishes Śāṅkā as follows: “Alas! Alas! Even the stones would melt if they saw this scene of separation! O heartless Śāṅke! What have you done? Why have you separated this golden vine from the neck of the Tamāla tree? Why have you ruined the sweet meeting of these two moons? Tell me Śāṅke! Why have you broken the festival of the eyes of the loving devotees? Oh what a heartbreaking scene!” (Follows regular translation)

2.71 What is added to the regular translation between brackets comes from the Sanskrit comment of Kṛṣṇadeva Sārvabhauma, and is strangely not included by Madhusūdana, who otherwise adds so many of his own elaborations.

2.72 The first sentence, between brackets, can be ignored.

2.73 *apāra ruk* means, according to Kṛṣṇadeva Sārvabhauma, ‘endless luster’ and (giving) endless pain. The warm tears blurred Kṛṣṇa’s vision and made it hard for Him to find His way. He also lost His intelligence, so it was hard for Him to find the way and made Him likely to fall on the way.

2.74 Ref. Rāya Śekhara song # 7.

2.76 A song is quoted by Govinda Dās.

2.79 *yoga* means union with Kṛṣṇa, that caused Rādhikā to be absorbed in the nectar of His form, taste and voice. Now, however, She is separated and She tastes poison (*kālakūṭam viṣam adarśayat*). In the *aṣṭāṅga-yoga*-context *nirveda paddhati* means ‘self-condemnation’, which is a part of the teaching of renunciation. *Acyutānanda* means the joy of liberation or the joy of union with Kṛṣṇa. *viyoga* or falling down from *yoga*-principles leads to customs that are opposed to the Vedas and result in the poison (*kālakūṭa*) of death.

2.80 Kṛṣṇadeva Sārvabhauma explains that *anurāga parabhāgavatī* does not mean ‘Supreme Goddess’, as I wrongly translated, but *para-bhāga* means excellence, so it is “She who excels in *anurāga* (constant passion).”

Madhusūdana says Rādhikā couldn’t understand because She was too upset.

In the footnote a song is quoted from Kānu Dās.

Chapter Three:

3.3 Kṛṣṇadeva Sārvabhauma comments: *rādhāyāḥ svatantra vāsa-sthānam tat vṛṣabhānunā tātena vatsalatā hetubhūtayā nirmāpitam* - "Vṛṣabhānu Mahārāja made a mansion for Rādhikā's independent residence (on the yard of Abhimanyu)."

3.8 *sarvādau peṭikodghaṭanañca vastrālaṅkāradī darśanārtham. tāsām svabhāva eva* - "It is the nature of the *kiṅkarīs* to first open the trunk to check the garments and ornaments."

3.13 Carries a footnote from Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā about Mukharā - 'She is a friend of Pāṭalā, Yaśodā's mother, and used to affectionately breastfeed Yaśodā. Due to this parental affection Mukharā daily comes to see Kṛṣṇa at Nandālaya. Mukharā's husband is called Bindugopa.'

3.14 *pīta-vasanam vikṣyāpi rādhā lajjitā bhaviṣyatīti śaṅkayā* - "Though she does see the yellow cloth Mukharā does not say anything about the yellow cloth so as not to embarrass Rādhikā."

3.15 Footnote (source unknown): "In most other writings Paurṇamāsī wakes up Rādhikā, but that is because the *līlā* differs per day."

3.16 With her hand she caressed Her body and then she took Rādhikā on her lap to caress

Her before hurrying to the palace of the king of Vraja, being eager to see Kṛṣṇa. B e c o m e s -

With her hand she carressed Her body and then she took Rādhikā on her lap to **cuddle** Her before hurrying to the palace of the king of Vraja, being eager to see Kṛṣṇa.

3.18 Kṛṣṇadeva Sārvabhauma comments that, although Śyāmalā is an independent *yūtheśvarī*, still the wheat of her joy can only flourish through her meeting with Rādhikā. The anonymous commentator classifies her as a *suhṛt pakṣa sakhī*, though she is a friend of Candrāvalī's. In his *ṭikā* on the first verse of Bhakti Rasāmṛta Sindhu, Śrī Jīva Gosvāmī writes there are three kinds of Vraja *gopīs* - *avara-mukhyā*, *madhyama mukhyā* and *parama mukhyā*. Śyāmalā belongs to the middle class, Rādhikā to the top class. *atha madhyama mukhyābhyām āha kalite ātma-sātkṛte śyāmā śyāmalā lalitā ca*.

The Rādhā-Kṛṣṇa Gaṇoddeśa Dīpikā says: *suhṛt pakṣatayā khyātā śyāmalā maṅgalādayaḥ* "Śyāmalā and Maṅgalā belong to the friendly party."

3.19 Madhusūdana Dāsa adhikārī comments that due to the joy of meeting Śyāmalā, Rādhikā completely forgets Her nocturnal pastimes with Kṛṣṇa.

3.23 Here is an elaborate footnote on *sthāyībhāva* and *anurāga*, quoting from Alaṅkāra Kaustubha and Ujjvala Nīlamaṇi.

3.25 Madhusūdana Dāsa adhikārī writes: "Hearing *priya-sakhī* Śyāmalā's words, Rādhikā shyly stares at Her own chest and sees that actually the *karāgra-kalā* (moonbeams or nailmarks) of the full *kalā-kausāla* (moon or artful Kṛṣṇa) are there, illuminated by Her *vilāsa*, beautifying Her breasts. Taking this as evidence confirming Śyāmalā's words, She laughs and speaks (then follows the regular translation):

3.26 Rādhikānātha Gosvāmī's addition that a *sadācārī* doesn't do anything before his morning bath is confirmed by Kṛṣṇadeva Sārvabhauma's *ṭikā*.

3.29 A *sūtradhāra* is someone who, after the recitation of the *maṅgalācaraṇa* or Nāndī-verse, circumambulates the stage and recites a brief synopsis of the drama.

3.32 Mādhurikā: She belongs to Raṅgadevī's *yūtha*, and is thus one of the 64 *priya sakhīs* (8 *sakhīs* of the *aṣṭasakhīs*, $8 \times 8 = 64$.)

3.35 The *mantra* : '*avyād ajo'ṅghri maṇimān*' originates from Śrīmad Bhāgavata 10.6.19.

3.37 According to the Harivaṁśa Rohiṇī was Kaśyapa's wife Surabhī in the last life - *devakī rohiṇī ceme vasudevasya dhīmataḥ rohiṇī surabhīr devī aditir devakī hyabhūt*.

(Unknown commentator:) To accomplish Kṛṣṇa's *nikuñja vilāsa* and Rāsa-līlā in Vṛndāvana there is Vṛndā, but for the full accomplishments of *goṣṭa*- and *vana-līlās* there is Paurṇamāsī.

3.38 Kṛṣṇadeva Sārvabhauma comments: *rāmasya baladevasya gūḍhārtaśca ca rāmāyā ambareṇa* - "Paurṇamāsī means the cloth of Rāmā (Rādhikā), but Yaśodā thinks she means

the cloth of Rāma (Balarāma).”

3.41 Madhusūdana Vācaspati says that Madhumaṅgala has a red glow, but Rūpa Gosvāmī says he is Śyāma.

3.52 “His pearl necklace started dancing of joy when it saw the Kaustubha-gem dancing on His chest, rising like the sun” becomes “The Kaustubha-gem, surrounded by His dangling pearl necklace, resembled the orb of the rising sun”

3.56 Kṛṣṇadeva Sārvabhauma comments: *uṣṇiṣe śekharikṛtaḥ kānaka sūtrajālaḥ torarā iti khyātaḥ suvarṇa nirmita sutra-samūhaḥ* “The golden stringnet on Kṛṣṇa's turban is called *torarā*.”

3.60 Kṛṣṇadeva Sārvabhauma comments: *cāru sundaram tavaiva mukham yena tad guṇān kathayasi. ramaṇya iti tā eva ramante vyaṁ tu sadaiva duḥkiṇya* - 'Since you speak of Kṛṣṇa's beautiful attributes you are called *cāru-mukhī*. We are, however, always unhappy.'

Chapter Four:

4.19 Kṛṣṇadeva Sārvabhauma comments: *meghaiḥ sahasā dṛśyantaram āha* - "Just as clouds always different, Rādhikā's bodily luster always looks different to the *sakhīs*."

4.36 *agurum guru rahitam yad dhūma-kulam malinam kulam guru-svarūpam keśam īśvaram bhajat*. Instead of saying, like Rādhikānātha Gosvāmī, that a *jīva* can ascend to Vaikuṅṭha without a Guru, Kṛṣṇadeva Sārvabhauma says that lowclass people without a Guru can reach Vaikuṅṭha by worshipping the Lord (directly).

4.56 Kṛṣṇadeva Sārvabhauma comments: *nanu bho lalite! aṅgānām madhye śreṣṭhābhyām āvābhyām katham ratnādikam vihāya añjanam dattam tatrāha vām yuvayoḥ kṛṣṇa ruci drave tṛṣṇā-yuktāvagamāt kṛṣṇa ruci dravo mayā arpitaḥ*. This obviously inspired Rādhikānātha Gosvāmī to write his comment about the ink and the jewels.

4.75 Kṛṣṇadeva Sārvabhauma comments: *koṇa-yugam yasyāḥ tena droṇī catuṣkoṇaiva bhavati iyam dvikoṇeti viśeṣaḥ* "Normally a basket is square, with four corners, but this one has just two."

4.89 Kṛṣṇadeva Sārvabhauma comments: *yathā yathā hārāḥ kramaśo lambamānā nānā varṇamayaśca tathā tathā kucayoḥ śobheti jñeyam* - "On whatever part of the breasts the jewel necklace hangs, it shows beauty of various colours."

4.99 Madhusūdana Vācaspati adds (in connection with the *priya sakhīs' rasa kathā*): "Those who are agitated by thirst won't find relief by hearing the words 'water water', rather their thirst will double."

4.103 The second half of the Sanskrit text had many misspellings. It should be *tanu-maholiḍ ivāgamayad dvitām dyuti-dhurā*. The word *laghu* means 'quickly'. That was not in the

1994 translation. Kṛṣṇadeva Sārvabhauma and Madhusūdana Vācaspati both comment that the ornaments lick Rādhikā's bodily luster. Correct translation –
“Raṅgamālā swiftly placed a jewelled mirror that reflected Her effulgently ornamented body, in front of fair-eyed Rādhikā's face. By accepting Rādhikā's reflection the mirror had made two ornamented bodies of Rādhikā instead of one. These ornaments were as if licking the luster of Rādhikā's body.”

Chapter Five

5.14 Rādhikānātha Gosvāmī's pun about *alam-paṭi* (Rādhikā's cloth becoming useless) is not found in any of the earlier commentaries. This also goes for his pun at 5.32 about Giridhārī holding Rādhikā's breasts.

5.37 Kṛṣṇadeva Sārvabhauma comments: *akhilā āsā diśo yasya saḥ gaura-nīla dyutīyanena prayāgaḥ sūcyate*. Madhusūdana translates this as follows: "The golden glow of Kṛṣṇa's cloth and the blue glow of His body resemble the meeting of Yamunā and Gaṅgā at Prayāga."

5.41 Seeing Rādhikā's upset face, clever Lalitā could easily understand Her heart's deep feelings, but still she laughed and spoke these words of consolation: "Dear friend! Out of fear of having to pass by that casanova Your vine-like body trembles and is studded with goosebumps. Teardrops well from Your lotus-like eyes."

5.42 Madhusūdana Vācaspati elaborates on the *mūla śloka*: "After this, Rādhā-Kṛṣṇa cross the path of Each others eyes - perceiving the treasure of Each other's meditation. How beautiful is the symptom of Their love - dearer than life! Kṛṣṇa beholds the life-delighting sweet form of Rādhikā to His heart's content. The more He looks the more He rejoices. Bewildered by astonishment He thinks: "Oh how wonderful! What a peerless sweet beauty!" Rādhikā also stares without blinking at the world-enchancing sweetness of Her heart's lover, who destroys the pride of Cupid, and becomes absorbed (in it)."

5.44 Madhusūdana Vācaspati elaborates on the *mūla śloka*: "The closer Rādhā and Kṛṣṇa got to Each other the more shy and scared They got. Love of Kṛṣṇa is naturally crooked - inside there is a wave of joy, while outside there is bashfulness and resistance."

5.45 Madhusūdana Vācaspati elaborates on the *mūla śloka*: "With bewildered eyes Kṛṣṇa beheld Rādhikā's sweetness, extracted from millions of moons. Suddenly the object of His meditation peeked at Him from the corners of Her love-crooked eyes, telling Him so many pitiful stories of passion from Her inner heart. Understanding this, Kṛṣṇa became stunned of loving absorption. When He returned to His senses somewhat, He saw – (follows regular translation)

5.51 Madhusūdana Vācaspati elaborates on the *mūla śloka*: "Nanda Mahārāja made inner

quarters in case Kṛṣṇa-Balarāma would marry. In the south eastern-corner is the bedroom of Lakṣmī-Nārāyaṇa and in the north-western corner the inner chamber of Nanda Mahārāja."

5.53 How amazing! The nectar-river of bliss that emanated from Śrī Rādhikā's loving heart was filled up by the teardrops of Mother Yaśodā, who was **fondling** Her! B e c o m e s -
How amazing! The nectar-river of bliss that emanated from Śrī Rādhikā's loving heart was filled up by the teardrops of Mother Yaśodā, who was **cuddling** Her!

5.55 After fondling Śrī Rādhikā, she brought Her to the kitchen. B e c o m e s -
After **cuddling** Śrī Rādhikā, she brought Her to the kitchen.

5.62 Hearing this, Śrī Rādhikā shyly lowered Her lotuslike face, but Rohiṇī embraced Her as if She was her own daughter and **fondled** Her, forcibly seating Her on a dais covered with a white sheet that stood just before the stove. B e c o m e s -

Hearing this, Śrī Rādhikā shyly lowered Her lotus-like face, but Rohiṇī embraced Her as if She was her own daughter and **cuddled** Her, forcibly seating Her on a dais covered with a white sheet that stood just before the stove.

5.66 Madhusūdana Vācaspati elaborates on the *mūla śloka*: "Kṛṣṇa served His voice, which defies the sound of (His) flute in the cup of Rādhikā's ears. The Vīṇā of Rādhikā's heart at once resounded when She heard the beautiful sound of Her hearts lover's voice."

Chapter Six

6.2 After this, that parrot repeatedly said *dhārādhara* (meaning to say Rādhā Rādhā), for which Kṛṣṇa fondled him and rewarded him with pomegranateseeds. B e c o m e s -
After this, that parrot repeatedly said *dhārādhara* (meaning to say Rādhā Rādhā), for which Kṛṣṇa caressed him and rewarded him with pomegranate seeds.

6.12 The two lakes are Rādhākuṇḍa and Śyāmakuṇḍa, the mount is Girirāja Govardhana.

6.13 Kṛṣṇadeva Sārvabhauma comments: *ujjvalaḥ śṛṅgāraḥ* - Ujjvala means the amorous rasa.

6.53 The unknown commentator in the footnotes quotes ślokas from the Sāhitya Darpaṇa and Alaṅkāra Kaustubha to explain *vyañjana vṛtti*: "If the meaning of a word cannot be clearly revealed through *abhidhā* (the primary meaning of a word) and *lakṣaṇā śakti*, another *śakti* is needed to understand it, and that is *vyañjana*." (*lakṣaṇā* in Monier Williams: "aiming at, aim, object, view Hariv. indication , elliptical expression, use of a word for another word with a cognate meaning (as of "head" for "intellect"), indirect or figurative sense of a word (one of its three *ārthas*, the other two being *abhidhā*, or proper sense, and *vyañjanā*, or suggestive sense with *sāropā*, the placing of a word in its figurative sense in

apposition to another in its proper sense).

6.72 Madhusūdana Vācaspati elaborates on the *mūla śloka*: (Śrīdāma tells Madhumāṅgala:) "This enjoyment is only for *vaiśyas* and *kṣatriyas* - not for *tapasvī brāhmaṇas* (like you)!"

6.82 Kṛṣṇadeva Sārvabhauma comments: *vastutastu vā vikalpe naratvam iti vyutpattiyā vānarasyāpi naratvaṁ vartate*. Madhusūdana translates: "Just as Baṭu (the brahmin Madhumāṅgala) has in fact a human side (*naratva*), similarly alternatively (*vikalpe*) one can add (*vyutpatti*) the prefix *vā* to that, in which way even a monkey can become (appear) like a human being."

6.105 "Then Rohiṇī served lukewarm rice and vegetables to Śrī Rādhikā and Her friends in golden trays. Yaśodā was taken in by Dhaniṣṭhā and said:"

Becomes –

Then Rohiṇī served lukewarm rice and vegetables to Śrī Rādhikā and Her friends in golden trays, **brought in by Dhaniṣṭhā. Yaśodā then said:**

**6.110 Śrī Vrajeśvarī fondled Śrī Rādhikā, giving Her different garments b e c o m e s –
Śrī Vrajeśvarī cuddled Śrī Rādhikā, giving Her different garments**

6.116 Madhusūdana Vācaspati elaborates on the *mūla śloka* in the end of his translation: "Aha! Then wave after wave of the nectar-juice of uninterrupted *sambhogānanda* sprang from the scorching desert of separation!"

Chapter Seven:

7.6 Even though their mothers meant to fondle them, the boys considered them entanglements. B e c o m e s -

Even though their mothers meant to cuddle them, the boys considered them entanglements.

7.13 When Śrī Rādhikā thus wandered through the Hemanta-forest with Vihārījī (Kṛṣṇa, the enjoyer),

becomes

When Śrī Rādhikā thus wandered through the Hemanta-forest with Her beloved Vihārījī (Kṛṣṇa, the enjoyer),

7.25 A footnote gives the Sāhitya Darpaṇa's definition of *vyaṅgya* - *vācyo haryo'bhidhayā bodhyo lakṣyo lakṣyaṇayā mataḥ vyaṅgyo vañjanayā tāḥ syus trisraḥ śabdasya śaktayaḥ*. "The meaning understood from *abhidhā* is *vācyā*, from *lakṣaṇā* is *lakṣya* and from *vyañjanā* is *vyaṅgya*.

Chapter Eight

8.6 Madhusūdana Vācaspati elaborates on the *mūla śloka*: *mūrccha* (swoon), who is hard to

remove, is broken, yet also not. At every moment Rādhikā's heart is broken at the thought of Kṛṣṇa going to the forest - she faints again and again."

8.17 Madhusūdana Vācaspati elaborates on the *mūla śloka*: "How amazing! Though you are absorbed in the bliss of smelling Kṛṣṇa's bodily fragrance you doubt its existence!"

8.22 Instead of 'blowing life airs' I should have written 'throbbing' (the original word is *spandana*). Madhusūdana Vācaspati elaborates on the *mūla śloka*: "Where's the limit to Her tenderness? She cannot even feel the presence of Her life-air!"

8.23 Kṛṣṇadeva Sārvabhauma comments: *antar udghūrṇataḥ āturaḥ kṛṣṇaḥ śokena ruddha-vāk san vāṣpa-pūrṇa nayane madhumaṅgalasya mukhe akṣipat* - "Kṛṣṇa was unable to speak out of sorrow and affliction."

8.24 Kṛṣṇadeva Sārvabhauma quotes Madhumaṅgala as saying: *śleṣeṇa vanam padminīm ānaya padmiṇyāḥ duḥke bhavatīnām avadhānam eva kāraṇam* - "Why are you causing this golden lotus to suffer by keeping Her out of the forest (water)? You are the cause of Her distress! A Rādhā-lotus is sure to suffer outside of Śyāma-water!"

8.27 Madhusūdana Vācaspati elaborates on the *mūla śloka*: "Wherever there's a true hearts' meeting, the two hearts are tied into one. As soon as one heart is hit, the other one will reverberate. Thus Rādhikā experiences Kṛṣṇa's pain of separation at every stage and experiences even His slightest heartache. Therefore the joy She felt from the scent of His forest garland at once vanished."

8.28 Madhusūdana Vācaspati elaborates on the *mūla śloka*: "Rādhikā's strong eagerness gradually crossed the borders of Her gravity and became like a powerful river that filled up the lake of Her heart." Ref. Rāy Shekhar's padāvalI, song nr. 50

8.30 Ref. Ray Shekhar song nr.53

8.31 I forgot to include here *vallabhāṇi priyāṇi*, 'The sweets are very dear to the gopīs too.'

8.33 Ref. Ray Shekhar song nr.57

8.34 Kṛṣṇadeva Sārvabhauma adds - *kanaka srak yathā jaḍatayā paravaśā tathā iyam apīti bhāvaḥ* - "Just as the golden garland is dependent and subservient, due to being material, so is this (Priyatamā)."

8.36 In the footnote is a sweet song by Prasād Dās, but unfortunately I am unable to fully figure it out. It is about Kṛṣṇa's feelings of separation, His swoon, His fluteplaying and His meeting with Rādhikā.

8.40 Madhusūdana comments it is an autumn moonlight.

8.44 I forgot to translate here '*āpa āpur api nimnagāsritā yajjaḍatva mihakā vicitratā*' (The translation of this line was clearly mentioned in Rādhikānātha Gosvāmī's Bengali translation). "The current of the powerful Yamunā has also become stunned? Isn't that

amazing?" Kṛṣṇadeva Sārvabhauma adds: "If Sarasvatī ends up in such a condition in misunderstanding the meaning of the word *go*, then is it very amazing that downward-flowing rivers become stunned?"

8.46 Kṛṣṇadeva Sārvabhauma, Rādhikānātha Gosvāmī and Madhusūdana Vācaspati have all given elaborate translations to this verse, which I originally translated with just one sentence. This is what they write (translated from the Bengali translation of Madhusūdana): "Sakhi! Is this the glory of Muralīdhara (Kṛṣṇa) or the astonishing power of the flute itself? This is not to Muralīdhārī's credit, because the flute-song "Hey cows, come!" is not a throat-sound - it doesn't wait for the wish of its employer Muralīdhara - just see how powerfully it creates awe (*sambhrama*) in everyone, by explaining the meaning of the word 'go' as meaning 'the earth', etc., with its inebriating power, totally independently! Or this word 'go' can be taken as a mere throat sound without any second meaning and is simply giving its own meaning beyond the control of its employer - 'Kṛṣṇa is calling me', causing complete (*samyak*) illusion (*bhrama*, together forming the word *sambhrama* mentioned in the *śloka*). The Alaṅkārikas call the ability of one word to have different meanings '*śakti*', but the alternate meaning of a word is only understood through *vyañjanā* (suggestion). This is not to the credit of Vaṁśīdhārī but of the amazing power (or multi-interpretations) of the word (*go*)!"

8.47 "And look! The cows understood the purport of the speaker through *abhidhā* (the *mukhya artha* or main, obvious meaning of a word). Thinking: 'He is calling us!' they blissfully prick up their ears towards Him and reply to Him with their bellowing!" The pun of this verse wasn't understood by me either at the time. The verses deal with the various layers of understanding of a word explain in the Kavya scriptures.

A song from Pada Kalpataru is added as a footnote to verses 48-49 by an unknown author:

*muralīra ālāpane, pavana bohiyā śune, yamunā bohoi ujāna.
nā cole rabira ratha, bājī nā dekhaye patha, darabaya dāruṇa pāṣāṇa –*

'As soon as the wind carried Kṛṣṇa's flute song the Yamunā began to flow upstream and the sun's chariot stopped, since its horses had lost the way. The hardest stones melted.'

*śuniyā muralī-dhvani, dhyāna chāḍe joto muni, japa tapa kichu nāhi bhāy.
ṭṛṇa-mukhe dhenu joto, ūrdhva mukhe herato, bāchure dugdha nāhi khāy*

"Hearing the flute-sound the Munis gave up their meditations and lost interest in

their *japa* and *tapa*. The cows left their grass unchewed within their mouths, their heads raised, and their calves stopped drinking the milk from their udders."

8.49 Madhusūdana Vācaspati adds: "When She heard the Muralī resound, many sweet waves of bliss and passion billowed in Śrī Rādhikā's heart. Wherever She cast Her glance She perceived the vast impact of this sound, and moment by moment She experienced delusion, paralysis and astonishment. With a voice filled with astonishment She said: (Follows regular verse translation)

8.52 Kṛṣṇadeva Sārvabhauma *ṭikā*: *āsām tu muralī iti asmākaṁ tāsām ca phalataḥ sām̐yam iti dhvaniḥ* "We *gopīs* are stopped by our husbands but these does by the flute. As a result we end up in an equal situation."

8.53 Madhusūdana Vācaspati adds: "The *sakhīs* that accompanied Śrī Rādhikā also became astonished beholding the amazing strenght of the flute-sound. Their hearts became covered with joy and astonishment. Lalitā then said with trembling voice: (Follows regular translation)

8.55 Kṛṣṇadeva Sārvabhauma *ṭikā*: *tathā cācintya yogamāyayā kṛtāt sthāna-saṅkocād eva tatra jagmur ityarthāḥ* "Through her inconceivable power Yogamāyā contracted the place (shrank Vraja bhūmi) for the *gopīs* so that they could reach the *kuñja* in time, despite their paralysis."

8.56 Ref. Rāy Śekhara song nr.56

8.60 Madhusūdana Vācaspati adds: "When the sun rises Madhusūdana (a bumblebee, or Kṛṣṇa) thinks his beloved lotus flower will surely be in the water of a nearby pond (Rādhākuṇḍa), surrounded by *alis* (bees or *sakhīs*), (Follows regular translation).

8.62 A better translation would have been: "Just as the *devatās* can read the minds of the humans, similarly Kṛṣṇa's dear pal Madhumaṅgala could read Kṛṣṇa's mind" (follows regular translation):

8.70 Madhusūdana Vācaspati adds: "A garland of clouds in the form of Śyāma's body is accomplishing the beauty of the forest grounds and it showers the Rādhā-lake with the nectar shower of its luster, so that it becomes filled with sweet water and attains *ghūrṇā* (dizziness or whirlpools). As the forest is thus beautified and the lakes filled with water and whirlpools, the thirst for this nectar is only increased by it, rather than quenched. This is exactly how Rādhikā experiences the sweetness of Śyāmasundara's cloud-like luster.

8.71 Ref. Rāy Śekhara song nr.60

Chapter Nine

9.1 Kṛṣṇadeva Sārvabhauma adds: *pakṣe kusumeṣu kandarpas tatra* 'Not only your desire for

picking flowers (*kusumeṣu*) will be fulfilled but also Your amorous (*kusumeṣu* = Cupid, the flower-archer) desires.' Madhusūdana Vācaspati adds that this verse is spoken not by any *sakhī* but by Viśākhā.

9.2 Kṛṣṇadeva Sārvabhauma adds: *atra ānandājjātaṁ jādyaḍīkaṁ bhaya-janyatvena khyāpayati balad iti* "You dont shiver of fear but of ecstasy (because Kṛṣṇa is approaching)." Madhusūdana adds to Rādhikā's reply: "Just as Your doe-like eyes are restless, so you are too - I can see it!"

9.4 Should have been in plural case: *kintu prācināparādha-vaśāt asmāsu saruṣā iva vidhātrā ayam lampāṭaḥ sādhvī vratarūpāndhakārasya dhvaṁsana* etc. - "But due to offences committed in the past Fate has become as if angry with us, so this debauch is now ravishing our vows of chastity...." My original translation wasnt so good altogether. This is how Kṛṣṇadeva Sārvabhauma explains it: *yaḥ sūrya-rūpaḥ kṛṣṇaḥ sarvāḥ padmiṇīḥ pakṣe vrajasundariḥ mukha mudraṇād virahitāḥ arthāt praphullāḥ kṛtvā tāḥ padmiṇīḥ svasmin āsaktā iti pravāda mātraṁ loke nayan nandati sukhaṁ prāpnoti. tena padminīnām yathā dūra sthitenaiiva sūryeṇa pravāda mātraṁ na tu saṅga iti dṛṣṭānta sūcitenānurāgeṇa sthāyinā tṛṣṇātreko dhvanitaḥ* "That sun-like Kṛṣṇa causes all the lotus-like *gopīs* to blossom (*mukha mudraṇād virahitāḥ* is just the opposite of what I translated originally, it means opening, not closing). This is however just popular hearsay (*loke pravāda*) that serves to delight common people. In fact the sun is very far away from the lotus flowers, they cannot really unite with him. Can I ever in this life unite with my beloved? This utterance shows Rādhikā's *sthāyibhāva* of *anurāga*."

9.6 Madhusūdana Vācaspati adds: "The waves of ecstasy caused by their seeing Kṛṣṇa were so powerful that they swiftly eroded the sand-dyke of false anger."

9.7 Kṛṣṇadeva Sārvabhauma explains: *rasena jalena pakṣe śṛṅgāra-rasenāplutāntaratayā* – "They were thus inundated by a flood of *śṛṅgāra* (amorous) *rasa*."

9.8 Madhusūdana Vācaspati adds: "Their patience was flushed away like blades of grass on a current of nectar."

9.9 Kṛṣṇadeva Sārvabhauma explains: *ānanda-jādyaena tāsām prati-vācam aprāpya* - "He did not get a reply from the *gopīs* because they were stunned of ecstasy."

9.14 Kṛṣṇadeva Sārvabhauma: "*puṣpeṣu* means 'We are eager to pick flowers' or 'We are eager to engage in the sports of the flower-archer Cupid.'"

9.15 Kṛṣṇadeva Sārvabhauma: *vāmya ityanena krīḍā-samaye vāmyaṁ na kartavyam atrāpi śapathaṁ kuruteti bhāvaḥ*. Kṛṣṇa means to say here: "You must take an oath that during the time of love-making you will not resist!"

9.18 Madhusūdana Vācaspati adds: "I will test your fidelity to your husbands in this *kunja*!"

9.20 Madhusūdana Vācaspati adds: "Kṛṣṇa was not at all taken aback by this show of force by Lalitā. He did not budge an inch, rather He began to proudly taunt her: (follows regular translation) *vigata śāṅka* means 'You lost all fear'

9.21 Madhusūdana Vācaspati adds: 'Lalitā was angry like a trampled snake. She said: 'You are always frightening innocent women, but that wont work with me - I am not like them, look - I am Lalitā!''

9.23 Madhusūdana Vācaspati adds: 'Each word of the crownjewel of *rasikas* Śrī Kṛṣṇa caused a fountain of delight within Rādhikā's heart, but externally She pretended to be angry, so She said:' (follows regular translation).

Kṛṣṇadeva Sārvabhauma comments: *tasyā me mama śreṣṭha dharma vartmani ratāḥ sadā nikāṭe sthirā imāḥ sakhyaḥ. pakṣe atanoḥ kandarpasya dharma vartmani ratāḥ* - "atanu dharma means the path of the greatest virtue or the path of erotic practises."

9.27 All directions were inundated by the sweet waves of Śrī Rādhikā's moonlike, uncovered face.

9.28 The translation of Rādhikānātha Gosvāmī leaves room for misunderstanding. Madhusūdana's translation is clearer: "At that time Rādhikā's wild unkempt hairlocks above Her moon-like face enchanted Śrī Kṛṣṇa, who thought to Himself (Kṛṣṇadeva Sārvabhauma starts his *ṭikā* with '*snāna samaye śrī kṛṣṇasya vitarkam āha*' Śrī Kṛṣṇa wonders during (His or Her) bath.' This makes little sense at this point of the *aṣṭakāla līlā*, where there is no question of bathing.) "Oh how sweet! This mass of darkness is not destroyed by the spotless full moon shining under it! It should be destroyed by that pure moonlight. Then what, has the darkness defeated the moonlight in combat and is now ruling over him? No, no - that is also not possible, for though the moonlight is situated under the darkness it shines with full force. Can a loser ever shine with such amazing beauty? Or perhaps they have made friends? No, if that were so there wouldnt be one above the other. That'd be totally improper - they should then stay on equal levels. Then did the *dvija-rāja* (best of brahmins or the moon) accept the service of *tama* (darkness)? That would be very embarrassing. Brahmins are in the mode of goodness, it would be embarrassing for them to accept servitude to tama.

9.29 Madhusūdana Vācaspati adds: "Again, when Kṛṣṇa beheld the sweetness of Rādhikā's eyes, that were half closed due to bashfulness, He thought to Himself:" (Follows regular translation)

9.30 Kṛṣṇadeva Sārvabhauma adds: *atra ekasya pāna karṭṛtvam anyasya mattatā aparasya vivaśatā anyasya sukhitā ityetair asaṅgatyalaṅkāraḥ sūcitaḥ* "One *sakhī* drank honey-wine (of this vision), another was already inebriated, another was overwhelmed and another was in

bliss. This indicates the *asaṅgata alaṅkāra*."

9.33 Madhusūdana Vācaspati adds: "Śrī Rādhikā cast sidelong reddened with external (feigned) anger at Kṛṣṇa and asked with an examining voice: (Follows regular translation)

9.34 Madhusūdana Vācaspati adds: (Kṛṣṇa said:) "Afterwards You can examine My expertise in this fruitive sacrifice of Cupid!"

9.35 Madhusūdana Vācaspati adds: 'Hearing these funny and *rasika* words of her cousin-in-law, Kundalatā beams a spotless smile around her cherry-like lips." (Follows regular translation)

9.36 Madhusūdana Vācaspati adds: "Hearing these very intimate jokes of Kundalatā Śrī Rādhikā bloomed of love and said:" (Follows regular translation)

9.37 Madhusūdana Vācaspati adds: "Waves of ecstatic love played in the hearts of the *sakhīs* and with an excited voice Viśākhā said: "Priyasakhi Rādhe! Let's first test the expertise in Cupid's sacrifice of this crownjewel of crooks through Kundalatā!"

9.39 Kṛṣṇadeva Sārvabhauma adds: *svena kartavyasya karmaṇaḥ parīkṣārthaṁ sva-sakhīḥ prārthayati ataḥ sva mukhenaiva sambhoga prārthanā kṛteti tāsāṁ hāsye kāraṇam* "She is asking Her own girlfriend to get tested, which is a roundabout way of asking for Her own enjoyment. That is the cause of the *sakhīs* smiling."

9.40 Madhusūdana Vācaspati adds: Viśākhā's lips bloom with a smile as she says: "Rādhe! If you go to test that mantra then who will protect You? Until now only indifference has been Your protectress...."(continues regular translation) "...I see You feel heartache now that indifference cannot protect You anymore...." Kṛṣṇadeva Sārvabhauma adds: *kintu sāhāyyaṁ karotīti vyutpattyā siddhaḥ agre eṣa sahakāraḥ āmra-vṛkṣas tava avitā rakṣitā bhavitā ata ekānte sahakāra kuñjaṁ śaraṇaṁ vraja* "The word *sahakāra* (mango) is derived from *sahāyya* (assistant or protector). Thus this mango grove in front of You will surely protect You."

Or: If You desire Your own welfare, or: if you want to be immersed in the nectar-ocean of bliss of intercourse, then enter that grove without delay!"

9.45 Madhusūdana Vācaspati adds: "When She heard Nāndīmukhī's words, Śrī Rādhikā was tossed about on the waves of doubt and was scorched by flames of suffering."

At each moment Her full-moon face was covered by foul clouds of lamentation. With anxious eyes She looked eagerly towards Lalitā for consolation. Out of pride Her lips pouted and trembled but She was unable to produce a sound. (Follows regular translation) Last sentence should have been: "Would any wise person leave an ocean of nectar (*sudhāmbu*) to go anywhere else?"

9.49 Kṛṣṇadeva Sārvabhauma says: *āli-śreṇīr api mohayan san* "Not only should you delude

Rādhikā but also Her girlfriends!"

9.51 Kṛṣṇadeva Sārvabhauma says: *anyā capalā cañcalā iva ghana-rucer nibiḍa sprhasya te aṅkam rādhikā kiṁ samāroksyati. pakṣe ghana-rucer megha sadṛśasya capalā vidyud iveti bhaṅgyā āśvāsa eva kṛtaḥ* - 'Should Rādhikā just sit on the lap of a cloud (*ghana-ruci* means cloud or intense desire)?' Pun: Paurṇamāsī consoles Kṛṣṇa: "The pastimes of a lightning strike are observed near a cloud, so the Rādhā-lightning will surely shine beautifully near You cloud-like one!"

9.52 Madhusūdana Vācaspati adds: "Hearing this, Kṛṣṇa was tossed between hope and despair, and between joy and sorrow. Then He went home. Kṛṣṇadeva Sārvabhauma adds: *patrī-sthām vārtām na jānāmītyarthaḥ* (Nāndimukhī said:) "I dont know what is written in the letter."

9.53 Madhusūdana Vācaspati adds: "Hearing this, Śrī Rādhikā told Her girlfriends in astonishment and agitation: (Follows regular translation).

I made a mistake here. *tatraiva sūryārcitam* means 'We will do *sūrya pūjā* at home today' instead of 'and then do our *sūrya pūjā*'.

9.55 Madhusūdana Vācaspati adds: "Nāndī's bold words left Śrī Rādhikā a bit embarrassed. Nevertheless She replied with a sarcastic voice: (Follows regular translation)

9.56 Kṛṣṇadeva Sārvabhauma interprets *vana* to be ocean, because the moon actually rises from the ocean. "The moon suddenly rose from the horiison of the blue ocean" Madhusūdana translates. Kṛṣṇadeva adds further: *jyeṣṭha māsiya sūryajāpi suṣamā sambhrānteti citram. Mantra-bala-bhāk ataevātiśaya śobhā-pūrṇaḥ sa* - "On the strenght of this *mantra japa* Kṛṣṇa has attained a beauty like the powerful sun in June (scorching sun in Indian summer)."

9.59 *yāntīm* means Rādhikā was going to the *kuñja*.

9.62 Kṛṣṇadeva Sārvabhauma adds in the *ṭikā*: *gavām nārāyaṇasya śapathaḥ* - 'Rādhikā took oaths on the cows and Lord Nārāyaṇa again and again.'

9.63 Madhusūdana Vācaspati and Kṛṣṇadeva Sārvabhauma say that Rādhikā initially would not 'let Cupid show his skill in dancing' (resisted), but Madhusūdana forgets to translate that Kṛṣṇa bit Her cherry like lips while abducting Her.

9.65 According to Kṛṣṇadeva Sārvabhauma the word *nabhinna* (I translated it as 'undifferentiated') means that the pastimes of Rādhā-Kṛṣṇa are totally different from mundane lusty affairs and non-different from transcendental love. Sārvabhauma quotes the verse '*premaiva gopa-rāmāṇām kāma ityagamat prathām*'.

Chapter Ten

10.1 Madhusūdana Vācaspati adds: "The *sakhis* were absorbed in different types of *rasālāpa*

(*rasika* discussions)."

10.6 *samajñām* means *kīrtīm*, so 'Who does not desire to become famous in such a wonderful way?'

10.8 Kṛṣṇadeva Sārvabhauma: *kṛṣṇena yatnāt grāhitaṁ yan maunaṁ tat hriyā naisargikaṁ svabhāva siddhaṁ prāptāṁ* - 'For Kṛṣṇa it is difficult to keep quiet but for Rādhikā it is natural for She is bashful by nature.' *tayā svādhīna bhartṛkayā rādhāyā alaṅkṛtaṁ sāṅgaṁ vibhrat* "Kṛṣṇa sat down to Rādhikā, who was in *svādhīna bhartṛkā* mood."

10.12 I made a mistake here too. I wrote 'When we ask Them what happened They get scared', but Kṛṣṇadeva Sārvabhauma says: *vayaṁ vibhimaḥ yataḥ prabhuṣṇu* "They are the Lord, we are scared to ask Them." Madhusūdana says: "They are the Lord, we are scared to ask, besides, They are in meditation (and shouldnt be disturbed)!"

10.15 Madhusūdana translates as follows: "If that lusty Kṛṣṇa turned Śrī Rādhikā into His form with his *mantra japa*, then who knows who is going to be next?"

10.40-42 More puns mixing *brahma jñāna* with *mādhurya rasa*, like in chapter 2.

Madhusūdana comments at nr. 41: "Restlessness, childishness and stubbornness are unfavorable to *mokṣa*, and yet they can be found in Rādhikā's eyes, hairs and breasts and caused them liberation - that is very amazing!"

Kṛṣṇadeva Sārvabhauma adds to verse 42: *śleṣeṇa dhavaḥ patir mā sāyujyado bhavet* - 'Your husbands cannot bestow such *sāyujya* to you.'

10.47 Nāndimukhī smiled and said: "Lalite! Are you ever deprived of the embrace of She (or He) whom you and your millions of chaste friends are constantly worshipping - and for whom you are calling the two of us? I think you are surely speaking lies!"

10.51 *bhoḥ iti sāmānya śabdena rādhā-kṛṣṇayoḥ sambodhanam* - 'With the word 'Your' Rādhā-Kṛṣṇa are both addressed - in Rādhikā's case it means the fulfillment of desire, that is that Kṛṣṇa managed to deceive Her *sakhīs* and thus fulfilled His desire. *ladbhā asmākaṁ kṛṣṇa-dvārā viḍambana rūpa nijārtha siddhir yayā*. "They knew it was Rādhikā but pretended that they thought She was Kṛṣṇa."

10.53 Madhusūdana adds: "It was as if Rādhikā hadn't been aware of what had taken place all this time so far."

10.56 *viḥāya tām tāvad aviśvasatyō* - 'We left Him because we didn't believe Him. By the mercy of Fate we were saved - our hearts proved it to us - as soon as we saw Him our hearts were filled with fear and hesitation - we couldnt remain free from fear for even a moment!"

10.57 Vṛndā said: "You can now see for yourselves whether this is your *sakhā* or *sakhī* (Kṛṣṇa or Rādhikā)!"

10.59 Pun: 'You desire the end of Dvāpara yuga (and the beginning of Kali yuga) for then

all the *sādhus* fall down. There will surely be an increase of *sva-dharma* (sva dharma means 'ones own virtue' but it can also be dissected as *su adharmo* - 'nice irreligion', as in Kṛṣṇadeva's *ṭikā* : *tava svadharmajam pakṣe suṣṭhu adharmajam*.

10.63 Kṛṣṇadeva Sārvabhauma adds: *pūrva kṛta viḍambanasya vyaktāśaṅkayā lalitādayaḥ kiñcid vaktuṃ na śaknuvanti* - 'Lalitā and the *sakhīs* couldnt say anything because they didnt want to reveal how they deceived each other earlier in this pastime." *ataḥ śrī kṛṣṇa eva niḥśaṅkatayā āha* – Śrī Kṛṣṇa then spoke out fearlessly.

10.66 The desire vine of Vṛndāvana is Śrī Rādhikā - *iti śrutvā vṛndāvana-kalpavallī rādhā smitam dadhe* (Kṛṣṇadeva). Her desire that Her *sakhīs* would again have *aṅga saṅga* with Kṛṣṇa were now fulfilled - *tathāca punarapi tābhiḥ sahāṅga-saṅgo bhavatviti bhāvaḥ* (Kṛṣṇadeva). In a lengthy footnote the famous CC verses '*rādhāra svarūpa kṛṣṇaprema kalpalatā; sakhīgaṇa hoy tāra pallava puṣpa pātā*' is quoted and its original verse from the Govinda Līlāmṛta (10.16) too. "Rādhikā is millions of times more happy when Her girlfriends meet with Kṛṣṇa than if She would meet Him Herself."

Chapter Eleven

11.13 The long row of jewelled platforms between these Kadamba-trees gave pleasure to Kṛṣṇa day and night, being showered by honey from the flowers in the trees that was protected by ever wakeful bumblebees.

Becomes

A row of elongated jewelled platforms between these Kadamba-trees were like ramparts of bliss for Kṛṣṇa. Aha these platforms are showered day and night by the honey that oozes from the Kadamba-flowers, that were protected by ever wakeful bumblebees.

A nice pada by Uddhava Dāsa about the Jhulan Līlā is added to **11.15**:

*rādhākuṇḍa sannidhāne, harṣa varṣada vane, bakula kadamba taru-śreṇī
bāndhiyāche dui ḍāle, rakta paṭṭa ḍori bhāle, mājhe mājhe mukatā khicani*

"Close to Rādhākuṇḍa, in the forest named 'Delighting the monsoon', there are some Bokul and Kadamba trees. Swings are suspended from the branches of these trees with red silken ropes, adorned with pearl strings."

*puṣpa-dala cūrṇa kori, sūkṣma vastra mājhe bhoṛi, kusuma tuli nirakhiyā.
pāṭāra upare muḍi, ḍuri bandha konā cāri, kṛṣṇa āge uṭhileṇa giyā*

"Pillows made from crushed flowerpetals that are tied in fine cloth, cover the plank of the swing, that is tied with ropes on all four corners. Kṛṣṇa is the first one to mount the swing."

*rāi kara ākarṣaṇa, kori ati harṣa mana, tulilena hindola upori
kara-puṭe ānti ḍori, dolā paṭe pada dhari, samullāsa mukhī mukha heri*

"Pulling at Rādhikā's hand He joyfully brings Her on the swing. Holding the ropes of the swing with His hands He looked at the face of Samullāsa-mukhī (Rādhikā with a gleeful face)."

*heno kāle sakhī-gaṇe, kori nānā rāga gāne, puṣpera ārati duhuṅ koilo
e uddhava dāsa bhaṇe, sabe nirmañchane, atīśaya ānanda bāḍhilo*

"At that point the *sakhīs* began to sing songs in different *rāgas* and performed Rādhā-Kṛṣṇa's flower-*ārati*. Uddhava Dās sings - there was a great increase of bliss in this worship."

Added to 11.21:

*joto sevā-parā, sakhī sucaturā, ki dibo upamā tāra
ati anurāge, māthe bāndhi pāge, sājaye vividha hāra*

"With whom can I compare all those *sakhīs* that were expert in and dedicated to their service? With great loving attachment they tied a turban on (Kṛṣṇa's) head and decorated (both) with various necklaces."

*ānanda atula, karpūra tāmbūla, diyā mukha pāne cāya
haraṣita cite, dolā dolāite, lalitā viśākhā cāya*

"In matchless bliss they stare at the faces of the Divine Pair and place betelleaves in Their mouths. Joyfully Lalitā and Viśākhā push the swing."

*śārīra añcala, kaṭīte bandhana, suchānde kiṅkiṇī diyā
cakra hoiyā kāche, rohe āge pāche, dui pada āropiyā*

"They tie their veils into the waist of their saris with their jingling waistbells and stand before and behind the Divine Pair in a circle."

*āra dui sakhī, samaya nirakhi, hindolā viśrāma sthāne
tāmbūla sampuṭe loiyā kara-puṭe, e dāsa uddhava bhaṇe*

Uddhava Dās sings: "Two other *sakhīs*, seeing the time fit, took a basket with betel-leaves in their hands (and stood by) at the swing's resting place."

Added to 11.23:

Rāgini jaya jayanti

*manera ānanda, sakhī manda manda,
jhulāyato duhuṅ sukhe
vega avaśesa, pāiyā avakāśe,
tāmbūla deyai mukhe*

"Blissfully the *sakhīs* reduce the speed of the swing, to the pleasure of the Divine Pair. Now that the swing has slowed down they find the opportunity to place betelleaves in Their mouths."

*āra sakhī-gaṇa, sugandhi candana,
parāgādi loiyā kore
nāgara nāgarī, aṅgera uparī,
varikhe ānanda bhare*

"Other *sakhīs* take fragrant sandalpaste and flowerpollen within their hands and blissfully shower this over the bodies of our Hero and Heroine."

*kona sakhīgaṇa, koroye nartana
mohana mṛdaṅga bāy
vididha yantrete, rāga tāna tāte
ālāpi susvare gāy*

"Some *sakhīs* dance and play enchanting *mṛdaṅga*-drums, singing along with the rhythms and tunes of different musical instruments with nice voices."

*heriyā vihvala, deva nārī-kula,
ūrdhva-pathe sabe rahe
puṣpa variṣaṇa, kore anukṣaṇa
e dāsa uddhava kohe*

"Seeing this, the goddesses in the sky become ecstatic as they hover in the sky. Uddhava dāsa says: They are showering flowers all of the time!"

11.33-38: Patakartā Uddhava Dās was born in the early 18th century (at the end of Viśvanātha's life) and was very inspired by Viśvanātha's book, which is clear through his descriptions of the *līlās* of Rādhā and Kṛṣṇa's garlands touching each other during the swinging and Them seeing Each others' reflections within Each others chests. The publisher quotes songs by Uddhava Dās to that extent in the footnotes to these verses. Another nice one by Uddhava comes at 11.37:

*nāgara ati vege dulāya, athira rāi sakhī niṣedhaye tāya.
dhani viḡalita veṇī; śīthila rāi kuca kañcuka uḡani
maṇi ābharāṇa khosai, uḡaye vasana heri nāgara hasai.
śrama-jale tanu bhorai, kanayā kamala kiye makaranda jhorai
ati uparūpa śobhā, uddhava dāsa bhana kānu mano-lobhā*

"Nāgara Kṛṣṇa swings so forcefully and fast that Rāi's sakhīs forbid Him. Rādhikā's braid and blouse loosen and Nāgara laughs when Her jewel ornaments fall off and Her garments fly up. Her body is studded with sweatdrops, making Her look like a golden lotus exuding drops of honey. Uddhav Dāsa sings of Kṛṣṇa's great desire aroused by this extraordinary beauty."

11.46 Ref. Rāy Śekhara song # 61.

11.48

*atiśaya charama, gharama-yuta duṅhu tanu, dolā korolo suthira
śrī rati mañjarī, cāmara kore dhorī, mṛdu mṛdu koroto samīra*

"Rādhā-Kṛṣṇa's bodies were studded with sweat-drops as the swing was put to a halt. Śrī Rati Mañjarī took a fan in her hand and gently fanned Them."

*lalitAdika sakhI, heri sudhā-mukhī, kusuma-hi korolo nichāi
dolā soiye taba, rāi utarāla, kusumāsana paro nāi*

"Seeing the nectar-faced One(s), Lalitā and the other sakhIs offered flowers. Rādhikā then stepped off the swing and sat down on a flower seat."

*rāi vāme kori, baiṭhalo nāgara, dāsī-gaṇa koru sevā
vāsita jala, upahāra ādi joto, yā koro sevana jebā*

"Nāgara Kṛṣṇa seated Rādhikā on His left while the maidservants rendered various services to Them, offering Them scented water and whatever other services were required."

*karpūra tāmbūla, vadana-hi toikhone samaye jogāi,
uddhava dāsa, koroto pada sevana, sakhīgaṇa irigita pāi*

"They offered Them camphor-laced betelleaves at the right time while Uddhava Dās served Their lotus-feet on the *sakhīs'* indication."

11.51 Ref. Rāy Śekhara song # 62.

Chapter Twelve:

12.21-22 *yathā brāhmaṇa kṣatriyādyāśramiṇo janā grāme kramaśaḥ eka pradeśe brāhmaṇā
anya pradeśe kṣatriyādayo vasanti* "The flowers all stay in their own places just as in villages Brahmins, Kṣatriyas etc. all have their own allotted quarters."

12.47 The *śuka* is in the *kalpataru* (not mentioned by me in the original translation).

At the end of the chapter a song is added by Rādhāmohan Thākura:

*bhrama-i gahana bane yugala kiśora, saṅgahi sakhīgaṇa ānande bhora
sakhī e kohe punaḥ hero sakhī, doṅhe doṅhā daraśane animekha āṅkhi*

"The Divine Pair rambled on in the deep forest, blissfully accompanied by Their girlfriends, who encouraged each other to stare at Them as They also stared at Each other with unblinking eyes."

*taru sab pulakita bhramarera gaṇa; saurabhe dhāyalo chāḍi phula-vana
śrama bhare baiṭhalo mādhavī kuñja; rāi mukha kamale paḍalo alipuñja*

"The trees were all studded with goosebumps and the bees gave up the flower patches to run after Their fragrance. Tired of wandering, Rādhā-Kṛṣṇa sat down in a grove of Mādhavī flowers, where bees landed on Rādhikā's lotus-like face."

*līlā kamala hi kānu tāhā vāri; madhusūdana geo kohoto ucāri
eto śuni rāi virahe bhelo bhora; koho rādhā mohana anurāga ora*

"Kṛṣṇa chased them away with His play-lotus, saying loudly: 'Madhusūdana (the bee, or Kṛṣṇa) is gone!' Hearing this, Rādhikā became engrossed in feelings of separation from Kṛṣṇa. Rādhāmohan says: "That is the limit of transcendental passionate love!"

Chapter Thirteen:

13.20 "The great mountains like Meru and others have now hidden their giant forms and are worshipping him with their luster."

Becomes:

"The great mountains like Meru and others have now hidden their giant forms and are **each** worshipping him with **the hands of** their luster."

13.28 Song added by unknown author:

*navīna kiśorī sakhī nava madhupāne, mado preme bhrānta netra pralāpata kṣaṇe
la la lalite pa pa paśya rādhācyuta; sa sa sakala saṅga lālasā yāite
vividha vipina mama mahīra sahite; ga ga ga gagana kona la la la lambite*

"This fresh adolescent girl became drunk from drinking the honeypunch and began to speak like mad, with bewildered eyes - la la la lalite, loo loo look at Rādhā and Acyuta, the fo-fo-fo-rest is rotating with the earth and the sky."

*vikaca ambuja jini mukha padmaṅga; tārapara matta bhṛṅga kore ākarṣaṇa
madhupāne matta hoilā rādhā nitambinī; madana sprhāte kore śayana vāñchani*

"The face of Rādhikā, with the nice buttocks, defeats the blooming lotus, so it naturally attracts drunken honeybees who became mad after drinking its honey. Desiring

amorous pastimes, She then reclined on the bed."

*sevā parā sakhī tārā nānā sevā kore; doṅhāke loiyā gelā śayanera ghare
kusuma śayyāte duhuṅ korolo śayana; nija nija kuñje śuilena sakhīgaṇa*

"The dedicated *sakhīs* rendered various services, taking the Divine Pair into the bedroom. The Divine Pair reclined onto Their bed of flowers, while the *sakhīs* took rest in their own groves themselves."

Chapter Fourteen

A footnote is added to 14.10, the verse which outlines the 8 *sakhīs' kuñjas*, with a song by Uddhava Dās:

*aparīpa rādhā mādharma saṅge;
vṛndā racita vipīna duhu vilasaye kore kora, kara dhari koto raṅge
lalitānanda kuñje yāi duhuṅ baiṭhalo, citrā sukhada saba saharārī meli*

"How wonderful is the association of Rādhā and Mādhava! They ramble in Vṛndā's forest, holding hands. Coming to Lalitānandada Kuñja, They sit down and in Citrā sukhada kuñja They meet Their friends."

*kṣaṇe eka rahi punaḥ madana sukhada nāma kuñjaha sakhī saha meli;
kuñje punaḥ bhrami bhrami coluṅ campakalatā kuñje
sudevī raṅgadevī kuñje yāi duhuṅ koru koto ānanda puñje*

"They dwell for a while in Madana Sukhada Kunja and meet Their girlfriends there before proceeding to Campakalatā's kuñja, and then blissfully going on to Sudevī and Raṅgadevī's groves."

*pūrṇa indu sukhada nāme, kuñjahi tahi koto koto kautuka kelo;
tuṅgavidyā sakhī kuñjaka herāite, saharārīgaṇa loi gelo
bhramaite sakala kuñja duhuṅ herālo ṣaḍ ṛtu śobhana rīte;
aichana kusuma suṣama vara dvija gaṇe uddhava dāsa rasa gīte*

"Then they had some fun in a grove named full moon (named after Indulekhā sakhī), and took their girlfriends along to see the grove of Tungavidyā sakhī. In this way they

wandered through all the groves and admired the beauty of all the six seasons. In this way Uddhav Dās sings a *rasika* song about the excellent beauty of the flowers and the birds (of Vraja)."

14.22 *sarasvatī* also means *sarasa rasavatī* - A luscious *rasika* girl.

14.26 Ref. Rāy Śekhara padāvali song nr. 68

14.50 Song by *padakartā* Madhusūdana (not sure if this is the same person as the Bengali translator):

*kuṇḍe sināna korolo duhuṅ meli; sahacarī-gaṇa soye kori jala-keli.
vasana vibhūṣaṇa pahiraṇa keli; nibhṛta nikuñja mājhe coli geli*

"Rādhā and Kṛṣṇa meet to bathe and play in the Kuṇḍa with their girlfriends; They play after abandoning Their garments and ornaments and then proceeded into the solitary bower."

*ratana pīṭhopari kiśorī kiśora; baiṭhalo duhuṅ jana ānanda vibhora;
vṛndā-devī yogāyato tathāi; bahu mata phala mūla vividha miṭhāi;
bhोजना koru duhuṅ sakhīgaṇa saṅge; madhusūdana kobe herabo raṅge*

"Blissfully Kiśorī and Kiśora sit on a jewelled throne while Vṛndā-Devī serves Them many different kinds of fruits, roots and sweets. Madhusūdana rejoices when he witnesses Their fun as They enjoy this snack with Their girlfriends."

14.51

*ratana bhavane, kuñja dāsī-gaṇe, phala mūla āni koto.
saṁskāra kori, thāli bhori bhori, rākhalo vividha mata
bādāma chohārā, drākṣā madhurā, kañalā keśara belo,
dāḍīma, nāraṅgā, kharjjura cholāṅgā, sālu pilu nārikela*

"The maidservants in the grove gathered in a jewelled house and brought so many fruits and roots, filling up trays with peanuts, dried dates, sweet grapes, pomegranates, oranges, juicy dates, grapefruits, Pilus and coconuts."

*kharamujā kṣiriṇī, badarī vīriṇī, kadali kanda-mūla,
āmra panasa vividha surasa, āta, ānārasa kula
pehārā mṛṇala, tāla pāṇi-phala, ṭeṭi miṭhi karakaṭi;*

vividha miṭhāi, dharalo tathāi nānā mata paripāṭi

"They also expertly carried in various kinds of melons, jujubes, bananas, raddish, mangoes, jackfruits, berries, ananas-juice, palmfruits, waterfruits and sweets."

*bātasā bundiyā nāḍu manoharā miḥarī navāta pheṇi;
chenā pānā sarabhājā, sarakarā khaṇḍāmaṇḍā
padma-cini amṛta-kelikā laḍḍukā adhikā; karpūra kelikā āra;
rasālā mākhane, rākhilā jatane, nānā mata parakāra*

"These sweets included hollow drops like Bātas, Pheṇī and Bundiyā and *laḍḍus* like Manoharā, Nāḍu, Padma-cini (lotus-sugar), Karpūra-kelikā and Amṛta-kelikā. There was also rock candy, sherbet sweet cold drinks, Rasāla-milkshake, Sarabhājā-milksweets and butter (Makhan) - all these items were carefully kept there."

*dekhiyā nāgara, rasera sāgara, baṭure ānilā tathā,
dvijera kumāra, dekhi upahāra, saghane ḍhulāya māthā
tāre kori bāme, subale ḍāhine, bosilā rasika rāya.
deyata sumukhī saṅge saba sakhī, śekhara dāḍiye cāy*

"When Nāgara Kṛṣṇa saw this ocean of *rasa* He brought His pal Madhumangala there. When this brahmin boy saw all the preparations he frantically shook his head. Keeping Madhumangala on His left and Subala on His right, Rasika Rāya (Kṛṣṇa) sat down and fair-faced Rāi and Her girlfriends began to serve. Rāy Śekhara stood by and watched."

14.52 A song is added here of Balarām Dās:

*saba sakhigaṇa soye, rāi sudhāmukhī, kānuka bhojana śeṣa.
bhuñjaye koto, paramānanda kautuke, guṇa māñjarī pariveśa
aparūpa bhojana keli,
koriyā ācamana, nibhṛte nicketana, coluṇ saba saharā meli.
ratana pālānka para, sutala rāi kānu, priya sakhī tāmbūla delo.
kṣaṇe eka ninde nindāyali duhuṇ jana balarāma haraṣita bhelo*

"After Kṛṣṇa and His friends finished eating, nectar-faced Rāi blissfully enjoyed some

remnants) with all Her girlfriends, served to them by Guṇa Mañjarī. How wonderful is this eating pastime! After flushing Her mouth, Rādhikā proceeded to a solitary abode with Her girlfriends. Rādhā and Kṛṣṇa then reclined on a jewelled bedstead while Their dearest girlfriends served Them betelleaves. Balarām Dās rejoices when he then sees Them falling asleep a short while later."

Chapter Fifteen

15.56 A lengthy *pada* by Yadunandana Thākura is quoted in the footnote:

*jaṭilā āsiyā tabe, kohoye sabāre ebe, purohita ānaho jāiyā.
śuni puna kundalatā, hoye ati harṣa citā, sei kṣaṇe colilā dhāiyā
dekhe kṛṣṇa aparūpa līlā.*

dhīra-sānta kalevara, sākṣāt vipraveśa dhara, keho nāhi lakhite nārīlā

'Jaṭilā then came around and told everyone: 'Get a priest here to conduct the Sūrya pūjā!' Hearing this, Kundalatā joyfully ran off at once. Behold Kṛṣṇa's wonderful pastimes! He looked just like a real brahmin with His grave and peaceful posture - no one could discern Him!"

*āsi kundalatā devī, kohoye vṛddhāre bhāvi, māthura deśīya garga chātra.
brahmacarya sadā dhare, nā dekhe abalā kare, āmāra sādhanē āilā mātra*

"Kundalatā returned to Jaṭilā and told her: "This brahmin boy from Mathurā is a disciple of Gargamuni - he is always celibate and does not even look at a girl's hand - he came here just to please me!"

*śuni sei harṣa-mati, koroye minati stuti, tvarānvitā kohoye badhūre
ei vipra vijña-vara, suśīla sarva guṇa dhara, paurohitye boroho ihāre*

"Hearing this, Jaṭilā joyfully told her daughter-in-law: "Please accept this very learned brahmin boy, who is so well-behaved and endowed with all qualities, as Your priest!"

*śuni rāi harṣa hoīyā, dhīre dhīre kohe jāiyā, ei mora mitra pūjibāre
viśvaśarmā nāme khyāta, jagata maṅgala gotra, purohite varinu tomāre*

"Hearing this, Rāi joyfully and gently said: "I accept this renowned Viśva-śarmā, whose *gotra* is auspicious in this world, as My priest."

*tabe sei vipra-vara, kuśāgre karṣiyā koro, rāi haste puṣpāñjali dilo
namo namo mitra-vare, ei mantra uccāre, arghya diyā pūjā samarpilo*

"Then this best of brahmins took a straw of Kuśa-grass and placed a handful of flowers in Rāi's hand. Then He offered oblations by pronouncing the *mantra namo namo mitra-vara*."

*tabe vṛddhā harṣa-bhore, dakṣiṇā loite tāre, punaḥ punaḥ yatnete sādhibo
teñho kohe kārya nāhi, tomā sobāra prīti cāhi, ei mora dakṣiṇā hoilo*

'Jaṭilā then joyfully took out a remuneration for the young priest and repeatedly offered it to Him. He said, 'No need, Your love is the only reward I want'.

*tabe sei tuṣṭa hoiyā, ratana mudrādi diyā, kohe nitya korābe pūjana.
daṇḍavat praṇati koilā, rāi-ke loiyā gelā saṅge coluṇ e yadu-nandana*

"Satisfied, Jaṭilā donated Kṛṣṇa Rādhikā's jewel ring and told Him to always do *pūjā* with Her. After offering prostrated obeisances to Him, she took Rāi with her in the company of Yadunandana (the poet)."

Chapter Sixteen

16.23 Kṛṣṇadeva Sārvabhauma confirms that Baladeva takes the cows and boys into Nandagram to give Kṛṣṇa the chance to meet Rādhikā – *śrī kṛṣṇasya preyasī-varga sahita milana samayam ālakṣya kiñcin miṣeṇa baladeva śrīdāmādinām puri praveśam āha*.

16.24 "The restless Vraja-girls joyfully threw flowerballs from the garden at Kṛṣṇa, who caught them with trembling hand and threw them back at them. By thus catching and throwing the flower-balls an ocean of ever-fresh luster surged within His body." Kṛṣṇadeva Sārvabhauma adds: *pakṣe rāmāñām strīṇām śobhana mano rūpa kandukasya*, which is elaborated upon by Madhusūdana Vācaspati as: "Or the beautiful minds of these restless, contrary beauties from Vraja are like balls that cause waves in the ever-fresh luster-ocean of Kṛṣṇa's body on the pretext of being thrown to and being accepted by Him."

16.28 Kṛṣṇadeva Sārvabhauma comments: *yad yasmāt rādhikā rūpa mālatyāḥ* "That Mālati

flower is Rādhikā."

16.32 Kṛṣṇadeva Sārvabhauma comments: *atra nirjana sthale kulāṅganānām sthitir na yogya kintu grhaṁ yāma* - "This solitary place is not fit for housewives, so lets go home."

16.33 Not the *gopīs'* eyes, but the *gopīs* themselves are compared to lotus flowers here.

16.34 Kṛṣṇadeva Sārvabhauma adds: *mūrcchātaḥ prabuddhaṁ mithunaṁ pratyāśayā baddha hṛdayam akārṣīt* - "The *sakhās* and *sakhīs* first woke Them up from Their swoon and then consoled Them, giving Them new hope (for future meetings)."

16.35 I forgot to translate the adjective *viduṣī* here - Viśākhā is a wise girl.

16.37 Kṛṣṇadeva Sārvabhauma adds: *ahaṁ grāmād bahiḥ puṣpa-bāṭikāyām śrī-kṛṣṇena saṅgatā āsam katham atra puṣpa-śayyāyām vidyamāneti* "Am I lying in a flower garden outside of the village in union with Śrī Kṛṣṇa? How come I am lying here on this bed of flowers?"

16.38 Kṛṣṇadeva Sārvabhauma adds: *prati dinaṁ vihārānantaraṁ grhāgamanocitaṁ prātaḥ kim ajani* "Has the morning come, the time that each day I should go home, after enjoying with My beloved?"

Chapter Seventeen

17.15 With her breast milk mother Yaśodā washed the cowdust from Kṛṣṇa's body and **fondled** Him. B e c o m e s -

With her breast milk mother Yaśodā washed the cowdust from Kṛṣṇa's body and **cuddled** Him.

17.21 Then Rohiṇī went to the kitchen, while mother Yaśodā **fondled** Kṛṣṇa with Paurṇamāsī, Kilimbā, Mukharā, Gārgī etc."

Then Rohiṇī went to the kitchen, while mother Yaśodā **cuddled** Kṛṣṇa with Paurṇamāsī, Kilimbā, Mukharā, Gārgī etc."

17.24 The word *ākhyāna* (name) should be added to the five sense objects related to the cakes. Correct translation should be: "Their five senses (noses, tongues, skins, ears and eyes) merged into the ocean of the nectarean fragrance, softness, taste, names and forms of these cakes." *ākhyānaṁ sīdhukeli prabhṛti samjñā* "(The joy of) hearing the word 'sīdhukeli'. (Kṛṣṇadeva Sārvabhauma ṭīkā)

Chapter Eighteen

18.25 Then He was called by His mother to take rest on the balcony of His bedroom after having been **fondled** by her." B e c o m e s -

Then He was called by His mother to take rest on the balcony of His bedroom after having been **cuddled** by her."

18.32 *netra śrotra daṁśād* actually means "If you fear the bites of the people's eyes and ears (not just the eyes)."

18.33 *guru-vādhā* can also mean 'heavy obstacles'.

18.40 Bali here can also mean "Bali Mahārāja, who donated the whole universe to Lord Trivikrama, but You donate three lines (*tribali*) to Kṛṣṇa, in whom there is the power of 100 Cupids (*śata vikrama*)!"

18.43 The unknown commentator makes a good point here in a footnote - 'Kṛṣṇa is so bewildered by *prema* that He imagines Caṭaka-birds singing at night (obviously they normally only sing in the daytime)."

18.44 Kṛṣṇa didnt embrace the tree but leaned against it.

18.45 *druta hṛd atanu ghūrṇākīrṇa-dhīḥ* in the last line means: "Her heart melted and Her mind was dizzy with amorous feelings."

18.49 *yāvad evānayāmaḥ* actually means 'as long as we don't take You (into that Bokul-grove)....."

18.54 Kṛṣṇadeva Sārvabhauma adds: *aprāptim sambhāvayati iti bhāvaḥ* - '*anurāga* is such that one always thinks it is impossible to attain the beloved."

18.55 Kṛṣṇadeva Sārvabhauma adds: *sakhīnām āgamana śaṅkayā* - 'Rādhikā was afraid Her girlfriends would show up'.

18.57 Kṛṣṇadeva Sārvabhauma adds: *sva-dharma vāmyam akṛtvā* - "Rādhikā gave up Her natural *vāmya* (opposition)....." and, at the end, *sismiye smitam cakāra* "She smiled"

Chapter Nineteen

19.2 It should be in future tense - *kariṣye* - 'I will mark Your girlfriends."

19.4 Kṛṣṇadeva Sārvabhauma adds: *śrī kṛṣṇena kṛtam yad viḍambanam tasya hetu-bhūtām rādhikām prati kuṭila bhruvaḥ sakhīḥ rādhā viśādam abhinīyam abravīt*: "Before Her *sakhīs*, that had arched eyebrows, Rādhikā pretended to be dejected because She wanted to conceal from them that She was the cause of Kṛṣṇa's impudent behaviour towards them."

19.8 Kṛṣṇadeva Sārvabhauma adds: *sva-dharam vāmyam vihāya* - "Rādhikā abandoned Her natural opposition (*vāmya*) and spoke so submissively..."

19.16 Kṛṣṇadeva Sārvabhauma adds: *niṣkuṭa eva nija nandīśvara ghodyāna eva sva grha-dāsibhir eva tām sprhām sādhyā na tu mayeti*. 'Satisfy those desires with the maidservants at my home garden in Nandagram, not with Me."

19.21 The end of my translation was not correct. *khedam evābhiniyuh* means 'The *gopīs* imitated their grief (of the original Rāsa dance, when they were similarly distressed at seeing Kṛṣṇa enjoying with Rādhikā). Kṛṣṇadeva Sārvabhauma adds: *keśa prasādhanam*

tvatra kāmīnyāḥ kāmīnī kṛtam iti vadantīnām vipakṣāṇām khedottha vacanam anusṛtya - 'They imitated the distressed words of the rival party when they saw Kṛṣṇa decorating Rādhikā's hair'.

19.26 The end of my translation was not correct. *vitatākṣī* actually means 'wide-eyed', not 'tear-filled eyes'. "Making Kṛṣṇa relish it with wide eyes."

19.29 *phala puṣpa-mālādibhiḥ sevyamānau* - "They were served with fruits, flowergarlands etc."

19.31 Madhusūdana Vācaspati adds: 'The obvious meaning of the riddle is the body'.

19.33 Madhusūdana Vācaspati gives an elaborate explanation of the riddle here: "Your Viṇā is singing *tata vādya* - it is a stringed instrument, and it is *anurāginī*, it plays all the *rāgas*, like the Vasanta. Just as *anurāginī* women sing the glories of their beloved man and faint (*mūrcchā*) in the process, Your Viṇā also attains different *mūrcchas* (scales). On a Viṇā there are *rasanta*, or resounding strings (*guṇa*) and in the Saṅgīta śāstras there are similarly 7 notes and 3 *grāmas* (three *gatis* of the *svaras*). *grāma* also means village or group. When the Viṇā resides in that *grāma* it is expert in *atanu-rasa* (the greatest *rasa*, which can also mean erotic *rasa*).

19.38 The word *ujjvalātma-vedana* should really mean, according to Kṛṣṇadeva Sārvabhauma, *kṛpārdrayā yayā yogīnyā ahaṁ muhuḥ pāṭhito bhavam....ḍṛk pakṣe kandarpa saukhya siddhaye yat ujjvalātmanaḥ śṛṅgāra rasa svarūpasya vedanaṁ jñānaṁ bhavati tad eva jñānaṁ yayā ḍṛśā ahaṁ pāṭhitaḥ* "I was repeatedly educated by this yoginī who was melting with compassion...." "The pun of *priya-ḍṛk* is: For the sake of attaining erotic bliss and the knowledge of *rasa svarūpa* I am studying (on the strength of Her) merciful glance."

19.46 Rādhikānātha Gosvāmī says the *grhasthas* want *su-kha* (happiness), but Kṛṣṇadeva Sārvabhauma says *surataruta padasyānta ta-kāreṇa saha ādya varṇa su śabdasya yoge sati sutam icched iti praśnasyārthaḥ* - The last syllable of *surataruta* (*ta*) combined with the first one (*su*), makes 'suta', or sons. The rest of the explanation is the same as in my original translation.

19.52 In connection with the Rāsa dance, *ullāsa* means joyful and *udāra* means liberal.

19.53 Kṛṣṇadeva Sārvabhauma says: "Kṛṣṇa speaks this verse not just to Rādhikā, but to all the *gopīs* - *he alasa ḍṛśo gopyaḥ*, and actually Rādhikānātha Gosvāmī said the same.

19.54 I forgot to add that *kalām prathayañcakāra* (not *prabhayām*) - by doing this the Creator showed his great artistic skills."

19.55 Kṛṣṇadeva Sārvabhauma (and Madhusūdana) add: *avaśiṣṭa bhāgastha malināmśaḥ kalaṅko bhūt* - "The remaining dirty portions of this strained portion became the spots on the moon."

19.58 The missing syllables that were on a broken page when I copied the Sanskrit from a book in Madrasī Baba's library are *cā-ru* and *pa-tra*. Thus the third line of the *śloka* reads as follows: *kastūrikā cāru tamāla patrakam*.

19.66 Kṛṣṇadeva Sārvabhauma adds: *tat kālotpanna śṛṅgāra rasa rūpa jalena mṛdulāli śobhanamanāmsyeva sumanāmsi puṣpāṇi yāsām tāḥ* 'It seemed as if flowers of erotic *rasa* were growing on the golden vines of the *gopīs*' bodies, and their jingling waistbells resounded like bees that are attracted to such flowers.'

19.71 Kṛṣṇadeva Sārvabhauma adds: *kuṣṭhī-jano yathā sva gātra-stham śvitram kṣatādi cihna khyāpanena ācchādayati tathā candro'pi sva-sthitam duryaśaḥ mṛga-cihna khyāpanenācchādayatīyarthāḥ* "Just as a leper is shamefully trying to hide the scars of his disease on his body by covering them over, the moon also tries to hide the shameful deer-spots on its surface (when compared to Rādhikā's moonlike face)." And: *brāhmaṇasya viṣa-bhakṣaṇam atyanta niṣiddham tadapi kṛtam amṛta-mayatvena maraṇam ca na bhaviṣyatye tādrśa jñānābhāvāt mūḍhaḥ* "It is forbidden for a brahmin to drink poison, and besides, since the moon is full of nectar (or immortality) it is simply impossible for him to die - that is how bereft of knowledge, or foolish, he is!"

19.72 *ṣaḍja* etc are of course the full names of *sa ri ga ma* etc., not alternatives.

19.76 'came to Rādhā-Kṛṣṇa's faces' means they uttered these syllables that expressed the rhythms. They 'danced in Their faces (mouths)' (Madhusūdana)

19.80 Madhusūdana Vācaspati says Rādhā-Kṛṣṇa then sat down.

19.81 Kṛṣṇadeva Sārvabhauma adds: *prema-bhaktim vinā rāsa varṇanam na sambhaved* - 'Without *prema bhakti* it is not possible to describe the Rāsa līlā.'

Chapter Twenty

20.1 *prabandhān anusṛtya* means 'following the composition'.

20.14 *nirmanchanam* means *ārati*, according to Kṛṣṇadeva Sārvabhauma.

20.15 *tayoḥ* in the *ṭikā* means 'Both Rādhā-Kṛṣṇa's feet', not just Kṛṣṇa's.

20.16 Kṛṣṇadeva Sārvabhauma adds: *śveta puṣpamaya vyajana* - The flowerfan was made of white flowers. Madhusūdana adds that Rādhā-Kṛṣṇa's fame is similarly white.

20.23 Madhusūdana explains *āśābandha* as: "After touching Her breasts, Kṛṣṇa could be sure His desires would be fulfilled because Rādhikā's desires had been incited by that...."

20.24 '...then he worshipped the demigods...' should have been 'he wrote soma on the golden pitcher', *soma* meaning Śiva, who is accompanied (*sa*) by Pārvatī (*umā*). And that *soma* reappears in the pun as the moon-beam-like scratches Kṛṣṇa makes on Rādhikā's breasts. Same for the last mentioning of 'demigods' in the translation - it should be Soma

or Śiva.

20.32 It is not *vedhaiva* but *vedaiva*, and I forgot to translate that last line. Kṛṣṇadeva Sārvabhauma says: *iyam vidagdā kiṅkarī tayoh sarvaṁ hārddam veda. kathambhūtā tayor bhāva rūpa puṣpena bhāvito vāsitaḥ ātmā antaḥkaraṇam yasyāḥ sā* "These clever maidservants know all about Their (dual, Rādhā-Kṛṣṇa) hearts. How? Their hearts are scented with the fragrance of the flowers of Their feelings and Their forms." In my original translation I wrote that the maidservants say that about themselves, which makes no sense. Actually this statement is just made by the author.

20.39 Kṛṣṇadeva Sārvabhauma adds: *śrī-kṛṣṇasya mukha-candratvena śrī-rādhāyā mukham kamalatvena ca varṇayitvā* "Kṛṣṇa's face is here described as a moon and Śrī Rādhikā's face as a lotus flower." Madhusūdana says: "Look *sakhi!* How Śrī Kṛṣṇa's moon-like face is absorbed in drinking the honey from Śrī Rādhikā's lotuslike face! This is also an amazing thing! As incitements both the lotus and the moon are friends of Cupid.... (follows regular translation)

20.40 Kṛṣṇadeva Sārvabhauma adds: *nanu mukhayoh kamalatve kiṁ pramāṇam. tatrānumānāṅkāram āha - yayor mukhayor antare madhye sambhoga-samaye śītkāra rūpa bhramara dhvanir lakṣyate. tathā ca madhya sthita bhramara dhvani hetunā kamalatvaṁ siddhim iti bhāvaḥ.* "And if you claim that they are both lotuses, what is the proof of that? Listen here, during *sambhoga* the lotus-mouths emit screams that sound like the buzzing of bees. That proves that the (sources of those) bees are lotusflowers!"

20.42 "Sakhi, look look! When they drank the honey of Each others lips, Śrī Rādhikā's eyeliner got stuck on Śrī Kṛṣṇa's lips; now, as Śrī Rādhikā drinks the honey of Śrī Kṛṣṇa's lips, these spots are erased and instead She marks Kṛṣṇa's lips with the signs of Her passion, the red spots of Her PAn consumption. Is it as if She offered these inkspots to Kṛṣṇa's captivating lips just as the moon has ink-like spots on it?" (follows regular translation)

20.44 The verse says *śatābhā*, not *śatāthā*, in either case *śata* means 'hundreds', that is 'hundreds of drops'.

20.48 Verses 48-50 require a full re-translation, for the current one is not fully comprehensible. Kṛṣṇadeva Sārvabhauma explains: *adhunā jñāna siddhānām sūrya-maṇḍala dvārā arcirādi mārgam varṇayan tādrśa śabdānām śleṣeṇa viparīta sambhogam apyāha* "Now the author will compare Rādhā-Kṛṣṇa's reverse enjoyment with the way the *siddha jñānis* practise their worship through the sun-globe." **Just as the liberated souls (*muktāvalī*) dance in ecstasy when they attain *mokṣa* within the restless sun-globe that rises within a cloud, Śrī Rādhikā's *muktāvalī* (pearl necklaces) ecstatically dances on the cloud-like chest of Kṛṣṇa, that is adorned with the sun-globe-like Kaustubha gem. Just as swans (*paramahंसas*) and**

avadhūtas joyfully play various musical instruments while watching the liberated souls dance on a golden ground (Kṛṣṇadeva Sārvabhauma says: *pañcama skandhokta kāñcanī-bhūmi* - "Such a golden ground is described in the fifth canto Bhāgavata." Only, I dont know where...), similarly, during reverse pastimes, Rādhikā's lotus feet are golden places where swans (*hamsa*, or *kaṭaka*-footbangles) tremble (*avadhūta*) and thus make wonderful music." 20.49 Others can not come to this golden ground. When Lord Madhusūdana arrives there will be music which will delight the ears of *rasikas* like Śukadeva and Nārada, whose vine-like bodies will melt of the resultant *sāttvika vikāras*. Similarly, when Rādhā-Kṛṣṇa's fragrance increases because of Their union of Their bodies the Madhusūdanas, or bumblebees, will come and sing sweetly, which will cause the vine-like bodies of *rasikā mañjarīs* like Rūpa and Rati to melt of *sāttvika vikāras*." *rasikāñām kiñkarīñām aṅga-vallyeva sabhyā* (KDS)

20.50 Kṛṣṇadeva Sārvabhauma adds: *jñāninām sūrya-maṇḍala dvārā arcirādi mārgam uktā karminām candra-maṇḍala dvārā dhūma-mārgam āha* - 'After describing how the *jñānis* worship their path through the sunglobe, the author now proceeds to say how the *karmīs* tread the path of smoke through the moonglobe, also in comparison to the reverse pastimes....." Crooked *bālas*, or ignorant souls always greedily worship material life left and right. Attached to the fruitive path mentioned in the *śrutis* (Vedas) they are busily engaged (*karmaṭha*) in *prati-karma* (each fruitive activity); thus they reside on the moonglobe (*candra-maṇḍala*). In the same way the *bālas* or crooked curly locks always restlessly dangle left and right, extending to the *śrutis* (ears), being a suitable embellishment (*pratikarma*), beautifying Kṛṣṇa's moonlike face (*candra-maṇḍala*)."

20.51 Kṛṣṇadeva Sārvabhauma adds: *vāmyādyabhāvena avāryamāñām vāraṇa rahitaṁ* "They had lost all selfcontrol and restraint because there was no more *vāmya*."

20.52 Madhusūdana Vācaspati adds: '*śrānti sakhī* (the girlfriend named Fatigue) tells Nidrā devī (the goddess of sleep): "Come come *sakhī* Nidre! Come here and relish the sweetness of the Divine Pair!" At the end of the verse translation Madhusūdana writes: "Seeing this, the *sakhīs* and *mañjarīs* go to their own abodes and fall asleep there."

20.54 The footnote existing in my published translation originates from Kṛṣṇadeva Sārvabhauma's *ṭikā* of verse 52.

The Sanskrit of the two additional verses which is in this edition, while it may not have been included in the Sanskrit edition I copied by hand in 1987, runs as follows:

Verse 1:

*viśvākāśa vikāra sammita śake vāre guroḥ phālgune
viśvānandini pūrṇimā pratipadoḥ sandhau sarasyās taṭe*

*gāndharvā giridhāriṇoḥ sarabhasaṁ dolādhirūḍhāṅgayoḥ
śrī caitanya dine tad etad udagāt kāvyaṁ bhajat pūrṇitām*

Kṛṣṇadeva Sārvabhauma comments that *viśva*, the universe, is one, *ākāśa* (sky) is void, thus 0, and *vikāra* (transformations) are 16 in number. Traditionally the order of these figures is reversed, so that one comes to 1601. **And that is 1680 AD, not 1686.**

Verse 2:

*tasya śrī guru pāda-padma madhunaḥ kena stave prābhavat
yat pītaṁ sahasaiva hanta malinaṁ maccitta mattālinam
saṁsārogra mātaṅgajasya madirāṁ vismārya vṛndāvane
rādhā-mādhava keli-kalpa-latikā vāse sadāvivasat.*