BHAGAVAT
We have found that Paramātman with His divine personality satisfies our devotional aspirations more than the personality of Isvara conceived by the Advaitins and the Pātañjalis. But, our devotional aspirations find their highest fulfilment in the realisation of divine blissful personality of Bhagavat who stands highest in the graded aspects of the Ultimate Reality of Advaya-jñāna or non-dual consciousness. The three names Brahman, Paramātman and Bhagavat refer to the same Reality in Its three aspects, viz., the aspect of the indeterminate existence (1) (nirvikalpaka-sattā) in which no powers and attributes are manifested, the aspect in which there is partial manifestation of some of the powers and attributes, and the aspect in which there is the complete manifestation of all the innumerable attributes which qualify the Absolute Reality as the Supreme Personality.

The undifferentiated aspect of Brahman is the object of indeterminate or non-relational experience (nirvikalpaka-pratyakṣa) of the jñānins. It may be pointed out in this connection that indeterminate or non-relational perception as held by Narāyikas, is imperceptible (atindriya) in which the substantive (dharmin) and its adjectives (dharma) are apprehended without any relation to one another, as bare something (vastumātra). So also Brahman whose attributes are unmanifested and undifferentiated, is perceived as nirviśeṣa (Brahman) in the indeterminate experience of the jñānins. And just as the qualified object related with its attributes is perceived through determinate perception (savikalpaka-pratyakṣa), so also the Absolute Reality qualified by some of Its

(1) "Nirvikalpakatayā sākṣaśātkṛteḥ prāthāmakatvāt Brahmanasca Bhagavata eva nirvikalpasattā-rūpatvāt/"

Bhagavat-sandarbhā - Page 18.
attributes as Paramātman is perceived in the determinate experience of the Yogins who realise Him as the world-soul who indwells and controls everything. But, even Paramātman manifests only a part of the innumerable supreme attributes of the Absolute.

The complete realisation of the Absolute as the embodiment of all supreme divine qualities and perfection, is possible only when the Absolute is realised subsequently as Bhagavat (2) through the path of devotion. When the devotee attains fulfilment of his spiritual devotion, the Absolute as Bhagavat reveals Himself to the devotee in all His fullness and plenitude of His being and attributes.

Thus, the same Reality reveals Itself as blank (attribute-less) essence of existence, consciousness, and bliss to jñānins, as the immanent world-spirit with some attributes of creation, sustenance, etc. to the Yogins, and as the supreme personality endowed with all divine attributes and perfection to the devotees.

This also indicates that the yogamārga is superior to the jñāna-mārga, since, It reveals to some extent the qualified determinate nature of the Absolute, and the bhaktimārga is the highest of all, revealing completely the Absolute as a supreme divine personality qualified by all supreme divine attributes.

In order to establish the supremacy of Bhagavat, Śrī Jīva refers to some Viṣṇu-purāṇa verses (3) to point out the etymologi-

(2) Vicitrarūpādivikalpaviṣṭasya Bhagavatastān
sāksātkṛṣṭadananantarajātāt/ Bhagavat-sandarbha Page 18.

(3) Viṣṇu-Purāṇa - 6. 5. 73-75.
The meaning of the term भगवत which may be analysed into भा, गा, वा and the suffix वातुप (5A). According to Viṣṇu-Purāṇa the part भा means भार्तर and भार्तर, the former meaning the sustainer and nourisher, and the latter meaning protector, and sustainer of His devotees. The part गा means नेता or the leader, and 'गमयत्र' i.e. one who makes others to achieve (something), and 'ग्रामध्य' or the devotees who achieve divine love as a result of their devotion, and one who leads His devotees to His own divine realm, and one who makes the divine qualities manifest in His devotees.

Again, 'भा' and 'गा' combined as 'भागा' means the six supreme characteristics as total control (समग्र-अइस्वर्य), total power (विर्य), supreme glory (यासिप), absolute prosperity (स्त्र), perfect knowledge or omniscience (ज्ञान), and complete detachment (वायराज्या) all of which distinguish 'भगवत' from all others.

Again, the part 'वा' in भगवत means that He resides in every creature and is Himself the residence of all creatures as their Supreme Soul. Now, the suffix वातुप which is transformed as 'वात', according to grammatical rules, again loses the letter 'वा' for the sake of poetic metre. Śrī Jīva also remarks that the suffix वातुप in the word 'भगवत' indicates eternal relation (नित्य-योग). Thus, these supreme divine attributes are eternally related with 'भगवत'.

Explaining a verse from the भगवत, Śrī Jīva asserts that He who causes the creation, etc. of the world, and is yet beyond...
causation, and He, who, though existing in the states of waking, 
dream and sleep, is beyond them, is Bhagavat who is designated as 
Nārāyaṇa also. Though the Lord is not the cause and is completely 
detached from all creations, etc. by the virtue of the luxurient 
activity of His svarūpa-ākāra or intrinsic power, yet He is the 
cause of creation, sustenance, etc. through the person called 
Paramātman who is the partial manifestation, and is the propeller 
of all souls and nature (5).

Quoting a verse from Viṣṇu-Purāṇa (6) to describe the Lord, 
Śrī Jīva points out that the negative terms 'arūpa', pāṇipāda- 
śamyuta' are used to indicate the absence of any material form or 
physical limbs in the Absolute spiritual Reality (7). This does not 
mean that the Absolute has no form whatsoever, not even aprākṛta or 
spiritual form. The all powerful complete Reality verily possesses 
an aprākṛta or spiritual form with spiritual limbs. Śrī Jīva, of 
course, remarks in the interpretation of the word 'pāṇipāda- 
śamyutam' that the word 'asamyutam' obviously negates the relation 
of saṃyoga (of the limbs), and not the relation of 'saṃvāya'. Thus, 
there is saṃvāya or inherence of the spiritual limbs.

It should be noted here that the term 'saṃvāya', though taken

(5) Svayamahetūḥ svarūpaākāryakāvīlāsamayatvena tato-
dāśinamapī prakṛti-jīvapravartakāvastha-paramātmā-
para-paryāya - svāmasalakṣaṇa - purusadvara Yāsasya 
sargasthityādiheturbhavati tad Bhagavadrūpaṃ vidāthi/
Bhagavat-sandarbha — Page 12.

(6) Viṣṇu-Purāṇa — 6. 5. 66.

(7) Arūpamityādikam prakṛtarūpādi-nīśedhaniṣṭham/
Bhagavat-sandarbha — Page 5.
from the Naiyāyikas, has been used by Śrī Jīva in somewhat different sense than that of the Naiyāyikas. According, to the Naiyāyikas, the relation of samavaya or inherence occurs between two different things inseparably connected – as between attributes (guna) and their substantives (dravyas), or between the whole (avayāvā) and its parts (avayāvā). Therefore, there cannot be any relation of samavaya when the correlatives are not different as the Lord and His Svarūpa-sakti or śuddha-sattva are. Thus there can be no samavaya between the divine form of the Lord and His spiritual limbs.

So, it is evident, that Śrī Jīva used the term 'samavaya' loosely to mean a kind of 'tādātmya' which implies 'bhedā-sahihṣṇu-abheda' or identity-cum-difference. The complete and perfect form of the Absolute is Viśīṣṭarūpa i.e. substantive Reality qualified by innumerable immaterial attributes and form. It follows from this that the various perfections (aiśvarya) of Bhagavat already stated are all free from gross materiality born of the three guṇas—sattva, rajas, and tāmas. In fact, everything pertaining to the Lord, and His perfection including the realm He inhabits and the various Parikaras, or attendents by whom He is surrounded, and with whom He eternally sports in His eternal realm, are all made of śuddha-sattva i.e. sattva unmixed with rajas and tāmas (8). In other words, Lord as Bhagavat and as the object of worship by His devotees, is guṇātīta i.e. beyond the realm of matter consisting of sattva, rajas and tāmas. Thus, it is evident that śuddha-sattva which is the

(8) Yatra vaikunṭhe rajastamaśca na pravartate/ tayormiśram 
sahacaram jaḍam yat satvam na tadapi/ Kintu anyadeva/

Bhagavat-sandarbha - Page 22.
constituent of all divine forms is something different from prākṛta sattva which is material.

A categorical distinction is to be noted here between 'śuddha- and prākṛta sattva'. Suddha-sattva has been described as sattva unmixed with rajas and tamas; so it is altogether different from the prākṛta sattva which remains by nature mixed with rajas and tamas. This prākṛta sattva is the modification of Lord's māya-śakti, and is a material cause of the universe.

Śuddha-sattva, however, is the modification of the Lord's svarūpa-śakti or Cit-śakti (9) i.e. that intrinsic power by which the Lord as sat-cit-ānanda-svarūpa is not only the master of the māya-śakti but also remains ever detached from and unaffected by the activities and products of māya-śakti.

Hence we have to consider the Lord in His eternal transcendent character containing śuddha-sattva, whereby He manifests His spiritual figure consisting of pure bliss, and His eternal attendants with whom He associates in eternal sports in the eternal spiritual realm. All these are totally unlike what is material and temporal. In this eternal realm which lies beyond all that is prākṛta or material and which is separated from the material universe by the river virajā, there is gradation of spiritual realms with more and more manifestation of the attributes that constitute His essence as the supreme spirit. (10).

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(9) Tassā yāḥ māyātāḥ param- bhagavat-svarūpa-śaktistasyā
vṛttitvena cidrūpam śuddha-sattvākhyāṃ sattvam/
Bhagavat-sandarbha - Page 23.

(10) Quotation from Padma-Purāṇa, uttarakhaṇḍa.
Ibid - Page 23.
We have, in the first place, Vaikuntha in which we have manifestation of the Lord with His power, glory and splendour, in which some distance that separates the Lord from the worshippers is specially prominent.

In Vrindavana, however, we have the highest manifestation of the Lord in which all sense of distance between the Lord and His worshippers disappear in the sweetness of reciprocal love and intimacy.

And this Vrindavana together with Dwarka and Mathura is the Sriksna-loka or Gokula which is the highest of all divine realms being the place of the Lord's sportive activities. Sri Jiva also remarks in His Sriksna-sandarbha that this Vrindavana or Gokula which is situated above all other divine realms, is what is famous as Goloka (11).

We have an elaborate description of 'Gokula' in the Brahma-samhita which is considered to be of great authority by the Vaishnava sects. Sri Jiva Gosvamin wrote an elaborate commentary on it.

The second shloka of the fifth chapter describes the immaterial realm of Gokula which is Lord Krsna's eternal abode. It is described there as being of the shape of a lotus of a thousand petals, the pericarp whereof is described as an amsa or part of Anantadeva.

(11) Dwarka - Mathura - Gokulatmakah Sriksnapalokah
svayam-bhagavato viharapadatvena bhavati sarvoparitii siddham/ Ate eva Vrindavanam Gokulameva sarvopari virajaamshham Golatvena prasiddham/
Sriksna-sandarbha - Page 277.
Here Lord Kṛṣṇa sports eternally with His divine associates i.e. with Nanda, Yaśodā, cowboys, and milk-maids.

We have already shown that while in Vaikuṇṭha, the manifestation of Lord as the God of worship is that of His splendour, glory and perfection, in Gokula (Vrindāvana) the majesty (aiśvarya) that separates the worshipped and the worshipper gives way altogether to the sweet relation of the nearest and dearest fellowship.

So, the transcendence and distance that characterise the God of Vaikuṇṭha vanish altogether in Vrindāvana, where the Lord appears as a cow-boy co-equal with the milk-maids and other cow-boys, and is the centre of their love and affection. In this manifestation of the Lord in Vrindāvana, the blissful glory of the Lord is considered to have reached its climax in His association with the Brajagopās and specially with Śrī Rādhā (embodiment of His hlādinī). Since, the mādhurya aspect or the aspect of grace and sweet love are supremely manifest in this aspect and the aspect of aiśvarya found in vaikuṇṭha is in abeyance altogether.

We have already mentioned about the form or figure of the Lord. This graceful limited figure (vigraha) of the Lord is constituted of the same Cit and Ānanda - consciousness and bliss which is the intrinsic nature of the Lord. It is Ānanda or transcendent illimitable joy which is the central aspect of His three-fold being as Sat, Cit and Ānanda.

It is this Ānanda in condensed or solidified state (12), as

(12) Bhagavat-sandarbha - Page 60.
it were, that constitutes the immaterial figure of the Lord (13),
and also constitutes its incomparable sweetness and attractiveness.
It may be further noted that Śrī Jīva has laid great emphasis
on this form of the Lord which is described as sāndrānanda-
vīśeṣātmā - the condensed state of an excellent transcendent
bliss, for which Śrī Jīva adduces as testimony some Upaniṣadic
texts like ānandaghana, vijñānaghana, etc. Again, since this
figure of the Lord is aprākṛta or immaterial, and since it is
constituted of Sat, Cit, Ānanda which is non-dual Brahman, there-
fore, His divine figure is all-pervading (14) or omnipresent in
spite of being limited with His graceful limbs.

In the material world, of course, nothing which is limited
in space can be all-pervading. But, this logic does not hold good
in case of the aprākṛta or spiritual reality. The divine figure
of the Lord, being aprākṛta is omnipresent by the virtue of His
supralogical svarūpa-s'akti in spite of being limited (madhyam-
matvepi) (15).

(13) Nityasukhabodhalakṣana ya tanustatsvarūpe'nante... /\;
ś cit pūrṇanandastatsvarūpameva sat vibhūṣanāyu-
dhairbhāti./

(14) Yena punaranena śrīvigraharūpena avasīgyate
tadadvayam Brahmatve yathā/ ... Tataścāsyā
Brahmatve siddhe vyāpakatvamapi siddhāti/

(15) Vastutastu durvitarkasvarūpas'akti madhyamavēpi
Vyāpakāsitī bhāvah/

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It has already been hinted that the most exalted divine figure of Bhagavat is the two-handed figure of Śrīkṛṣṇa with a flute in His hand (16). Śrī Jīva with all other Gauḍīya vaisnavas has laid special emphasis on the point that Śrīkṛṣṇa in human form is the supreme God-head with the most exalted attributes of grace, beauty and sweetness. He has substantiated this view with the authority of scriptural texts from the Bhāgavata, Gītā and Upaniṣads. The reason behind this assertion is that, according to Him and other Gauḍīyas the mādhurya (aspect) of Bhagavat is superior to any kind of aśvārya. This mādhurya aspect associated with pure love (where there is no sense of fear and distance) can have its full play only in the human form of the Lord as found in Vrindāvana.

This human form as Śrīkṛṣṇa is His own real form, as is stated in the Gītā-verse "svakāṁ rūpam darśam āmāsa bhūyāh" which shows that the Lord, when He assumed again His human form (Śrīkṛṣṇa), it was His 'own' form. It follows that the "Viśvarūpa" i.e. the form containing the whole universe - which is considered by some to be the most exalted form of the Lord, is not His own real form. Śrī Jīva quotes from the Padma-Purāṇa and Bhāgavata to confirm that Śrīkṛṣṇa is Paramātma in human form (17). But, though the divine figure of Śrīkṛṣṇa is the most exalted, to have a


(17) 'Narākṛti param Brahmaḥ' - Padma-Purāṇa quoted in Śrīkṛṣṇasandarbha - Page 166.
complete grasp of Śrīkrṣṇa we must realise His complete form (18) which is again constituted of four Vyūhas or similar manifestations with similar powers (samavīryam).

The four Vyūhas or similar manifestations of Śrīkrṣṇa are enumerated as Vāsudeva, Saṁkarṣaṇa (Balarama), Pradyumna, and Aniruddha of whom - the last three were (historically) a brother, a son, and a grandson of Śrīkrṣṇa respectively. Vāsudeva is identified with Śrīkrṣṇa Himself. But these factual aspects of Balarama, etc. cannot be similar manifestations of the Lord in His divine aspect which is designated as Mahāvāsudeva. Therefore, it is the Mahāsaṁkarṣaṇa or the divine aspect of Balarama which is the Vyūha being a similar manifestation of Mahāvāsudeva-Śrīkrṣṇa.

Similarly, Pradyumna - the son of Śrīkrṣṇa by Rukminī can never be a similar manifestation of Mahāvāsudeva. It is Mahā-pradyumna or the divine aspect of Pradyumna which is a similar manifestation of Mahāvāsudeva. Again, Aniruddha - a son of Pradyumna and a grandson of Śrīkrṣṇa cannot be a similar manifestation: it is Mahā-aniruddha or the divine aspect of Aniruddha which is the Vyūha or similar manifestation of the Lord. Thus, these four Vyūhas as Mahāvāsudeva, Mahāsaṁkarṣaṇa, Mahāpradyumna, and Mahā-aniruddha constitute the complete supremely exalted figure of the Lord Śrīkrṣṇa who is to be worshipped and realised by the devotees as the Ultimate Reality.

(18) Tadetat tasya caturvyūhātmakasyaiva purṇatvam Vyākhyātamy
Śrīkrṣṇa-sandarbha. Page 204 (Prangopal Goswami)
Since the aspect of Bhagavat has been established to be the best manifestation of the Ultimate Reality, and since Śrīkṛṣṇa with His human form in Vrindāvana has been proved to be the best manifestation of the aspect of Bhagavat, we have to discuss some other points about Śrīkṛṣṇa besides His vyuhas or similar manifestations.

It has been already stated that the descent of Śrīkṛṣṇa in Vrindāvana was mainly for the sake of līlā or sport with His parikaras or associates. Therefore, we must have some idea about His sports which are broadly divided as aprakaṭa and prakaṭa - the manifest, and the unmanifest sports.

The unmanifest sports or aprakaṭa līlā which are eternally taking place in Mathura, Dwārakā and Vrindāvana, are visualised by the divine beings and not by the ordinary mortals (19).

Descriptions of Mathura in the Gopalatapani, and of Vrindāvana in Brahma-samhitā, which differ to some extent from that of prakaṭa līlā, are the illustrations of aprakaṭa līlā. In this aprakaṭa līlā there is no association or touch of ordinary mortals and natural (prākṛta) substances. This līlā or sport knows no beginning or end due to time, but the succession of His sports like those of childhood, adolescence, etc. occurs by the will of the Lord and not by the force of time. This aprakaṭa līlā is again two-fold - mantropūsanāmaya and svārasikī. The first kind is in the case where His sports are described in some

(19) Prāpancikalokaprakatatvāt - Śrīkṛṣṇa-sandarbha Page 422.
fixed place for the sake of meditation as described in mantras (20).

But the unrevealed sports which occupy different extended region and time, and assume different manifestations at His sweet will are called svārasiṇī aprakaṭa līlā (21).

Prakaṭa līlā or the manifest sports are those which were perceived even by ordinary fortunate mortals, and portions of which like Vrindāvana and Yamunā, etc. are perceived by ordinary fortunate mortals even today. The events, sports, and the places described in the Bhāgavata are His Prakaṭa Līlā.

It should also be understood that this prakaṭa līlā went on and is still going on without any contradiction with aprakata līlā, and there is eternal prakāśa or manifestation of prakaṭa līlā even up to this day which is perceived by some fortunate spiritual persons. The divine realms of Mathura, Dwākā and Vrindāvana which were and are His eternal realms for His aprakaṭa or prakaṭa līlā are designated as His ādhāra-sakti, and are also considered as His own viṅkuti or glory. It is needless to say that among these three dhāmas Vrindāvana is the best. Śrī Jīva remarks in this context that the manifestation or prakāśa of Vrindāvana as the seat of the unmanifest sports is called Goloka (22). It should also be understood that all the three

(20) Tat-tadekatara-sthānādiniyatasthitikā tat-tanmantra-dhyānamayī / Śrī Kṛṣṇa-sandarbha - Page - 423.
(22) Śrī-vrindāvanasya aprakata-līlānugata-prakāśa eva Golokah / Ibid - Page 466.
dhamans of His sports are aprakṛta or beyond nature, and even when the Lord (Śrīkrṣṇa) went to other places at the time of His prakṛta līlā, He created an aprakṛta atmosphere wherever he went. The most important point with regard to the most exalted manifestation of divinity in Śrīkrṣṇa, is His eternal association with Śrī Rādhā who is the essence of His hladinī ākṣti or the power of bliss. Since svarūpa-ākṣti is the best of His powers, and the hladinī (the blissful aspect of His svarūpa-ākṣti) is the best aspect of His svarūpa-ākṣti, the Lord Śrīkrṣṇa in eternal embrace with Śrī Rādhā in Vṛndāvana is the most wonderful and the most exalted manifestation of the blissful Lord Śrīkrṣṇa (23).

The most significant point which we should realise about Bhagavat is His nature of being 'rasa' or relished bliss. The Upaniṣads speak of Brahman as rasa. In the taittirīya-Upaniṣad - "verily, He is rasa", "attaining this rasa one becomes blissful"; "It is He who makes others blissful", - these texts refer to Brahman or the supreme Reality as rasa which generally means ānanda or bliss. But specifically the word 'rasa' means āsvādyamāna ānanda or the joy that is being relished. Indeed, the nature of rasa is relished bliss. It is in this specific sense that Śrī Jīva and other Gaṇḍīyas have used the word 'rasa'. According to them Śrīkrṣṇa - the highest Reality or Bhagavat is 'rasa' per excellende. He is atoneś the āśraya and viśaya -

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(23) Atah sarvātēpi śāndrānanda-camatkārakarasya Śrīkrṣṇa-prakṛśe Śrī-Vṛndāvene'pi paramādūtaprakāsah Śrī-Rādhayā yugalitastu Śrīkrṣṇa iti Śrīkrṣṇa-sandarbhā - Page 577.
the subject and the object of all relish or rasa.

In His 'Prītisandarbha' Śrī Jīva asserts that prīti which is the ultimate purpose or proyojana, and which is a modification of the hlādinī-śakti of the Lord, is to be regarded as a sthāyībhāva or permanent sentiment like the mundane sentiment of rati or love. Just like 'rati', prīti can also attain the state of 'rasa' or relish being nourished by vibhāva, anubhāva and Vyabhicāribhāva i.e. by the support of the characters (ālamvāna), environments exciting the sentiment (uddipana), actions, gestures and postures (anubhāva), and by the passing side sentiments (vyabhicāribhāva). Thus, Bhagavat-prīti when transformed into rasa is prītimayarasa, or bhaktirasa as it is generally called.

Though certain authors of alamkāra or poetics (like Viśvanātha and others) have not admitted bhakti as rasa, and Viśvanātha has refuted bhakti as rasa, this refutation should be understood with regard to bhakti towards other Gods (24) like Indra, etc., and not with regard to bhakti towards God-head. Thus, there can be no objection to the view that bhakti can attain the status of Bhagavat-prīti or bhaktirasa.

Rather, Śrī Jīva remarks in accordance with the Bhāgavata, and his renowned predecessors like Vyopadeva, the author of Muktāphala, and others, that bhaktirasa is rasa in a truer sense. Since the object of prīti ūṣṇa is the blissful Lord Himself, and

(24) Yat tu prākṛtasikai rasasāmagrī-virahāt bhaktau rasstvam nāṣṭam, tat khalu prākṛta - devādiviśayameva sambhavet/

Prītisandarbha - Page 64. (Śrīmat Purīdas)
since prīti is also supremely blissful (25), with all its accessories like vibhāva, etc. the bhaktirasa evolving out of such prīti must contain that supermundane (lokottara) wonder (camatkāra) and bliss which constitute the soul of rasa.

Śrī Jīva applies, one by one, all the criteria and cannons of the manifestation of rasa as are determined in the Rasa-Śāstras with regard to prākṛta-rasa. At first he shows that the definition of sthāyibhāva applies completely to Bhagavat - prīti, and all other conditions of 'rasotpatti' apply equally to prītibhāva in order to transform it into prītirasa or bhaktirasa.

The conditions for the transformation of a sthāyibhāva or permanent emotion into 'rasa' or relish are fitness of the emotion (svarūpa-yogyata), capability of the helping accessories (parikara-yogyatā), and fitness of the person (purusa-yogyatā) enjoying the relish. In case of mundane emotions (laukikabhāva) its fitness is due to its permanence (sthāyitva), whereas in case of Bhagavat-prīti which has been established to be more blissful than any other bliss, its fitness as a sthāyibhāva or permanent emotion is evident (26).

The accessories like vibhāva (the characters and the excitants), anubhāva (actions, gestures and postures), etc. in

(25) Bhagavat-prītayu tu .. sukhatarangārṇava-Brahma-
sukhādadhikatamatvam ca pratipāditameva/
Prītisandarbha - Page 65.

(26) Bhagavat-prītayu tu sthāyibhāvatvam .. Brahma-sukhāda-
dhikatamatvamca pratipāditameva/
Ibid - Page 65.
case of laukikabhāva become fit or capable only when they attain supermundane nature through the skill of composition of a good poet. But, here in the case of Kṛṣṇa-prīti the vibhāva and anubhāva or the characters (ālambana), the excitants (uddīpana) and their gestures and postures (anubhāva) are all by nature supermundane and wonderful (27). Therefore, their fitness or capability of producing rasa or relished bliss is unquestionable.

Again, the fitness of the person enjoying the rasa is mainly due to the impressions (vāsanā) of that sthāyibhāva or basic emotion in that person (28).

So, to enjoy bhaktirasa by going through or seeing through the episode of Prahlāda, the person must have impressions of bhaktibhāva similar to that of Prahlāda.

Therefore, it is proved that all the conditions for the origination of bhaktirasa or prītirasa are better provided than in the cases of laukika rasa. Moreover, in case of mundane sentiments like rati, etc. their blissfulness is relative, and does not stand if analysed with wisdom, as is stated in the Bhagavata that real bliss is in transcending pleasure and pain (29), and desire for

(27) Atra tu te svata evalaukikādbhutarūpatvena darśitah/
Prīti-sandarbha - Page 65.

(28) Na jāya te taddāvādo vinā ratyādaināsanām/
Quoted in Prītisandarbha - Page 65, from Sāhityadarpana - 3. 8.

(29) Laukikasya ratyādām sukharūpatvam yathākathaṅcindева, vastuvicāre duḥkhaparyavasyātītvāt - 'sukham duḥkha duḥkhasukhātyah, duḥkham kāmasukhāpekṣā'/
Bhagavata (11.19.41) in Prītisandarbha - Page 65.
sexual pleasure is misery. Some other sthāyibhava or basic emotions like jugupsā (abhorence), bhaya (fear) are not at all blissful, but are hated even by ordinary men. Therefore, the capability of the mundane accessories like vibhāva, etc. in producing rasa, is not so much tenable. Even if they are admitted to be capable of producing 'rasa' that rasa should be something like 'vibhatsa' or 'avominable' in every case (30).

But, in case of Bhagavat-rasa or Bhagavat-prītirasa which is enjoyed by all beginning from ordinary persons to the liberated ones, and even by inanimate objects like trees, etc. (as in Vrindāvana), there can be no question of any impossibility of the origination (manifestation) of that 'rasa'. Śrī Jīva states that it is for this reason that the Bhāgavata-purāṇa has been described as 'rasātmaka' or as identical with 'rasa', being actually full with Bhagavat-prītirasa. By way of explaining the famous Bhāgavata verse 'nigamakalpatarorgalitam phalam', etc. Śrī Jīva states that the scripture called the Bhāgavata, though it is a seat of 'rasa', has been denoted by the word 'rasa' only with the intention of asserting that it is entirely full with 'rasa' (31).

That 'rasa' which abounds in the Bhāgavata is of course pervaded by Bhagavat-prīti or love of God. The Upaniṣads also

(30) Tasmāḥlaukikasyaiva vibhāvādeh rasajanakatvam na śraddheyam/ tajjanakatve ca sarvatra vibhatsa janakatvameva sidhyati/ Prītisandarbha - Page 66.

use this word rasa to denote the Lord, saying - "verily He is rasa" or "raso vai saḥ". The word 'rasa' has been used here, remarks Śrī Jīva, to denote Bhagavat in the same sense of His Being full with prīti (32).

If this assertion of Śrī Jīva stating that the word 'rasa' is applied to denote the Lord because He is prītirasamaya, i.e. He is saturated with delight in love, the meaning is clear. The Lord is all-love and is thus the support of supreme delight in love. But if the statement means that the Lord is 'rasa' because He is pervaded by Bhagavat-prītirasa then the question arises that if the Lord is the object (visāya) of Bhagavat-prīti (delight in love for God), how can the Lord be the seat or support (āśraya) of Bhagavat-prīti.

The answer is that since all prīti or delight in love is the modification of His svarūpa-śakti or hlādini, and since Bhagavat is the support (āśraya) of Hlādini, therefore, the Lord is 'prītimaya' or 'prītirasamaya' being both the object and support of Bhagavat-prīti.

Again, the Lord is 'rasa' being of the nature of bliss-personified (ānandaghana). Thus, the Lord is 'rasa' both in the sense of 'relish' which is the meaning of the word 'rasa' according to the alamkāraśāstra (Poetics), and also in the sense of condensed bliss.

It is also to be understood here that while the Lord Himself

(32) Sa ca raso Bhagavat-prītimaya eva ... Yanmayatve-naiva śrībhagavati rasa—sabdāḥ śṛṅtāu prayujyate - 'rasa vai sa' iti/ Prīti-sandarbha - Page 66.
is of the nature of bliss (ānandaghana). He is also conscious of that supreme bliss. Therefore, He is both 'rasa' and 'rasika'. In the poetic sense of the word as well, the word 'rasa' is interpreted in two ways through different derivations. Rasyate i.e. which is tasted or relished (āsvādyate) is 'rasa', which means some wonderful aesthetic bliss. The second meaning is rasayati i.e. one who relishes is also rasa. Thus the word means both 'rasa' and 'rasika' - the wonderful bliss and the enjoyer of that bliss (34). Now the Lord being of the nature of the most wonderful bliss, and being also the conscious enjoyer of that wonderful bliss, He is also both 'rasa' and 'rasika' - and āsvādyaya āsvādaka, and is thus a complete principle of rasa (pūrpa rasatattva) (35).

Another important point with regard to poetic rasa, is, as described in alāmākāra-kaustubha and sāhitya-darpana, that the enjoyment of rasa bears such wonderful excellence as to render internal and external sense-organs inactive with regard to their outward objects, and to attract those senses only to the relishing of that rasa (36). In this respect also the Lord as rasa and Bhagavat-priti as rasa are most exalted because the enjoyment of

(33) "Rase sāraścamatkāraḥ" - Alāmākāra-Kaustubha 5.7.
Sāhitya-darpana - 3.2.

(34) Śrī Śrī Caitanyacaritāmṛt ter bhūmikā - By Radha Govinda Nath. Page - 75, 76.

(35) Ibid - Page 77.

(36) 'Vedyāntaraśapāsūnyah' - Sāhitya-darpana 3. 3.

such 'rasa' involves complete absorption rendering all other cognitions impossible.

Another significant characteristic of poetic rasa is its ever-growing freshness (nava-nayamānatva). In this respect also Bhagavat-prītirasa excels all laukika-rasa which grow more and more fresh only in a restricted sense, while Bhagavat-prīti-rasa, being supermundane (alaukika) and unbounded by nature, grows more and more novel in an unrestricted sense. In course of explaining the aforesaid Bhāgavata-verse Śrī Jīva remarks that the enjoyers of rasa may be of two kinds - the ordinary devotees, and the associates of the divine sportive activities of the Lord. Among these, the lilā-parikaras or the divine associates enjoy the essence (śāra) of 'Bhagavat-prītimayarasa, while the ordinary devotees enjoy 'prītirasa' only to some extent. Still, we should try to enjoy or realise that supreme prītirasa by identifying our realised 'rasa' with that essence of rasa enjoyed by the lilā-parikaras which is pervaded by the realisation of the Lord (37).

But the most important point of excellence of Bhakti-rasa or Bhagavat-prītirasa pointed out by Śrī Jīva is that in case of laukika poetic rasa, it has been decided that the 'rasa' or relish exists only in the sympathetic spectators or sāmājika, and not in the nāyakas or the original characters, and natas or the dramatists. But in case of prītirasa, the relish of the rasa exists in these all - the nāyakas or the original characters, natas or the dramatists, and also in the sāmājikas or the sympathetic

(37) Tathāpi tadanubhavamayam rasa-sāram svānumbhavamayena
ṣasenaikatayā vibhāvyā pivata/
This is of course applicable in case of an acted drama (drṣṭya kāvya). In case of śravya kāvya like the Bhāgavata, rasa is relished by the described characters (varṇaneyā), by the describer (pāṭhaka or varṇaka) and also by those who hears (āroṭṛ) (38).

The reason behind this assertion of Śrī Jīva is that in case of laukika-rasa the original characters or nāyakas cannot enjoy rasa because of their mundane limitations like fear, grief, etc. The dramatists in a drṣṭya-kāvya or in a drama cannot also enjoy rasa because they have to act as directed, sometimes even without any idea of the things acted. Therefore, only the social persons seeing a drama like the Śakuntalā acted, or hearing the descriptions of a śravya-kāvya (poetic work) like the Raghuvamsā, etc. enjoy the rasa produced in him as somewhat supermundane through a process called sādhāraṇīkṛtī or universalisation. But in the case of bhaktirasa which abounds in the Bhāgavata, there being no mundane limitations, the origination and enjoyment of rasa is to be found in the characters (nāyaka, varṇaneyā) to be immitated or described, because those characters are none but the divine associates of the Lord in whom love of God, which is by nature supermundane and unbounded, exists spontaneously.

Therefore, there is no hindrance in their Bhagavat-prīti to be transformed into rasa due to its supermundane excelling wonder

(38) Śrī Bhāgavatānāntu sarvatraiva tatprītimyarasa-svīkārāḥ, laukikatvādihebhāvat #

Pṛitisandartha - Page 69.
and bliss. The nata (dramatists) or the varṇaka (describers of the Bhāgavata, etc.) also enjoys prītirasa because one without possessing the excellence of prītibhāva cannot be a true actor or describer (39) of a Bhāgavata character, e.g. of Prahlāda or Uddhava. Śrī Jīva remarks that the perfect prītirasa residing in the hearts of the divine associates who are to be imitated or described, flow into the hearts of the imitators or describers(40).

In the same way the social persons seeing the Bhāgavata characters acted in a drama, or described by a varṇaka, enjoy prītirasa provided they possess prītibhāva in them, both due to the supermundane excelling nature of their prītibhāva, and due to the common process of universalisation (sādharanākṛti).

But this common process of universalisation after this sthāyibhāva is developed by vibhāva, anubhāva and vyabhicāribhāva, etc. is necessary in the case only when the devotee's love for God is only in a sprouting state (ratyaṅkuravatāmeva).

In the case of devotees whose love of God is deep (prema-dimatāṁ tu), a little recollection of the Lord or His associates and the divine sports, or a note of song about the Lord is enough for producing rasa, and for this enjoyment of the rasa. The excelling deep love of those devotees creates all conditions

(39) athānuṅkaraṇāpi atra bhakta eva sammatāḥ, anyesāṁ samyak tadanukaraṇāsāmarthyāt/ Prītisandarbhā - Page 69.

necessary for the origination and enjoyment of the rasa (41).

Śrī Jīva in his prītisandarbha has shown, one by one, that all the conditions and accessories of the origination of rasa (rasotpatti) are applicable also in the case prītirasa (42) all in connection with the Lord Śrīkṛṣṇa and His associates as described in the Bhāgavata. He points out the ālambana-vibhāva or the characters, and also the uddipana-vibhāva or the excitants - efforts and environments in connection with prītirasa.

Here ālambana is two-fold - Śrīkṛṣṇa (Svayam Bhagavat) as the object of prīti, and his dear associates as the support (ādhāra) of prīti for the Lord (43).

Of course, it has been already mentioned that the Lord by Himself (śvarūpataḥ) is also the support (āśvaya) of prīti being of the nature of supreme bliss, and also being the support of hlādinī, though from the stand point of the devotees the Lord is the object of prīti.

Śrī Jīva holds that this Bhagavat-prītirasa has got two aspects, viz. as āsvāda-rūpa or the aspect of relish or enjoyment, and āsvādyarūpa or the aspect of being the object of relish, respectively in connection with the uddīpanavibhāva or the exciting

(41) Premādibhāva eva teṣu sārvam sāmagrītvābhāvayati
Prītisandarbha - Page 69.

(42) Tadevam Bhagavatprīteḥ rasatvāpattau aiddhāyāmevaṁ vibhāvīyate—vibhāvāvādvā avāt-sambalita-tatprīti-statprīti-mayo rasa iti
Ibid - Page 69.

(43) Ālambano dvividhāḥ - Prītiśayatvena svayam-Bhagavān Śrīkṛṣṇa, tatprītyāḥārāvratvena tat-prīyavargaśca
Ibid - Page 70.
cause of the enjoyment of the sweetness of the Lord, and in connection with the ālambana-vibhāva like the Lord or His associates (44). Another point which Śrī Jīva emphasises in connection with the origination of rasa, is that the devotees māhārāja other than the lilā-parikaras (45), who want to enjoy prīti-rasa by identifying themselves with the associates of the Lord's sportive activities, must have impressions of devotion similar (saṃānāvāsanā) to that of the associates with whom they identify themselves.

But even ordinary devotees who associate themselves with the sportive activities of the Lord by hearing directly the sweetness, etc. of the Lord, enjoy the rasa originated independently in them. (46).

After pointing out all sorts of ālambana (characters) and uddīpana-vibhāva (excitants), Śrī Jīva describes also the amūbhāva (ensuants), and the sañcāri or vyahicari-bhāva (passing esānta) which are all necessary according to the alāmkaṇā-sāstra, for the development of rasa, in accordance with the five kinds of prīti which are going to be discussed.

It should also be understood that the other noted rasas like vīra (heroic), adbhuta (wonderful), hāsya (comic), bhayānaka—

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(44) Sa cāyam raso Bhagavamādhuryāmukalyāmabhavalakṣaṇapāśva-dōdīpanavibhāvavartūpapna svamāsāsvādarūpah; Bhagava-dādilakṣaṇālāmbananavibhāvāvādī-rūpenāsvādy-arūpāsca/
Priti-Sandarbha - Page 69. (Purida ed)

(45) Bhagavatprīti-rasikā dvividhāh - taiyā-llāntāṭdhātāna-stāṃdantahpātītābhimānānasca/
Ibid - Page 69 (Pranagpaledd)

(46) Śrī-Bhagavamādhuryādi-śravaṇādau tallilāntahpātivāt svatantra eva rasododhodha iti/
Ibid - Page 69. (Purida ed)
(fearful), vibhatsa (disgustful), karuṇa (pathetic), rudra (terrible) are also connected secondarily with Bhagavat-pritirasa.

Due to their rare origination and indefinite support, they are to be regarded as secondary (gauṇa) rasas, or rasābhāsas (defective rasas). Therefore, it stands that bhaktirasa or Bhagavat-pritirasa is the only true rasa, while the laukika or common rasas are but secondary rasa or rasābhāsa or incomplete flavour. The five kinds of Bhagavat-pritirasa already suggested are called jñāna-bhaktimayarasa, bhaktimayarasa, vatsalarasa, maitrīmayarasa and ujjalarasa. These being developed from corresponding sthāyi-bhāva or the principal basic emotions, and having definite supports, are the principal rasa (mukhya-rasa) (47).

The first one of the principal kinds of pritirasa is jñāna-bhaktimayarasa or sātarasa. In this case the Lord revealing as Parabrahman is the ālambana, and is the object of Jñāna-bhakti or devotion with knowledge. The support or ādāra of such rasa are the devotees with great wisdom.

In this way the uddipta-vibhāva (enhancing excitants), the amubhāva (ensuants), and the saṃcāri-bhāva (passing sentiments) are also distinctive in this case as connected with wisdom.

Next comes bhaktimaya-rasa developed from bhaktimaya-bhāva, one of which is called dāsyabhaktimayarasa. In this case of dāśya-bhaktimayarasa Śrīkṛṣṇa known as the master (prabhutvena sphuran)

(47) Bṛṣaṅca sthāyinām bhāvāntarāśrayatvānīyatādābhāratvāc ca mukhyatvam/ Tatātadīyarasānāmapi mukhyatvā/ Pṛiti-Sandarbha - Page 88.
is the object, and the faithful servants in His sportive activities are the ādhāra or support of that rasa.

The other accessories in developing this rasa like uddīpana (enhancing excitants), anubhāva (ensuants), etc. are also such as befit this particular emotion and rasa.

Next comes, vātsala-rasa developed from vātsalya-bhāva. In this case the child Śrīkṛṣṇa revealing as one to be nurtured (lālyatvena sphuran) is the object, while His parents and elder ones are the support. Here the object Śrīkṛṣṇa must be of human form.

The next one is maitrīmayarasa developed from maitrībhāva, and also called as sakhyarasa. In this case also the ālambana-vibhāva is Śrīkṛṣṇa Himself, and also His friends with similar excellent virtues, all of them revealing the support of maitrīrasa alternately. Śrīkṛṣṇa in case of the maitrīrasa may be of either in two-handed or four-handed human forms. Uddīpana-vibhāva, etc. in this case are also those virtues which befit such emotion to develop it into rasa.

Of course, in each case Śrī Jīva describes various subdivisions of the stated rasas, and their fine distinction from one another. The last and the best one is Ujjala-rasa in which Śrīkṛṣṇa revealing as the kānta (beloved) is the object. This rasa is developed from kāntabhāva towards Śrīkṛṣṇa. The support of this rasa are the wives (śtriyaḥ) of the Lord, and His most dear ladies of Vṛndāvana (paramavallabhā Brajadevi).
Here also all the conditions for the origination of the āhjalaraṣa like its uddīpana, anubhāva, vyabhicāri-bhāva, etc. are described elaborately by Śrī Jīva to confirm the excellence of this rasa. As in case of the syṛgararaṣa in laukika rasas, the gopīs or the Vrajadevīs, who are the nāyikā or support of this rasa, are divided into various kinds - like mugdha, madhyā, pragalvā, abhisarikā, khanditā, etc.

It is needless to say that the āhjalaraṣa in connection with the Vrajagopīs is superior because of its supreme intensity and blissfulness.

From these discussions of rasa it follows that Śrīkṛṣṇa the supreme Lord is full with all the rasas primary and secondary being both the object and support of those rasas. Thus the Upaniṣadic dictum 'raso vai saḥ' - He is verily rasa - applies to the Lord Śrīkṛṣṇa in every way in all possible meanings. Being of the nature of wonderful bliss, and that bliss being tasted and enjoyed by Himself, He is verily of the nature of relished bliss or asvādyamāna ānanda which is the meaning of the word rasa.

It also follows that since the Lord is of the nature of rasa or supreme wonderful relished bliss, to realise Him in that aspect as described in the Upaniṣads as "rasa vai saḥ", we should resort to any of the five bhāvas - the channels through which prītimaya rasa may flow into us to enable us to realise the Lord in His most excellent aspect.

We should, according to our vāsana or temperament, take
recourse to any of the bhāvas like Jñāna-bhakti-maya (śānta), bhakti-maya (dāsya), vatsalyamaya, maitrīmaya (sakhyā), and Ujjala (kānta, madhura) which may gradually develop into rasa with the help of the necessary conditions like uddīpana, anubhāva, etc. through the study of the Bhāgavata or through lilāsmarana or recollection of His sportive activities. It is to our greatest advantage that the prīti-mayarasa or bhaktirasa may be (acquired) enjoyed even independently by us without going through any poetic or dramatic work (kāvyā) as is required in the case of laukika rasa.

In order to take recourse to a particular bhāva we should find out, according to our temperament, a typical ādhāra or a character possessing such type of bhāva from the lilāparikaras or the associates of the Lord, and strictly imitate or follow in spirit his emotions, sentiments and efforts so that our prītabhāva may deepen to reach its culmination.

This according to the Gaudīyas is called rāgānugā bhakti which imitates rāgabhakti of the associates of the Lord. This is the only means by which the ordinary devotees can approach the supreme Lord through love to have a complete realisation of the Lord as supreme wonderful bliss, and his own status as the blessed eternal servant of the Lord and as a part of Him as His sakti.* In this way Bhagavat – the Ultimate Reality in its complete manifestation, and prīti (devotional love) – the only means to realise Him as supreme wonderful bliss, are both established as rasa per excellence. It is for this reason that prīti is regarded by Śrī Jīva, as the
proyajana or the highest human end.

Following the authority of the Bhāgavata Jīva Gosvāmin has identified Bhagavat—the highest and the fullest manifestation of the Ultimate Reality with Śrīkṛṣṇa, and recommended devotional love or prīti as the best means of attaining Him.