

**24 PURPORTS OF VILĀPA KUSUMĀÑJALI BY ŚRĪ ĀNANDA GOPĀLA GOSVĀMĪ  
CONVENIENTLY 'BORROWED' BY B.V. NĀRĀYAṆA MĀHĀRAJA**

Witnesses of the *pāṭha* (lectures on Vilāpa Kusumāñjali) of Ānanda Gopāl Gosvāmī in Vṛndāvana in 1954:

1- Śyāmalāl Hakim of Harināma Press, Bāg Bundela, Vṛndāvana, see the introduction to his Hindi version of Vilāpa Kusumāñjali, available from Harinam Press.

2- Girirāja Bābā of Madan Mohan Mandir, Parikrama Marg.

Advaitadās' English translation of Śrī Ānanda Gopāl Gosvāmī's purports to the first 24 verses were published in Neil Delmonico's bimonthly magazine 'Time after Time' Vol. I nos 7-10, from March to June, 1987.

From September 25, 1992, before she joined Nārāyaṇa Mahārāja in 1993, Yadurāṇī Dāsī wrote me, and acknowledged reading my 1991 rendering of Vilāpa Kusumāñjali, even urging me to add notes as to whose purports are whose. ISKCON's Śacīnandana Swami acknowledged Ānanda Gopāla Gosvāmī's purports to Vilāpa Kusumāñjali in a letter of October 14, 1993.

Nārāyaṇa Mahārāja lectured from Ananta dās Paṇḍit's books to the GBC in 1992, taking them from his shelve and acknowledging to them that they were of Ananta dās Paṇḍit. Anyone who knows Bengali can see that Ananta dās Paṇḍit published his Rādhārāsa Sudhānidhi-purports in 1982 and Vilāpa Kusumāñjali in 1985 and in his prefaces to these books he has acknowledged that some of the purports are by Śrī Ānanda Gopāla Gosvāmī.

Illegal copies of this text have been distributed in the US by Brahmānanda Das and Gargamuni Das since 1991.

Kṛṣṇa dās Mādrasi Bābā read the notes of Ānanda Gopāla Gosvāmī to Vilāpa Kusumāñjali to me in 1984, seven years before 1991, when the oldest lectures of B.V. Nārāyaṇa Mahārāja on it were recorded. Perhaps Nārāyaṇa Mahārāja is trying to cover this up by banning my books. If Ananda Gopāla Gosvāmī and Ananta dās Paṇḍit are such '*sahajiyas*'

and 'caste Gosvamis' then why is he quoting them, leaving people with the impression that these are his own realisations?

To the followers of B.V. Nārāyaṇa Mahārāja who think that he might have 'accidentally' quoted the same material as Ānanda Gopāla Gosvāmī from an earlier *ācārya*-source, I want to ask: "Which source?" The Gauḍīya Vaiṣṇava books that mention *mañjarī bhāva* are the following:

- 1] Śrīla Raghunātha dāsa Gosvāmī's Stavāvalī (this includes Vilāpa Kusumāñjali)
- 2] Śrīla Rūpa Gosvāmī's Stavamālā (this includes Utkalikā Vallari)
- 3] Śrīla Rūpa Gosvāmī's Ujjvala Nīlamanī (only a few verses)
- 4] Śrīla Narottama dāsa Ṭhākura's Prema Bhakti Candrikā
- 5] Śrīla Narottama dāsa Ṭhākura's Prārthanā
- 6] Śrīla Viśvanātha Cakravartī's Saṅkalpa Kalpadruma
- 7] Śrīla Viśvanātha Cakravartī's Kṛṣṇa Bhāvanāmṛta
- 8] Śrīla Prabodhānanda Sarasvatī's Rādhā Rasa Sudhānidhi
- 9] Śrīla Prabodhānanda Sarasvatī's Vṛndāvana Mahimāmṛta

The texts quoted below can be found nowhere in the above 9 scriptures or anywhere else for that matter.

Nārāyaṇa Mahārāja 'borrowed' the following texts from Śrī Ānanda Gopāla Gosvāmī

1] Vilāpa Kusumāñjali verse 3, Nārāyaṇa Mahārāja says in 1991: "Anyhow one sakhī took Kṛṣṇa and she arranged to seat Him at the feet of Śrīmatī Rādhikā, not at the left side. Kṛṣṇa became very much pleased. At last Rādhikā ordered all the *sakhīs* to please Kṛṣṇa, to dance and joke with Him. So all sakhīs, with many various types of instruments, *khol*, *mrdanga*, *dampa*, and so many instruments, they began to dance. Their waists were so thin, and during the dancing Kṛṣṇa appreciated them, it was as if their waists would break. They were dancing and doing *kīrtana* so quickly, so quickly, and so beautifully. Kṛṣṇa was telling, "Sādhu, sādhu, sādhu." Śrīmatī Rādhikā became tired and She sat down. She saw that, "Oh, My *mekhalā* is not here." In the haste She has left it in the *vilās kunjā*, and this *mekhalā* was so much dear to Kṛṣṇa. He always wants to play with this *mekhalā*, tighten on Śrīmatī Rādhikā's waist. Śrīmatī Rādhikā thought that, if all *sakhīs* would know that She had forgotten Her *mekhalā* there, then they will cut joke with Her. So

silently, by eyes, She called Tulsi Manjarī, that is Rati Manjarī, and told in a way that no other would hear, “I have forgotten that *praṇayi mekhalā* there. So go silently so that no one will know, and bring it here.”

37 years earlier, Śrī Ānanda Gopāla Gosvāmī said: *śrī rādhā mādharma ekāsane bosiyāchen. praneśvarīra iṅgita pāiyā sakhīgaṇa sammukha-stha prāṅgaṇe nṛtya korilen, pore sakhīgaṇera icchāy svāminījī nṛtya korite ārambha korilen. kaṭite mekhalā nei, tāi nṛtya jomche na. mekhalā-ṭi kuñje pheliyā āsiyāchen, sakhīgaṇera sāmne bolite pārchen na. tāhāra parihāsa koribe, tāi sakhīgaṇera alakṣite rati mañjarīke iṅgita korlen śrī rati mañjarī-o druta gatite mekhalā-ṭi āniyā anyera alakṣete nācite nācite jāiyā mekhalā-ṭi porāiyā dilen –*

“Śrī Rādhā Mādhava sit on one seat. On Prāṇeśvarī’s wink the sakhīs start to dance on the courtyard in front of Them. After that Svāminījī also starts to dance on the sakhīs’ request. But Her *mekhalā* is no longer on Her waist, hence the dance is not resounding as it should. She left the *mekhalā* in the *kuñja*, but She could not tell it in front of the *sakhīs*. They would cut jokes with Her, so outside the purview of the *sakhīs* Rādhikā winks to Rati Mañjarī, who quickly goes to get the *mekhalā*, and puts it back on Her, all the while dancing.”

2] Vilāpa Kusumāñjali verse 9, Nārāyaṇa Mahārāja says (March 26, 1993): “Then a sakhī brought some of this lac, but when Kṛṣṇa took Rādhikā’s lotusfeet in His lap, He began trembling - His hands were trembling, His mind was trembling, His heart was trembling, and He could not do it. Then Śrīmatī Rādhikā called out: “O Tulasi Mañjarī, come here! See how He is trembling? He is not trained for this service and is unable to do it. Show Him how it is done.”

Ānanda Gopāla Gosvāmī said 39 years earlier: *śyāmasundara śrī rādhāra caraṇe yāvaka porāite pārchen nā. preme vivaśa āśru dhārāya nayana bharapūra. prāṇeśvarī bolchen; ‘tumi pārībe nā! tulasi! yāvaka porāiye de!’ –*

“Śyāmasundara cannot put the lac on Śrī Rādhā’s feet. Out of love He was overwhelmed and His eyes were filled with tears. Prāṇeśvarī said: “You cannot do it! Tulasi! Put on the lac!”

3] Vilāpa Kusumāñjali verse 11, Nārāyaṇa Mahārāja says on June 2, July 27 and July 29, 1994 — “When Kṛṣṇa was painting Rādhikā’s feet He sometimes put them to His chest and sometimes on His head. So the kunkuma from Rādhikā’s breast, which had come on Kṛṣṇa’s chest, came on the feet of Śrīmatī Rādhikā.....Tulasī Mañjarī was laughing. Śrīmatī said, “Why are you laughing? You should paint.” So She put Her foot on the forehead of Tulasī Mañjarī, so the red lac mixed with *kunkuma* came as a stamp on Tulasī-Manjarī’s forehead. She became overjoyed, “Śrīmatī Rādhikā’s feet has come to my head. I’m so lucky, my head is so lucky.”

This is very similar to Śrī Ānanda Gopāla Gosvāmī’s purport, 40 years earlier: *śrī rādhikāra pādapadme śrī kṛṣṇera vakṣaù sthalera paṭavāsa rūpa parāga lāgiyāche. śrī pādapadma sparśa-i śrī kṛṣṇera vakṣa prasveda-yukta. ataeva rādhā pādapadme tad dvārā līpta hoiyāche. tulasī dekhīyā māthā heṭ koriyā hāschen. svāminijī tāhā lakṣya koriyā śrī pādapadma dvārā bhāgyavati tulasīr māthā ṭheliyā dichen. tokhon tāhār uttamāṅge lalāṭe parāga rūpa paṭavāsa lāgiyā tāhāke suśobhita evaṁ sārthaka nāma koriteche –*

“The fragrant pollen from Kṛṣṇa’s chest has stuck to Śrī Rādhikā’s lotus feet, touching whose Śrī Kṛṣṇa’s chest begins to sweat. So the pollen of Rādhā’s lotus feet has stuck to His chest. Seeing this, Tulasī giggles, covering her head. Seeing this, Svāminijī kicks the fortunate Tulasī on the head, beautifying it and making it fulfilled as the supreme limb of her body. “

4] Vilāpa Kusumāñjali verse 12 — On August 1, 1994, Nārāyaṇa Mahārāja is quoting Rūpa Gosvāmī’s Utkalikā Vallari, with even my translation: “Rupa Goswami has described the sound of Śrīmatī Rādhikā’s ankle bells in Utkalikā Vallari (text 27): *dhvasta brahma-marāla-kūjita-bharair urjeśvari-nūpura-kvanair ūrjita vaibhavas*, the jingling sound of Ūrjeśvari’s anklebells defeats the sweetness of the warbling of Lord Brahmā’s swan.....Here she is saying that the sound of Śrīmatī Rādhikā’s anklebells is more beautiful than that of the flute.”

40 years earlier, Ānanda Gopāla Gosvāmī said: *rāsa nṛtye muralīra tāner saṅge saṅge nūpur bājche. vaṁśīgānera madhuratā chāpāiyā nūpurera dhvani śunā jāche. vaṁśī hoite madhura. muralī dhvani samrāt, tāhār mādhyura bārāilo nūpurera dhvani.*

“During the Rāsa dance the anklebells resound along with Kṛṣṇa’s flute. It is heard that the anklebells outsound the sweetness of the flute song. It is sweeter than the flute. The flute sound is like an emperor and the sound of the anklebells increases the sound of the anklebells (exactly the purport of the above verse of Rūpa Gosvāmī).

5] Nārāyaṇa Mahārāja: “When Śrīmatī Rādhikā was dancing to the sound of Kṛṣṇa’s flute one of Her anklebells broke and fell off. Śrīmatī Rādhikā stopped dancing, and when She stopped Kṛṣṇa’s flute stopped, then all the gopīs stopped dancing. At once everything stopped. Śrīmatī Rādhikā saw towards Rati Mañjarī or Tulasī Mañjarī. She ran to get the anklebells, but when she came there to pick them up she saw no anklebells, no Rādhā, no Kṛṣṇa, no Rāsa, nothing.”

40 years earlier Ānanda Gopāla Gosvāmī said: *śrī caraṇa hoite nūpur khosiyā giyeche. svarūpera āveśe nūpur porāite giyā caraṇa pāiteche nā. sphūrtir virāme ābār hāhākāra.*

“An anklebell had fallen off Her feet. In *svarūpāveśa* Śrī Raghunātha Dās Gosvāmī went to put the anklebell back on, but then he could not catch the feet anymore.”

6] Vilāpa Kusumāñjali verse 13 — Nārāyaṇa Mahārāja: Rati Manjarī is saying, “At that time I will tell, ‘Don’t fear. Stay here. I am going to see what it is. Don’t fear I am here.’ She gives confidence to Śrīmatī Rādhikā.”

Śrī Ānanda Gopāla Gosvāmī said 37 years earlier: *tulasi! āmāy niye jā! tui nā hole āmāra gati nāi. svāminīra abhaya dātri kiṅkarī.....tulasi svāminīra āśraya sthala...svāminī bhītā. ‘colo colo bhoy ki?’*

Tulasi! Take Me with you! I have no other shelter but you!” The kiṅkarī bestows fearlessness upon Svāminī and is Her shelter. Svāminī is scared. “Come on, come on, why are You afraid?”

7] Vilāpa Kusumāñjali verse 17 — Nārāyaṇa Mahārāja says: “At that time Kṛṣṇa wanted to decorate Śrīmatī. Lavanga Manjarī, Rati Manjarī and some very near and dear *mañjarīs*, entered the *kuñja* with golden plates on which all the necessary things were, especially *āltā* and cotton. Śrīmatī ordered Kṛṣṇa, “First You give Me *āltā*. You have vanished this thing, so You should decorate it first.” Kṛṣṇa put some cotton on a very lean and thin

stick, or on a the hard part of a peacock feather. Took the color of alta and began to decorate Her feet. Kṛṣṇa is thinking, “O, I’m not so fortunate as the āltā color. How fortunate is that color! It is always on the lotus feet of Śrīmatī Rādhikā, but I cannot be there so I’m so unfortunate. If I always could be on the feet of Śrīmatī, I would be very fortunate. So if My Kṛṣṇa name and Myself are the same, why should I not put My name here on Rādhikā’s feet?” How good feeling is there. “If I put My name here, Kṛṣṇa, Kṛṣṇa, Kṛṣṇa, Kṛṣṇa all around, it will do the action of alta also. My name is there so I will be there, because nāma and nāmī is the same thing.” So He began to put His Kṛṣṇa’, in very effulgent and very beautiful writing.”

Śrī Ānanda Gopāla Gosvāmī said in 1954: *yāvakera bāti o tuli tulasīr hāte. nāgar yābak porān, nayane aśrudhārā. mone korchen - ‘yābakera nyāya saubhāgya āmār nei. śeṣe nām likhitechēn. mone hoitechē - nāmera saubhāgya-o āmāra hoilo nā!*

“The cup with lac and the pencil for painting are in Tulasī’s hands. Kṛṣṇa will put the lac on, with tears in His eyes, thinking: ‘I am not so fortunate as the lac!’ Finally He writes His name there, thinking: ‘Even My name is not so fortunate!’”

8] Then Nārāyaṇa Mahārāja says: Tulasī Mañjarī seeing this says to Kṛṣṇa, “O, give that pen to me. I will do.” At that time Śrīmatī Rādhikā became like angry with Tulasī Mañjarī. She said, “Uh!” and She kicked Tulasī and Her footprint with Kṛṣṇa’s name in jigjag came on the head of Tulasī Manjarī. This kick is *amṛta sudhā*. When Rādhikā kicked Tulasī Mañjarī She looked at her in a smiling intimate mood, “O, you are so..., I give you a kick.” This is a sign of a very loving mood. Tulasī became so much pleased, so joyful.”

There is no ‘head’ mentioned in the śloka, but ‘arm’. Otherwise, Ānanda Gopāla Gosvāmī’s version in 1954 is the same –

*dekhiyā tulasī hāsitechēn. hāsya darśane daṇḍa svarūpa svāminī āmāke yāvak rañjita caraṇa dvārā bāhute lāthi dīben. tokhon āmār bāhu yābak cihnita hoibe. tāhā loiyā garva kore sarvatra vicaraṇa koribo.*

“Seeing this Tulasī laughs. “Seeing me laughing, Svāminī punishes me by kicking me with Her lac-stained foot. Then my arm is marked with lac. Taking this, I proudly wander around everywhere.

9] Vilāpa Kusumāñjali verse 24 — On November 21, 1991, Nārāyaṇa Mahārāja is quoting the story from Bhakti Ratnākara about Raghunātha Dās Gosvāmī getting the leafcup from the Vrajavāsi, same as Ānanda Gopāla Gosvāmī quoted it 37 years earlier. Is this coincidence?

10] Vilāpa Kusumāñjali verse 25 — On December 16, 1991, Nārāyaṇa Mahārāja quotes the story how Tulasi approaches Rādhārāni with a mirror.

Ānanda Gopāla Gosvāmī said 37 years earlier:

*veśa racanāra para eka-khānā darpaṇa dhorā hoilo. rūpe dekhe svāminī vyākula, ye ekṭu dekhe vyākula hoy, ei apūrva śobhā darśane se kirūpa hobe? kotokhon nāgar ke bhog korāibo?*

“After dressing, a mirror is held before Svāminī. When She beholds Her own beauty Svāminī is agitated - If Kṛṣṇa sees even a little of My beauty He is agitated - how will He feel when He beholds this amazing beauty? How long before I can make My lover relish this?”

11] Nārāyaṇa Mahārāja: “This sindūra has friendship with Kṛṣṇa’s black, curly hair”, and “This sindūra mixed in Kṛṣṇa’s hair and They both became overjoyed.”

Ānanda Gopāla Gosvāmī said 37 years earlier:

*ratna śalākāra dvārā ye sindūreṇa rekhā racanā korilām tāhā ki tāhāra alaka śobhita koribe?*

“Will the stripe of sindūra I place in Svāminī’s part beautify His (Kṛṣṇa’s) curly locks?”, and:

*śyāmasundarer curṇakuntala sindūra dvārā lāl hoibe –*

“Śyāmasundara’s curly locks will become red because of this *sindūra*.”

12] Vilāpa Kusumāñjali verse 26 — Nārāyaṇa Mahārāja quotes Utkalikā Vallari’s verse 60, Rūpa Mañjarī thought something and went directly to Gaurī Kuṇḍa. In a kuñja she found Kṛṣṇa doing *vilās* with Candrāvalī, Padmā, Śaibyā and all others. Rūpa Mañjarī is very intelligent, quickly she knew what to do. She went to that *kuñja* and began to weep with tears coming down her cheeks. She said, “Oh Kṛṣṇa, a very big demon in the shape of a bull has come, and this demon is fighting with Your very near and dear, young bull. If You are one second late Your bull will be killed. You love him so much so You should

come and protect him from the demon.” Kṛṣṇa understood everything but not Candrāvalī. She is so simple and she don't know any tricks or crooked ways as Rādhikā's group. Kṛṣṇa said, “Oh, this is a very dangerous situation. If I come late, the demon will kill My young bull. Surely I will come back, if I'm just a little late don't worry. I'm just going to kill that demon.” He said to Rūpa Mañjarī, “You should come with Me and show where the demon is.”

Just as Ānanda Gopāla Gosvāmī did 37 years earlier:

*candrāvalīr kuñja hoite-o śyāmake niye āse. candrāvalīr saṅge ei kuñje bosiyā āchen. candrāvalī saralā - caturā nohen. seikhāne rūpa mañjarī upasthita. bolchen: agharipu! tomāra priya sei balīvarddake kaṁsānucara ākramaṇa koreche! śyāmasundara bolchen: 'priye! yadi phire āsite vilamba hoy, mone kichu koro nā.' rūpa mañjarī sahita rādhāra kuñje āsiyā upasthita.*

“The *kiṅkarīs* bring Śyāma even from Candrāvalī's *kuñja*, where He is sitting with her. Candrāvalī is innocent, not clever. Rūpa Mañjarī says: ‘Agharipu! Kāmsa's hoods are attacking Your beloved bull!’ Śyāmasundara says: “Priye! If I come back late, then don't mind” and goes to Rādhā's *kuñja* with Rūpa Mañjarī.

13] Vilāpa Kusumāñjali verse 27 — In August 1994 Nārāyaṇa Mahārāja was even so gracious to borrow one purport this humble self wrote in 1987 (this was not included in Ananta Das Babaji's Bengali book, which means Narayan Maharaj read my English translation too): “Lalitā took some flowers and made ornaments from them. There are five kinds of ear-rings: *tāḍaṅka*, *kuṇḍala*, *puṣpī*, *karṇikā* and *karṇa-veṣṭana*. These are also called *avatansa*, which means *karṇa bhūṣaṇa*, ear decorations. Lalitā made very beautiful *kuṇḍalas*, and also made some *karṇikas*, *tāḍaṅkas*, and *karṇa-veṣṭana*. *karṇa-veṣṭana* are so large that they cover the entire ear. *tāḍaṅka* is small on the earlobe. *makara kuṇḍala* like fish or *makara*, crocodile. *puṣpī* are made of four kinds of flowers.”

14] Vilāpa Kusumāñjali verse 29 — Nārāyaṇa Mahārāja says in August 1994: “So by shame She thought a thing in a moment and somehow broke the pearl necklace, and all pearls were scattered. She sat down and began to pick them up. Time to time She looked towards Kṛṣṇa. This was only a trick to be able to see Kṛṣṇa. Then Śrīmatī Rādhikā is standing with the pearls scattered everywhere and said: “Oh My necklace has been

broken. What should I do? May I leave this? But it so valuable and very near and dear to Me. So I cannot leave it here.”

40 years earlier, Śrī Ānanda Gopāla Gosvāmī said to the same verse:

*sūrya pūjāra ante gr̥he āsibāra somoy priyatamer mukha-khāni eka bāra dekhībār lālasāy muktamālā chiriyā phelā hoilo. kuḍāibār chole badana darśana korilen. śyāmasundara jokhon goṣṭhe jān, sakalera sāmne vadana pāne tākāite pāren nā. dūra hoite śyāmera protibimba muktāte porle svāminī darśana koren.*

“After Sūrya Pūjā, when Rādhikā goes home, She wants to look at Kṛṣṇa’s face once more so She breaks Her pearl string and looks at His face while collecting the pearls. When Śyāmasundara goes to the meadows She cannot look Him in the face in front of everyone. From a distance She sees Śyāma’s reflection in the pearls.”

Then Nārāyaṇa Mahārāja says: “To whom He gives *mukti*? If Śrīmatī Rādhikā has tighten Her braid, who unties? Kṛṣṇa. Also if She has tighten Her belt, who gives *mukti*? Kṛṣṇa. So Kṛṣṇa gives *mukti* to all the things which She tightens. He also sometimes gives *mukti* to Her bells and everything, so He is Mukunda.”

Śrī Ānanda Gopāla Gosvāmī said 40 years earlier: *rādhāranir kāche yāhāra bandha tāhāder mukti dātā mukunder gaddi* -Mukunda is the liberator of whatever is bound to Rādhāraṇī.” Like Ānanda Gopāla Gosvāmī, Nārāyaṇa Mahārāja quotes the following śloka of Kavi Karṇapura: *śravaso kuvalayam akṣnor añjanam uraso mahendra-maṇi dāma vṛndāvana tarunīnām maṇḍanam akhilaraṁ harir jayati* “*śravaso kuvalayam*, so good earring. “When I will serve Śrīmatī Rādhikā with this? I will be a beautiful earring for Rādhikā. For the eyes I will be *añjana*. *mahendramaṇi*- *dāma*, a necklace of *mahā indranīla maṇi*.”

15] Vilāpa Kusumāñjali verse 30 — Nārāyaṇa Mahārāja says on September 1, 1994: “If She sees anything which is like black or blue, She always remembers Kṛṣṇa. She only wants to use things which is like blue.”

40 years earlier, Śrī Ānanda Gopāla Gosvāmī said:

*kālo jiniṣa-ke svāminī boṛo bhālobāsen. nīlavarṇa mātra-i uddīpaka. cuḍi dekhāno hoiteche, kintu dekhitechen śyāmasundarke.*

”Svāminī likes black things very much. All blue objects remind Her. A bangle was shown to Her, but She sees Śyāmasundara instead.”

Then Nārāyaṇa Mahārāja later says in his purport: “Why he has told Hari here, the beloved of Rādhikā? Because He takes the shame, *vāmya*, *māna*, those who are obstacles in meeting, Kṛṣṇa takes all these things. *haraṇa* means hari, to take away. Kṛṣṇa is so wise that by His *rūpa*, by His virtues, beautiful qualities and *veṇu mādhurya*, He takes all the things which are obstacles for Rādhā to meet Kṛṣṇa, and Śrīmatī Rādhikā at once meets with Kṛṣṇa, giving up *lajjā*, *māna*, *vāmya* and everything else. So He is Hari.”

To the same śloka Ānanda Gopāla Gosvāmī commented 40 years earlier:

*rādhārāṇī hari. nija mādhuryera āsvādana diyā sab virodhī bastu sorāiyā diyechen. lajjā, vāmya ādi sab bādhā dey, hari se sab haran koren.*

“Hari belongs to Rādhārāṇī. Through the relish of His own sweetness He has removed all unfavorable objects. Shame (*lajjā*), opposition (*vāmya*) all create obstacles, Hari removes them.”

Nārāyaṇa Mahārāja continues with a Rādhārāsa Sudhānidhi quote (verse 231) which was also chosen by Ānanda Gopāla Gosvāmī 40 years earlier at the same spot: “When Rādhikā is in *māna*, She makes a strong desire [vow?] that She will not see Kṛṣṇa. Kṛṣṇa will try anything, but She will not see Him, nor speak with Him. But at that time also the eyes of Rādhikā are not under Her control. She has made up Her mind strongly that She will not see, but eyes are going to see.....When Rādhikā has made up in Her mind that She will not speak, or look at Kṛṣṇa, then at once Kṛṣṇa comes and waits for Her and says, ‘You should look at Me only one time. Once You should look and I will go away.’”

Ānanda Gopāla Gosvāmī said: 1. *prathama māna āche - dekhbo nā. catura śīromani emon caturīr kothā bolchen, emon jāygāy dārāiyāchen, dṛṣṭi tāhāte pore. prārthanā korchen - ekbār tākāo!* “Her first *māna* - I will not look at Him anymore. However, supremely clever Kṛṣṇa was so cleverly speaking to Her, standing in such postures that She still glanced at Him. He prayed to Her - look at Me once!” She has a strong desire that She will not go to

Kṛṣṇa, but Her feet are going towards Him. She has made up Her mind that She will never talk to Kṛṣṇa, but Her mind and heart always like to talk to Kṛṣṇa.” Ānanda Gopāla Gosvāmī: 2. *dvitīya sankalpa kothā bolbo nā*. “Second vow - I will not speak to Him.”

16] Then, Nārāyaṇa Mahārāja quotes a text Ānanda Gopāla Gosvāmī spoke to verse 29 of Vilāpa Kusumāñjali 40 years earlier: “Once Purnimā came and told Rādhikā, “I have heard that You are the most chaste lady in whole Vraja, but now so many rumours is going on that You are not a chaste lady, and that You are very much attached to Kṛṣṇa.” Rādhikā answered, “What can I do? I have made up my mind very strongly that I will not see Kṛṣṇa and I will not have any connection with Kṛṣṇa, but when He sees Me, He comes to Me, when I push Him away He comes to Me, when I like to cry to gather persons, He covers My mouth. And when I want to run from there, He blocks My way. What should I do? You should tell Me what you would do if this happened to you?”

Ānanda Gopāla Gosvāmī said:

*paurṇamāsī devī āsiyā bolchen - ‘rādhe! tomāra sādhvī bole suyāśa chilo, kintu śunite pāi tumi śrī kṛṣṇera prati āsakta’. svāminī: sei śyāmātma dhūrta, ye āmāke chāḍite cāy nā. jekhāne jāi, sekhāne bāhu prasārana koriyā āmāra sāmne ese dārāy. karṇoṭpala dvārā tāraṇa koriyā-o chāḍāite pāri nā...emon korle ke sāmāite pāre?*

Paurṇamāsī devī came and said: ‘Rādhe! You were famous as a chaste girl, but now I hear You became attached to Śrī Kṛṣṇa.’ Svāminī: “This black One is shameless, He won’t let me in peace. Wherever I go He comes before Me with outstretched arms. Even if I beat Him with My earlotuses I cannot beat Him off. Who can control Him?”

17] Vilāpa Kusumāñjali verse 31 — Nārāyaṇa Mahārāja says on September 21, 1994: “In the meantime the anklet of one foot came out and went away. Tulasī noticed that the sound of vaṁśī had also become less and Śrīmatī Rādhikā stopped to dance and everything was upset. Tulasī ran towards the anklet, but in the meantime Kṛṣṇa came and took it. He bound it on the feet of Śrīmatī Rādhikā, and again the dancing and all things were done as before. Tulasī Mañjarī remembered this and began to tell to Rādhikā, “O You remember when Rāsa was going on and this happened? Kṛṣṇa took the anklet Himself and He tighten it on Your feet and again You began to dance.”

Ānanda Gopāla Gosvāmī said 40 years earlier:

*haṭhāt nūpura khose geche. dāsī nece nece ese noto hoiyā ṛṭya parāyaṇā caraṇe porāiyā dilen....nūpur khose geche dekhe kokhon-o śyāmasundara bāñśī guñje rekhe caraṇa buke tule niye dui hāte porān.*

“Suddenly an anklebell fell off; the maidservant danced and stooped down to put them back on Her dancing feet. Sometimes also Śyāmasundara, when seeing the anklebell falling off, tucks His flute in His sash, takes Svāminī’s feet to His chest and replaces the bell.”

18] Vilāpa Kusumāñjali verse 33 — like Ānanda Gopāla Gosvāmī, Nārāyaṇa Mahārāja quotes the verse *rāsa līlā jayatyēṣa yayā samyujyate’nisam/ harer vidagdhata bherya rādhā saubhāgya dundubhiū. - kṛṣṇera rāsa cāturya bheri o rādhāra saubhāgya dundubhi rāsotsave bājyāchilo.*

19] Vilāpa Kusumāñjali verse 42 — like Ānanda Gopāla Gosvāmī, Nārāyaṇa Mahārāja (on November 27, 1991) compares Rādhārāṇī’s eyeliner with poison: “It is not *kajjala* but it’s poison.”

Ānanda Gopāla Gosvāmī, 37 years earlier: *kājal noy - garal.* “It is not *kajjala* but it’s poison.”

Nārāyaṇa Mahārāja: “At that time if Kṛṣṇa’s father and mother is present, like when Kṛṣṇa is going to cowherding and He is seeing towards Rādhikā. At first when Kṛṣṇa is going, only Rādhikā is looking at Him from a very high place, but Kṛṣṇa is not looking, but by some means He knew that Rādhikā was there, and He saw towards Her. Then Rādhikā became shy and covered Her face. Kṛṣṇa became at once like faint and His flute, peacock feather and all this fell down. Only by the eyes of corner, partly it was seen. If Śrīmatī Rādhikā had seen fully to Kṛṣṇa, what would happen?”

37 years earlier, Śrī Ānanda Gopāla Gosvāmī said:

*śyāma nāgara goṣṭha hoite phiritechen. svāminī candraśālikāy. sakhi paśya milati vanamāli’. nāgara tākān nāi, tāi pūrṇa drṣṭi svāminī ditechen. bhāvera pūrṇa abhivyakti. bhāva vinimoy nā hole hoy nā. samasta diner viraha jvālā darśana māt্রে nirvāpita hoilo. ei bār śyāmasundara*

*tākāiyāchen. saṅge saṅge lajjā āsiyāche. ghomṭā ṭene jāben. tabu-o ghuriya dārāiyāchen. jāoār āge ekti bār dekhe jābo. nayanera prānte drṣṭi. apāṅga mokṣaṇa. lajjā āche bole cañcala drṣṭi.*

“Śyāma Nāgar returns from cowherding. Svāminī stands on the moontower. sakhi paśya milita vanamāli. Nāgara does not look, so Svāminī casts a full glance, fully revealing Her feelings. Unless there is an exchange of feelings it cannot be accomplished. The scorching of separation during the day is at once wiped out by a single glance. This time Śyāmasundara is looking and at once Svāminī becomes shy. She pulls Her veil over Her face. Still She lingers on. Before She moves on She shows Herself once, casting a sidelong glance, sidelong because of shyness.”

20] Vilāpa Kusumāñjali verse 43 — Nārāyaṇa Mahārāja said in November 1991: “O āltā, you are so much fortunate that Kṛṣṇa takes you from Rādhikā’s feet to His head. May I tell your glory? O Śrīmatī Rādhikā, will You please order me to give this *alta*, that Kṛṣṇa will one day have on His head, to Your feet. And when I will see Kṛṣṇa with this color on His head I will know that He has put Your feet on His head.” This is not an inferiority of Kṛṣṇa. This is the superiority of Kṛṣṇa *prema*.”

Śrī Ānanda Gopāla Gosvāmī said 37 years earlier:

*svāmini! ei ye jābak rāga, tāhār mahimā jāno ki? mone mone hoile-o tāhār saṅge kathā bole ki miṣṭi! vrajarāja nandana māna bhaṅga samaye ye jābak rāga cihnita hoiyā adhikatara śobhā dhārana koren tāhāte apakarṣa hoy nā, utkarṣa-i ār-o bāre. rādhāra anugata kṛṣṇai āmāder upāsyā.*

“Svāmini! Do You know the glory of this lac? How sweet it is to talk with Her within the mind. The beauty of Kṛṣṇa’s head is increased by the lac-marks when He tries to break Your *māna*. That does not reduce His glory, it only increases it. We worship Kṛṣṇa when He submits to Rādhā.”

21] Vilāpa Kusumāñjali 47 — Nārāyaṇa Mahārāja said: Śrīmatī orders them to take the sweets which She has prepared to Mother Yaśodā. “You are very dear to Me, and I think I cannot go to Nanda Bhavan now. I’m confident that if you will go there and give this to Mother Yasoda, and in front of you she in turn gives it to Kṛṣṇa, it will be presented in an even more pleasant way to Kṛṣṇa. And in that manner, through you, I will give these

things to Kṛṣṇa. You are My representative, so if you are present there and while Kṛṣṇa takes the sweets you serve Him by fanning and so many loving activities, I see that I'm doing it Myself. You should go to Yaśodā Ma and tell her, 'Your daughter Rādhikā has sent all these things.'

Ānanda Gopāla Gosvāmī said: *tulasi! tui jā! dekh! tor upore āmāra viśvāsa! āmi to jete pārlām nā! āmār hoye khāoābi! āmi khāoāle ye tṛpti pāi, torā khāoāle-o sei tṛptii pāi'*

Tulasi! You go! Look! I trust in you! I cannot go Myself! Feed Him in My name! I am as much satisfied if you feed Him as if I would feed Him Myself!"

22] Vilāpa Kusumāñjali verse 48 — Nārāyaṇa Mahārāja says: "Then Śrīmatī Rādhikā looked into the eyes of Tulasi Manjarī and searched for Kṛṣṇa there. She saw that Kṛṣṇa was there - how?

Ānanda Gopāla Gosvāmī said 37 years earlier: Rādhā - *'tulasi! tui āmār dike cā! āmi hata-bhāginī, tā'ke dekhite pelām nā. dekhi, tor nayaner madhye se lukiye āche ki nā? tor chokh dekhe bujhilām tui dekhe esechis.*

"Rādhā: 'Tulasi! Look at Me! I am so unfortunate, I could not see Him. Let Me see if He is hidden within your eyes or not? Looking at your eyes I can understand that you have seen Him.'

Nārāyaṇa Mahārāja says: When Tulasi Manjarī returns to Yāvata, Śrīmatī Rādhikā asks her, "O Tulasi Manjarī, were you present when Kṛṣṇa was taking His meal?" Tulasi replies, "I was there, but at a distance because Kṛṣṇa's elders were there, so by shame I could not go close." "Did Kṛṣṇa enjoy it?" "He liked it very much." "But how did you know that He liked it?" "Kṛṣṇa glanced towards me, and with His eyes told me how delicious it was. And I also knew by eyes that Kṛṣṇa had taken it." "Did you receive an opportunity to render any service to Kṛṣṇa? And was His stomach filled?" "Yes, He was fully satisfied." "How do you know?" "I just know." Then Śrīmatī Rādhikā looked into the eyes of Tulasi Manjarī and searched for Kṛṣṇa there. She saw that Kṛṣṇa was there—how? Because Tulasi Manjarī was so cheerful from seeing Kṛṣṇa. Śrīmatī Rādhikā saw Kṛṣṇa in the eyes of Tulasi Manjarī and She became so much pleased. Then Tulasi Manjarī gave

Her the remnants from Kṛṣṇa, saying, "Kṛṣṇa Himself secretly gave these to Dhaniṣṭhā for You."

Ānanda Gopāla Gosvāmī said something very similar:

*āmār chokhe ek bār dekhis.....tulasike kole kāche tene niye bārāmbār jijñāsā koritechen. 'se bhālo kore peṭ bhore kheyechē to? bhālo rānnā korite pāri ni. tui kāche chili to?' sab kothā tanna tanna kore jijñāsā koritechen. dhaniṣṭhā adharāmṛta dilo, enechi.....rādhā tor saṅge kathā vārtā bole nāi? tulasī - gurujaner sāmne ki kore bolbe? tākiyechilo -.....rādhā - 'tulasi! tui āmār dike cā! āmi hata-bhāginī tā'ke dekhte pelām na. dekhi, tor nayaner madhye se lukiye āche ki nā? tor chokh dekhe bujhilām tui dekhe esechis.'*

(Svāminī told Tulasī:) "Look once into My eyes."....drawing her closer, She asks her again and again: "Did He nicely fill up His belly? I could not cook so nicely. You were near Him, huh?" In this way She inquires from Tulasī. Tulasī: "Dhaniṣṭhā has given me Kṛṣṇa's remnants, I have brought it along." Rādhā – "Has He not spoken to you?" Tulasī: "How can He, in front of His superiors? He glanced at Me" Rādhā: "Tulasi! Look at Me! I am so unfortunate, I could not see Him. Let Me see if He is hidden in Your eyes or not. Let Me see, is He not hidden in your eyes? By looking in your eyes I understand you have seen Him."

23] Vilāpa Kusumāñjali 53 — Nārāyaṇa Mahārāja said: "Raghunātha dāsa Gosvāmī is praying, "I'm taking all evils, which are harmful for You and Kṛṣṇa." Lalitā is doing by lamps and all these things as we do, and *anyalas ca*, means and other *sakhīs*, which are singing, by flower and by singing. And some are doing with their braid, like Kṛṣṇa is doing arati, because the color of Kṛṣṇa and the braid are the same."

Ānanda Gopāla Gosvāmī said:

*ālāi bālāi neoā, āpada ādi sab dagdha kora hoiteche.....śeṣe tulasī prāṇa diyā ārati koren. veṇī khuliyā hāte loiyā koler kāche āniyā prāṇa miśāiyā ārati korilen. cul-o kālo, kṛṣṇa-o kālo.*

"All evils are burned and removed....finally Tulasī does *ārati* with her very life airs. Opening her braid she holds it to her chest and performs *ārati* with her very life airs. The hair is black, and Kṛṣṇa is also black."

24] Vilāpa Kusumāñjali 54 — Nārāyaṇa Mahārāja said: Today Śyāmalā has brought a very new beautiful *sakhī*. They have never seen her before. It seems that this *sakhī* is quite new and in very young age.....All were seeing towards her and their eyes were questioning Śyāmalā, 'Who is she? Who is she?' No one talking with their mouth, but their eyes were asking, 'Who is she? Who is she? Who is she?' Śyāmalā knew this fact and told them, especially Śrīmatī Rādhikā, who saw sometimes towards the mouth of Śyāmalā and sometimes towards the new *sakhī*. Śyāmalā said, "She is my very newly friend and she is expert in everything." Rādhikā gave a seat nearer to Her and said, "Sit down." When Śyāmalā came they stood up and now they all sat down at a time. But that young *sakhī* was so shy, always seeing down. Like a new bride. Her eyes were so restless, she was seeking anything. Rādhikā asked, "Do you know some dance and singing? Or playing any instruments?" She replied shameful with a very sweet voice. All were moved, what a sweet voice, and how simply she has told. "Can you sing something?" Not by mouth, but by gesture. Then she began to dance so sweetly, so sweetly that she captured everyone's heart. All were attracted. Rādhikā became so pleased that She could not check Herself...But at once She began to tremble and hair standing. Not only of Rādhikā, but that new *sakhī* also. She at once stepped back. "What is this? Why this thing?..." Rādhikā looked with the corners of Her eyes and She had a doubt. She looked towards Śyāmalā. "What is the matter?" Śyāmalā answered, "Nothing, nothing, nothing. She is my new *sakhī*." At once all caught this new *sakhī*, and Rādhikā took off the veil of her and She saw that she is Śyāma. Then they all began to laugh. This is *narma goṣṭhim*. But only the *sakhīs* can hear and can taste this. No others. This kind of *narma goṣṭhim* was going on."

Another version of Nārāyaṇa Mahārāja on February 3, 1992—

Śrīmatī Rādhikā asked, "Who is this new *sakhī*?"

Śyāma answered, "She is new *sakhī*. She has heard about You that You are so qualified and so *rasika* and so sweet and so beautiful. Having heard about all Your qualities she prayed to me take to her to You for Your *darśana*." Lalitā, Viśākhā and all other *sakhīs*, Śrīmatī, saw that this *sakhī* is so beautiful. Rādhikā asked her, "What is your name?"

She answered, "My name is new *sakhī* (*Navīnā-sakhī*)." She told in such a manner, so sweet, with so taste *rasa* that all *sakhīs* were wondered, and they wanted to have friendship with her.

Śrīmatī asked, “Do you know how to sing? Sweet singing?” The new sakhī answered not in words but with such a good pose that all were moved. “Do you know dance?”

She answered, “Bahut tola. Very little.”

“Do you know arts?”

“Very little.”

“Can you sing?”

Lalitā said, “Yes, she should sing.” She sang in a very beautiful, melodious tune in sattam rāga. āroha and avaroha, coming up and down in very karuna rasa. Śrīmatī Rādhikā said, “Give her a very beautiful *vīṇā*. How she can play on it.” A *vīṇā* was given to her, and she was playing so beautifully. All became very, very much attracted. After singing and she performed such beautiful dance. Smiling face so every sakhī were so attracted. Rādhikā could not stay, She embraced her. But when She embraced, She felt that She is so much moved and every hair is standing up, romañca, and She was about to faint. Rādhikā was wondering why She was feeling like this. She saw towards Lalitā and Viśākhā, they were also astonished. They have some doubt.”

Śrīla Ānanda Gopāla Gosvāmī said: *ekṭi sakhī saha syamala elen. Śrī Rādhā - ‘sakhī! eso eso! tomār saṅge e ke? śyāmalā - āmār ek navīnā sakhī. tomār saṅge paricay nei. tomār saṅge ihār khub milite icchā. navīnā-ke dekhīyā svāminī mugdhā. vismita nayane dekhitechēn. bolchen - ‘āhā ki sundari! śyāmalār yokhon sakhī, tokhon āmār-o sakhī! svāminī bolchen - tomār ki nām? kothāy bāri? navīnā sakhī bolchen - ‘āmi navīnā. śyāmalār saṅge bahu dina paricaya. tomāke dekhite tāhār saṅge esechi. svāminī bolchen - ‘gāite jāno? bājāte jāno? nācite jāno? navīnā bolchen - ekṭu ekṭu jāni. svāminī - ‘tomār mukha-khāni boro miṣṭi! eso! kāche eso! ei bolīyā kāche niye bosāilen. bolitechēn - ‘āhā! tomār mukhe ki miṣṭi hāsi! kothāy yeno dekhechi mone hoy. tokhon navīnā sakhī emon madhura gān evaṅ nṛtya korīlen sakhīra murcchitā. ki nayanera bhaṅgi! ki korer bhaṅgi! svāminī bolihārī ditechen. uṭhīyā giyā gādhā āliṅgaṇa ditechen. bolitechēn: o! e sakhī kāro? cinibār kṣamatā nāi. tān diye orānā khuliyā phelilen. e ye śyāma! śyāmale? tumi emon duṣṭu! ei prakāra khub hāsa parihāsa colilo. sakhīder madhye hāsir virāma nāi. pore śyāma grhe coliyā gelen, tulasī śayya nirmāna korite gelen.*

“Śyāmalā came with a sakhī. Śrī Rādhā said: *sakhī*, come, come! Who is there with you?” Śyāmalā replied: “I have a sakhī here named Navīnā, You don’t know her yet. She was very eager to meet You.” Svāminī is enchanted to see Navīnā. She looks at her in astonishment and says: “āhā, how beautiful you are! If you are Śyāmalā’s sakhī you’re also My sakhī! What’s your name? Where do you live?” Navīnā replies: “I am Navīnā, I’ve

known Śyāmalā for long; I came here with her to see You.” Svāminī says: “Do you know how to sing, dance and play musical instruments?” Navīnā: “A little.” Svāminī: “Your face is so sweet! Come, come closer!” Saying this, Svāminī seats her closer. “Aha! What a sweet smile you have on your face! It’s just as if I’ve seen you before!” Then Navīnā began to dance and sing so sweetly. The *sakhīs* fainted. How fabulous the movements of her eyes and hands! Svāminī applauds her, gets up and tightly embraces her, saying: “O! Whose *sakhī* is this? I cannot recognise her.” Saying this, she pulls off her veil. “O! This is Śyāma! Śyāmale? You are so naughty!” In this way there is so much joking and laughter with the *sakhīs*. Then, when Śyāma went home, Tulasī makes the bed.”

Nārāyaṇa Mahārāja continues: “*svapna* means dream. Why he has used the word dream? The *sakhī* took Śrīmatī Rādhikā to the bed, which was made of petals.....Rādhikā laid down on the bed. She was alone and the *sakhī* was very gently massaging Her. Seeing the signs on Śrīmatī Rādhikā’s body they remembered the pastimes. Śrīmatī Rādhikā has no sleep. When there is no deep sleep, dreams comes. Rādhikā was seeing that Śyāma had come in the dream, but it was as if it was real.”

Śrī Ānanda Gopāla Gosvāmī said: *keli talpa kuñje hoy, ekhāne keno? tandrāy svāminī dekhitechēn - śyāma esechēn. svāpnika bhoga. svapanena na tu nidrayā. svapnāveśe līlār bhoge ki apūrva śayana bhaṅgī.*

“The *keli-talpa* (play-bed) is in the *kuñja* - why is it described here (in Svāminī’s house?) When Svāminī sleeps She sees - Syama has come. She enjoys with Him in a dream. (Sanskrit) Dreaming, not sleeping. How wonderful are Her movements as She enjoys pastimes (with Kṛṣṇa) in Her dream!”

## ON THE ORIGIN OF THE NOTES BY ŚRĪLA ĀNANDA GOPĀLA GOSVĀMĪ

The famous author/publisher Śyāma dāsa from Vṛndāvana recalls (in his introduction to his Hindi-edition of Vilāpa Kusumāñjali, quoted with permission of Harinama Press): “In 1954, in Vṛndāvana’s Śrī-Śrī Rādhā-Dāmodara Mandira, I was so fortunate to hear matchless pathas (lectures) on Śrī Vilāpa Kusumāñjali from the mouth of Advaita Prabhupāda Vamśāvataṁsa ācārya Pravara Pūjyapāda Śrī Ānanda Gopāla Prabhuji. Many learned ācāryas and Gosvāmīs, not only of the Gauḍīya Sampradāya, but also of the Śrī Nimbarka and Śrī Rādhā Ballabha sampradāyas came there. Everyone was astonished to hear the sweet and essential explanations of each and every śloka that emanated from Śrī Ācāryapāda’s mouth. They had a smoke-screen of different ideas about the superiority of madhura rasa on the canvas of their hearts, which they had accrued from different descriptions they had heard, but now this smoke screen became faint. They loudly had to confess that the most brilliant stream of madhura rasa emanates from the Gauḍīya Gosvāmīs. Where the rasa-stream of other lectures stopped is where Śrī Ānanda Gopāla Gosvāmī started, because it was self-manifest that the upāsana (mode of worship) of rādhā-dāsyā is greater than sakhī bhāva and stands above all. In each śloka Śrī Ācāryapāda led them through the course of the aṣṭakālīka līlā and solved all the problems and questions that the mañjarī bhāva sādhakas had in their sādhana by drawing live pictures of mañjarī bhāva for them. Thus he blessed them forever by depicting to them the sequence of devotional services and the places where direct devotional service in Priyā-Priyatama’s nikuñja-pastimes are rendered. The śrutidhara (person who can remember and recite a text after a single hearing) Śrī Nivāraṇa Bābu made elaborate notes of these lectures, which were later shown to and approved by Śrīla Ānanda Gopāla Gosvāmī.

The late Kṛṣṇa dāsa Madrasi Bābā of Rādhākuṇḍa was for long the sole proprietor of the incomparably valuable treasure of these elaborate notes. Śrī Nivāraṇa Bābu, who was himself a disciple of Śrī Ānanda Gopāla Prabhu, spoke this sacred text to a Bengali Gosvāmī, who wrote them down in Bengali script. Around the early 1970’s Śrī Ananta dāsa Paṇḍitī had begun to give pāṭha (devotional lectures) in Rādhākuṇḍa’s Govindaji Mandir, and the Vaiṣṇavas wanted to hear Vilāpa Kusumāñjali from him.

Kṛṣṇa dāsa Madrasi Bābā told Paṇḍitī that a Gosvāmī in Vṛndāvana had the notes of Ānanda Gopāla Gosvāmī’s lectures on Vilāpa Kusumāñjali. A śrutidhara (Nivāraṇa Bābu)

had noted it down, but he passed away and now it was in the hands of the Gosvāmī. Paṇḍitjī went to Vṛndāvana and told the Gosvāmī that he was serving the Vaiṣṇavas at Rādhākuṇḍa (with pāṭha) and hence he wanted to have the notes. Gosvāmījī declined, afraid it would be broadcast, but since he came from Rādhākuṇḍa and was a Vaiṣṇava he could look at it and read it. Paṇḍitjī said: “I don’t have the memory of the *ṛṣi yuga* (previous age when all could be learned from a single hearing or reading)”, so he read it but could not remember all of it. When he returned to Rādhākuṇḍa Kṛṣṇa dāsa Madrasi Bābā asked him what happened and Paṇḍitjī said: “He will not give it.” Kṛṣṇa dāsa Bābā laughed and said: “You see, it is with me—if you like I can read it to you, but it is written in Malayalam script.”

Now one day the Gosvāmī in Vṛndāvana had left the notebook outside, and by chance a monkey took it along and dropped it at the place where Kṛṣṇa dās Bābā’s brother Haridās resided. Although Haridās was from Kerala, he could read Bengali. Gosvāmījī searched everywhere and finally heard that the monkey had dropped it at Haridās’ place, so he came to Haridāsji and said: “Look, return the notebook to me. It is very dear to me, I don’t give it to anyone.” Haridāsji replied: “Look, if you consider it properly this notebook is now mine. I did not steal it—Why after all did the monkey bring the notebook to me? Consider it duly, the notebook is now mine.” There was nothing Gosāijī could do. But Haridāsji agreed to return the notebook to him after copying it. Gosāijī objected: “Why should you copy it? It will be broadcast all over the place.” Haridās replied: “No problem. I will copy it in Malayalam (that Bengali Vaiṣṇavas cannot read).” Gosāijī said: “That is good. If you copy it in Malayalam I will let you copy it, not if you copy it in Bengali.” So he let Kṛṣṇa dās and Haridās copy it out in Malayalam script. The script is Malayalam, but the language is Bengali, so there was no problem for Paṇḍitjī to understand it when Kṛṣṇa dās Bābā read it to him. Paṇḍitjī used to give *pāṭha* at that time in Govindajī Mandira from 2.30 to 3.30 p.m. Then he would take a little rest and at 4 he would come to Kṛṣṇa dās Bābā and write down what he dictated. The final page was torn out by the monkey and was somehow rewritten. Kṛṣṇa dās Madrasi Bābā himself said of it (in a letter of May 18, 1997): “Our Mahant (Ananta dās Bābājī) Mahārāja heard these notes at Śrī Vṛndāvana, but could not get them, so with a broken heart he returned here (to Śrī Rādhākuṇḍa), where this humble self informed him that the same notes are here. When they were given to him there was a complete change in his hari kathā. Then he wrote commentaries first on Śrī Rādhā Rasa Sudhānidhi and then on Śrī Vilāpa Kusumāñjali, Śrī Stavāvali and Stavamālā.”