CHAPTER-1

LIFE, DATE & WORKS
OF
RŪPA GOSVĀMIN
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His Genealogy

Rūpa Gosvāmin (RG) is one of the six Vaiṣṇava Gosvāmins, who was born in a brāhmaṇa family of Bhāradvāja gotra, and Yajurvedīyaśakha. His ancestor originally hailed from Kārṇāṭa country (modern Kārṇāṭaka), but had migrated and settled in Bengal.

The previous history of the family of RG is thus given by his nephew Jīva, who was the only son of their third brother Anūpama (Vallabha). Jīva, at the close of his abridgement of Sanatana’s Vaiṣṇava-tosani commentary of Bhāgavata,1 gives us the genealogy of the family as given on page number 3.

Their ancestor, Śrī Sarvajña of the Bhāradvāja gotra, was a king of the Kārṇāṭa country. He is said to have added to his other princely qualities a knowledge of the three Vedās. His prince Aniruddha was also a renewed scholar. But he taught only the Yajurveda. Aniruddha had two sons by his two wives, Rūpeśvara and Harihara, the first became a learned person, but the second had fallen to bad habits and drove his step-brother out from the paternal territory. Rūpeśvara then left Kārṇāṭaka, and found shelter with king Śikhareśvara of Paurastya (in the east). A little later, he had a son name Padmanābha, who later became well-versed in the Yajurveda and the Upaniṣads. Padmanābha then settled on the banks of the Ganges of Navahaṭṭa (Naihaṭi, according to the Bhakti-ratnakara), performed a yajña—'sacrifice'.

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1 UNM, Introduction (Bhumikā) P.7
Genealogy of Rūpagosvāmin
Śri Sarvajña

Jagadgururaniruddha (state of Karnāṭa-1338 Śāke)

Rūpeśvara  Harihara

Padmanābha

Puruṣttama  Jagannātha  Nārāyaṇa  Murāri  Mukunda  eighteen daughters

Kumāradeva

Name Unknown  Sanātana (Amara)  Rūpa (Santoṣa)  Anūpama (vallabha)

Jivagosvāmin

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1 Caitanya Caritāvali, part-4, page-42
and had five sons and eighteen daughters.³ Among the five sons, Mukunda was
the Youngest. On account of a quarrel with his relatives, Mukund left Navahatta
and went to Vañga (East Bengal), and settled at Fatojábād, near Jessur; within
the Bāklā Candradvīpa perganā. Mukund had only one son named Kumārādeva.
Kumārādeva married one Revatī, the daughter of Śrī Harinārayaṇa Viśārada of
the village Sākūrma⁴. From Revatī, Kumāra had four sons. The name of the first
is not known.⁵ The remaining three were named Amara, Saṅtoṣa and Vallabha.

His Life

Later in life, when they came into contact with Caitanya Mahāprabhu, the
latter accepted them into his fold and renamed them respectively as Sanātana,
Rūpa and Anūpama. The sons of Kumārādeva received their education at
Sākūrmā,⁶ at the maternal grandfather's house and received higher
qualifications in various languages like Sanskrit, Hindi, Bengali, Arabī, Farsi,
Urdū etc. and also acquired knowledge of social & political sciences, and
became great scholars.

After some time, the great erudition of the brothers Sanātana and RG
became known to Mālādhara vasu(1) (also known as Ḡuṇa-rāja-khān), the
minister of Husain Shāha, the king of Gauḍa-desa or Vaṅgadesa.

The minister called both the brothers and offered them high official posts
at the Muhammadan Court in Gauḍa country. Eventually, they acquired

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³ Caitanya carītāvalī, part—4, p.42
⁴ Caitanya carītāvalīkār is written –Madhaipur village part —4, p.42
⁵ Ujjvalanllāmāṇi, Introduction–p.5
⁶ Caitanya carītāvalī – part–4, p.42
considerable wealth and power and settled at the village of Rāmakeli. Observing the work and erudition of both the brothers, the king was continuously happy with them and kept offering them higher and higher posts as also bestowed upon them royal titles like Sākara Malika (Sānata) and Davīra-Khāsa (Rūpa). This, however, is no evidence that they were converted to Islam. The custom of adopting such royal titles of distinction as signs of royal favour was quite common in those days but that in no way can be taken as any evidence to establish their conversion to Muhammadanism. On the contrary, as the Bhakti-ratnākara tells us, they had invited a colony of Karnāṭa Brāhmīns to be settled near Rāmakeli and openly propagated their heritage of social and religious practices, considering themselves impure only in so far as they had to come into contact with the Mlecchas for their livelihood. They kept themselves in touch with the Vaiṣṇavas of Navadvīpa and had from the beginning an openly Vaiṣṇava disposition.

Afterwards Caitanya came to Rāmakeli village only to see the two brothers, who, when they listened to Caitanya, became so pleased that they tried to see him at midnight, went to the dwelling place of Caitanya, and with some difficulty succeeded in meeting him. Caitanya thereafter asked them to renounce

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7. Both brother are awarded as the official title like Sākara Mallik and Davīr-Khās. Sākara (Sanatana) is probably the Bengali from of Sughr, which means, 'intelligent', 'Sagacious', 'elegant', 'accomplished', 'beautiful' and 'virtuous', hence Sākara Mallik probably means the virtuous and wise noble. Davīr-Khās (RG) means private or principal secretary or writer. Prof. S.Mukhopadhyāya has taken Sākara Malik as equivalent to Sāgar Malik which he thinks means small prince'. (R.C.Majumdar, Ed. Bṛṅghā Deser Ithās Madhya Yug: P.87) It seems that he takes sāghr to mean 'small, inferior, minor'. We do not think that word could from the part of a title of distinction. Malik means 'a king', but here it should mean 'a noble' or 'a minister'. Caitanya: His life and doctrine P 257.
the Muslim titles, and to return home. The brothers accepted his advice and while returning, Rūpa decided to give up the royal service and immediately acted upon it. He collected his family belongings and wealth from Rāmakeli, returned to the native place Sākurmā, distributed half of his wealth in charity to Brāhmīns & Vaiṣṇavas, one fourth to his relatives, and only one fourth he deposited for family security, keeping ten thousands mudrās for brother Sanātana.

Rūpa then left home with his younger brother Anūpama and joined Caitanya at Prayāga, at the house of a South Indian brāmana who had invited Caitanya for meals. Caitanya asked him about Sanātana. Rūpa replied, 'He has been arrested by Husain Shāha. Only you can liberate him from the royal harassment.' Caitanya immediately replied', Sanātana has already been released

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8 According caitanya caritamṛta Vol. 7
Śrī–rūpa–sanātana rahe rāmkeli–grāme
prabhure miliyā gelā āpana–bhavane (ML.Ch.19, V 3)
9 dui–bhāi viṣaya–tyāgēra upāya śṛjula
bahau–dhana diyā dui brāhmaṇe varila (ML.Ch.19, V.4)
10 brahmaṇa–vaiṣṇave dilā tāra ardha–dhane
eka cauṭhi dhana dila kuṭumbā–bharaṇe (CC.ML.Vol.Ch.19 V.7)
11 daṇḍa–bandha lāgi cauṭhi sañcay karila.
Bhāla–bhala vipra–sthāne sthāpya rākhilā (CC.ML Ch.V.8)
gauḍe rākhila mudrā daśa–hajāre
sanātana vyaya kare, rākhe mudi–ghare (CC ML Ch.19.V.9)
12 dākṣiṇātya–vipra–sane āche paricaya
sei vipra nimantriya niñālaya
vipra–grhe āsi prabhu nibhrīte vasīlā
Śrī–rūpa–vallabha duṅhe āsiya mila (CC ML Ch 19 V.44 45)
13 Tabe mahāprabhu taṅre nīkaṭe vasānī
dūrkānera vartā kaha–tānhāre puchila (CC ML Ch 19 V 55)
14 rūpa kahena, –teño bandi haya rāja–ghare
tumi yadi Uddhāra, tabe ha–ibe Uddhare (CC ML Ch 19 V 56)
from his Confinement and he will very soon join us. Caitanya asked the brothers to stay at Prayāga for ten days, and instructed Rūpa into the philosophy of his sect.

He preached Rūpa the ultimate limits of the truth about Lord Kṛṣṇa, about the devotional Service to Him and the essence of the transcendental experience of the Consummation of conjugal love of Radhā and Kṛṣṇa. Finally He told Rūpa about the ultimate teachings of Srīmad-Bhāgavata which he himself had heard formally from Śrī Rāmānaīda Rāya. CMP then duly empowered him so that he could realize and experience them. This first meeting of Rūpa and CMP is narrated at great length in the play Caitanya-candrodaya of the poet KaviKarnapura Gosvāmin, son of Śivānandasesa. CMP then embraced Rūpa and directed him to go to Vṛndāvana while he himself returned to Vārāṇasi.

On coming to Vṛndāvana, RG again left for Pūrī with his brother Anūpama who, however, died on the way in Bengal on the banks of Gānges. It was during this Journey to Pūrī, that Rūpa conceived the idea of writing a
Sanskrit drama on *Krṣṇa-līlā*, and by the time he reached Puri, he had already composed a part of the drama *Vidagdha-Mādhava*. CMP approved of this, but suggested that RG should write also on the *Mādhurya* aspect of the *Līlā*. Rūpa Gosvāmīn meeting him at Prayāga was inspired to compose the play *Lalita-Mādhava*. Later, Sanātana also come to Puri, and CMP is said to have given to the two brothers detailed instructions regarding the composing of various Scriptural works on the essence and philosophical interpretations of

The *Krṣṇa-līlā* in Vṛndāvana. He specifically instructed the brothers and empowered them to compose such scientific works on his sectarian viewpoints on the events of *Krṣṇa-līlā* in the Bhāgavata. Rūpa and Sanātana, then, returned to Vṛndāvana and settled there for the rest of their lives.

How did they pass their ascetic life in Vṛndāvana? They had no fixed residence, often they resided beneath the trees, one night under one tree and the next under another. Both used to take little food as alms from the houses of Brāhmaṇas. They had given up all worldly enjoyments and subsisted only on some dry bread and fried chickpeas, they carried only empty dry gourd, for water and wore torn quilts. They always chanted the holy name of Kṛṣṇa and

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22 gauḍe āsi anupamera gaṅgā-prāpti haila (CC.AL.Ch.1.V.37)
Vṛndāvane nāṭakera ārambha karilā
Maṅgalācaraṇa nāndī-śloka, tathāi likhilā
Pathē calī āise nāṭakera ghaṭanā bhāvite
Kaḍacā kariyākīchī lāgilā likhitē (CC.AL.Ch.1.V.35–36)

23 āmāra nāṭaka pṛthak karāhā racana
āmāra kṛpāte nāṭaka haibe vilākṣaṇa (CC.AL.Ch.1.V.42)

24 aniketa dunhe, vane yata vrksa-gaṇa
eka eka vrksera tale eka eka rātri śayana (CC ML.Ch.19.V 127)

25 'Vipra-grhe' sthūla-bhikṣa, kāhān mādhū-kari
śūkṣa ruṁ-cānā cīvāya bhoga pārihari' (CC.ML Ch 19 V 128)
discussed His sports. In great jubilation, they also danced and engaged themselves almost throughout the day in the service of the Lord. They usually slept only for a couple of ghatikās (an hour and a half), and on some days, when they were continuously chanting the Lord's holy names, they did not sleep at all. At times they wrote transcendental literature about devotional service, and at other times would hear about Śrī CMP and spend their time thinking about the Lord. In this way they passed their whole life in Vṛndāvana.

Jīva Gosvāmin says that on one occasion even Kṛṣṇa revealed Himself to them in the form of a young Gopa boy who had brought milk to quench their thirst. On another occasion, Rādhā had cooked Khirā (rice boiled in milk with sugar) for the brothers.

His Dates : Birth, Death

The dates of the birth and death of RG are somewhat undecided. According to Acārya Baladeva Upadhaya, RG was born in 1491 A.D. and died in 1591. Prabhudatta Brahmācari believes him to be born in 1488 A.D. and

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26 Karoīya-mātra haṭe, kaṁtha chiṅḍā bahurāsa  
kṛṣṇa-kathā, kṛṣṇa-nāma, nartana-ullasa (CC.ML.Ch.19.V.129)  
27 Aṣṭa-prahara kṛṣṇa-bhajaba, cārī đaṇḍa śayane  
nāma-sankīrtane seha nahe kona dine (CC.ML.Ch.19.V.130)  
28 Kabhu bhakti-rasa-śāstra karaye likhana  
caitanya-kathā śune, karc Caitanya-cintana (CC.ML.Ch.19.V.131)  
29 Śrī Caitanya Caritavali part–5, p.242–243  
and also written in laghu. to .  
30 Śrī Caitanya Caritavali part–5, p.244  
31 Bhāgavat Sarīpradāya by Baladeva Upādhyā. p–500 to 506
dead in 1563. However, in either view, three important factors related with RG's life are not contradicted.

One is RG's relations with and service of the Muslim ruler Husain Shāh of Bengāl who came to throne in 1493. A.D. and ruled up to 1519 A.D. He was informed of the erudition of the two brothers Rūpa and Sanātana by his minister Mālādhara Vasu and through him Summoned them into his presence, and appointed them ministers. This must be somewhere around 1505 A.D. Then the brothers met Mahā-prabhu Śrī Caitanya in 1515 A.D came under his influence and left the Muslim service soon after.

Second is RG's meeting Śrī CMP with his brother Sanātana in 1515. All works of RG composed thereafter invariably pay obeisance first to Lord Kṛṣṇa and to Śrī Caitanya Mahāprabhu in the second place. Śrī Caitanya's life span is of 48 years from 1485 A.D. to 1533 A.D. He met the brothers influenced them to give up the Muhammadan service, instructed them in details in to the tenets of his religion and philosophy and inspired them, particularly RG, to compose works—literary as well as philosophical—to propagate and popularize the principles and practices of his school.

The third is the available dates of the works of RG. They are clearly demarcated into two classes the works that do not pay obeisance to Śrī Caitanya (i.e. before they met) and those that do (thereafter). Thus RG's Dānakeli kaumudi (1505 A.D.) Haṁsaduta, Uddhavasaṁdesa etc. are works that are silent...

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32 Caitanya cartavali p.242 & 245
33 The cambridge History of India edited by L.T colonel wolseley Haig vol III p 270
34 The cuturol Heritage of India edited by H D Bhaṭṭacharyay. vol IV p.186
about, Śrī Caitanya while works like \textit{Vidagdhamādhava} (VM), \textit{Lalitamadhava} and \textit{BRAS} pay obeisance to Hari i.e. Śrī Caitanya.

Only the case of \textit{Nāṭakacāndrika} (NC) is doubtful. It does not mention Śrī Caitanya, hence it must be pre-meeting. But it contains a number of verses by way of illustrations for the principles enumerated in that work from VM and LM which works are definitely post-meeting. Hence NC will have to be considered a peculiar case in which the author has already known Sage, Caitanya and yet, for an unknown reason, omitted his name. Expect for this single case, all other works infallibly fall into the pattern.

His Works: Sources

RG has composed many works—scientific, creative and devotional. Lists of his works are given at least by the following scholars in the following places as shown in the table below.
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<th>Sr. No.</th>
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<td>Jivagosvāmin/De Sushil Kumar</td>
<td><em>Laghutoṣaṇī</em> (Introduction to <em>Padyāvalī</em>)</td>
<td>Dacca</td>
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<td>Thākura, Śrī Narahari Chakravartī</td>
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<td><em>Śrī Caitanya-caritāvali</em></td>
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<td>Vṛndāvana (Mathurā), U.P., Introduction P.20</td>
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<td><em>Naṭaka candrika</em> The Prakāśa Hindi commentary and critical notes, Introduction page 20–21</td>
<td>The Chowkḥambā Sanskrit Series office–Varanasi–1</td>
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<td>Bhaktirasamrtasindhu, Introduction page-5-6</td>
<td>Sahitya Niketan, Kanpur (UP)</td>
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Dr. Sushil Kumar De says that for the list of RG's works, he has accepted the source, *Laghu-vaiśpava-tosapi/Laghu tosapi* by Jīva-gosvāmin a commentary on the 10th *skandha* of the *Śrīmad-bhāgavata*. This should be the most authentic list of RG's work. However, the other writers do give names of some works which are of doubtful authorship. We give below a conspectus of the works as mentioned by these scholars—

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<td>Ripudamap in Bengali etc.</td>
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1) **Bhaktirasamrtasindhu (BRAS)**: This is one of the two best works of RG; it establishes the sentiment of devotion as all-inclusive and superior to all other Rasas, in fact, almost like a Maharasa. We shall deal with it in greater detail in the next chapter. Hence, here we only make a mention of it.

2) **Ujjvalanilamaṇi (UNM)**: Ujjvalanilamaṇi purports to be a supplementary work to BRAS. In BRAS verse III.v.2 the author mentions that Ujjvala or Maddhura or Śṛṅgāra Bhaktirasā is the mystical rasa, difficult to understand and with numerous organs/limbs. Since we are to deal with UNM along with BRAS (though briefly) in the next chapter, we are avoiding its repetition here.

3) **Nāṭaka-caṇḍrikā (NC)**: Nāṭaka-caṇḍrikā is a work expounding the principles and the form of drama. In this work, RG follows mainly the Nāṭyaśāstra of Bharata (BNS) and Rasāṁvasudhākara of Śrīṅghabhūpāla and not Sāhitya-darpāṇa of Viśvanātha because the latter in many places differs from Bharata.

    वैश्वय भरतमुनिविशालर रसपूर्वासाधुरस्य रमणियम् ।
    वल्लभमति सम्यावद्विलिङ्कते नातकस्येदम् ॥
    नातीवव षडभृत्ताद्व भरतमुनेमतिविद्याधान ।
    साहित्यदयप्रीया न रूठ्ठीता प्रक्रिया प्रायः ॥

The work mainly seems to deal with the topics expounded in chapters 16 and 18 & 19 of B.N.S Lalita Madhava it defines topics like characteristics of drama, types of hero, of theme, elements of drama, prologue & its

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35 Nāṭaka candrikā—v.1&2
types, five stages, five junctures, types of speech, nature of an act, rules of language employment, Vṛttis etc. and illustrates (mainly from Bhavabhuūti's works, LM, and from other works like Rasasudhākara with a few examples from his own work like Padyāvali) It is intended to be a compendium of dramatic technique and does not deal with the topic of Rasa, since RG is going to treat that topic in greater details and from his own point of view into his other more important works like UNM & BRAS.

4) Vidagdha-mādhavam (VM) : This is the first play by RG. It is in seven Acts. 'Vidagdha' is a kind of nāyaka-'hero' who is expert in love-sports. The title thus indicates that aspect of Kṛṣṇa's characterization which is portrayed in this play. The play depicts Kṛṣṇa's love-sports with Rādhā and Candrāvalī the sources of which events appear to be works like Gītā-govinda, Kṛṣṇa-karṇāmīta, Brahma-vaiśvāra purāṇa etc. All the events take place in and around Vṛndāvana, particularly its Kesitīrtha. The hero Kṛṣṇa is of dhīralalita type, the heroine is Rādhikā; Candrāvalī is not exactly a villain, but a jealous beloved.

In the introductory scene, the stage-manager, after benediction to Lord Kṛṣṇa and Guru Caitanya, says that Lord Śaṅkara has asked him to produce a play of Kṛṣṇa's love-sports to appease the pangs of separation from Kṛṣṇa of the ardent devotees who have gathered there from all the corners of India.

Act I : The interlude informs us through the speech of Paurṇamāśī that she knows of the love of Kṛṣṇa and Rādhā, but to prevent Kṛṣṇa's
premature death at the hands of one of Kamsa's cruel emissaries, she fraudulently marries Rādhā the cowherd boy, Abhimanyu, through her Yogamāyā. Abhimanyu wants to settle in Mathura but Paurnamāsii tactfully prevents him. Paurnamāsii appoints Nandimukhi as go-between among Kṛṣṇa & Rādhā; Paurnamāsii gets a picture of Kṛṣṇa made by Viśākhā and sends it to Rādhā.

In the act itself, Kṛṣṇa sees sweet balls in the hands of Paurnamāsii, asks about them and knows that they are sent for Rādhā. Hearing Rādhā's name, Kṛṣṇa feels greatly agitated. He knows from Subala, a friend of Rādhā, that she is the sister of his friend Śrīdāma. He plays the flute. Rādhā listens to it, feels happy and desires to see its player, and talks of her heart to Lalitā.

Act II: Rādhā has seen the picture of Kṛṣṇa and fallen in love with him. Her pangs in the state of separation are reported. She has cultivated love for the Kṛṣṇa of picture, the flute-player and the dark adolescent boy. The friends inform her that the three are one and the same person. Paurnamāsii tests the sincerity of Rādhā's love. The lovers then exchange love-letters and garlands though their friends. Rādhā goes to Sūryatīrtha for Sun-worship. Kṛṣṇa also goes on the spot. The lovers meet. But Jaṭilā, the mother-in-law of Rādhā, appears on the scene creating obstacle.

Act III: Paurnamāsii discusses with Lalitā about the arrangement of Rādhā's Tryst. Kṛṣṇa takes the hint. All depart then Rādhā enters with Viśākhā, Paurnamāsii again comes with Lalitā and departs leaving
Lalitā behind in care of Rādhā. Viśākhā then goes to fetch Kṛṣṇa, sees him, teases him and brings him to his beloved. Before the lovers can actually meet, however, Mukharā, the grandmother of Rādhā, appears. But Kṛṣṇa tactfully handles the situation and disappears for the time being and reappears after her departure. The lovers Unite.

Act IV: Nāṇḍīmukhī, informed by Lalitā that Kṛṣṇa is going to the hill Govardhana, goes to Subala to pass on that information. She is told by Padmā, the friend of Candrāvalī, that the latter is deeply in love with Kṛṣṇa. Nāṇḍīmukhī informs her of Kṛṣṇa's visit to Govardhana. Kṛṣṇa's flute is heard. Nāṇḍīmukhī goes to Subala, Candrāvalī enters. Padmā informs her of Kṛṣṇa's movement and his love for her also. Kṛṣṇa enters with Subala, and meets Candrāvalī. Some love-exchanges take place. While she moves to visit the compile of Bhadrakālī, Kṛṣṇa sends Subala with message to Rādhā to meet in the kesara bower. Candrāvalī returns and is appeaed and enticed by Kṛṣṇa who takes her to the Nagakesara-bower. Rādhā enters on the scene and searches for Kṛṣṇa, and not seeing him becomes apprehensive. After some time, while she has slightly moved away in anxiety, Kṛṣṇa enters. Rādhā returns and accuses Kṛṣṇa of love for Candrāvalī, but finally is reconciled. Kṛṣṇa throws his flute along with flowers in her lap. Just at that moment, Mukharā enters again, scolds Kṛṣṇa severely and leaves with Rādhā and her friends.
Act V: Paurnamasi tells the audience that Radha's husband has known of her love for Krsna and has decided to take her to Mathura. Her friends Lalita, Vrnda, Paurnamasi, Visakha etc. contrive to bring Radha to the rendezvous. While she tries to play the flute of Krsna (which was with her from the previous Act) Jatila suddenly appears and snatches it away. Subala informs latter that a female monkey has entered her house. Jatila angrily throws the flute at the monkey which she takes and jumps away on a tree. Mukhara orders Radha to come to the caitya tree for worship of Candri. They exit.

Krsna comes to know that Subala and Vrnda in the guise of Radha and Lalita were taken away by Jatila who could not see through the guise. Krsna then plays the flute and the real Radha and Lalita enter. Lovers, exchanges. Radha gets angry, Krsna appears and reconciles her. Their love-talks continue for quite some time. Then Jatila comes, Radha slips away with friends, Jatila scolds Subala for his cheating and scolds Krsna also.

ACT VI: Radha was found wearing Krsna's pitambara. Jatila wants an explanation. It is a difficult time for Visakha also to convince Jatila who then leaves. Friends discuss Candraval's attraction for Krsna Lalita then takes Radha to Krsna who is playing flute. The lovers exchange many arguments, then hide—first Radha, then Krsna—to see their consorts' dejection in each other's absence. Lovers retire to enjoy privacy. Thereafter, while they are joking with their friends, Jatila's call from behind the curtain sends them separately away.
Act VII: Radhā's husband is convinced by Paurnamāśī that Radhā would not be safe in Mathurā on account of her beauty from Kaṁsa. Paurnamāśī learns from Vṛndā about the successful love-tryst of Radhā and Kṛṣṇa. Kṛṣṇa enters blocking Candrāvalī's path. Spirited exchanges Radhā's friends enter. Hot exchanges. Candrāvalī's mother-in-law enters and takes her away. The scene is now free for Radhā and Kṛṣṇa. To appease her anger, Kṛṣṇa dons the guise of Nikuñjāvidyā or Gaurī and saves her from the wrath of her mother-in-law and husband and trickily averts him from his decision to go to Mathurā. The mother and the son leave, the lovers unite. Paurnamāśī recites the Bharatavākyā.

5) Lalita-madhava (LM): Lalita Mādhava is a play by RG in ten Acts describing Kṛṣṇa's playful acts in Vṛndāvana. The hero Kṛṣṇa is of Dhīralalita type, the heroine Rādhā is Parakiya Mugdha, the chief queen Rukmīṇī is a Svakiya jyestha-'seniormost' type of heroine, whereas Saṅkhacūḍa is the villain along with some other assistant. The main sentiment is Śṛṅgāra-'erotic', but many other subordinate sentiments are depicted. The style is vaidarbhi, characterised mainly by the qualities of prasāda and mādhurya.

Act I: Describes the Purvarāga of Kṛṣṇa with Candrāvalī and Rādhikā. Kṛṣṇa after tending the cows for the whole day, returns home in the evening and meets Candrāvalī and Rādhikā separately at their respective trysts. But their meetings are interrupted by Bhāruṇḍā and Jaṭilā, mother-in-laws, respectively of Candrāvalī & Rādhikā.
Act II: In this act demon Sañkhacūḍa, by order of Kaṁsa, tries to kidnap Rādhā who was going for sun-worship, but she is accompanied by Kṛṣṇa in the disguise of the priest performing the worship who kills him.

Act III: Akrūra comes to take Kṛṣṇa and Balarama to Mathurā. The gopīs are in a state of intense agony. Rādhā, in a feat of grief, jumps into the river Yamunā to kill herself, but a divine voice informs that she has passed through the orb of the sun and gone to the other world. Lalitā also jumps from a hilltop to end her life.

Act IV: It is reported in interlude that Kṛṣṇa in Mathurā is extremely unhappy due to separation from Rādhā, Candrāvalī and other gopis. Paurnamāśi, with the help of bharatas and gandharvas, arranges a play within the play for Kṛṣṇa's enjoyment. In the main act the play is enacted. In it Kṛṣṇa in the guise of Abhimanyu, Rādhā's husband, deceives the mother-in-law of Rādhikā and retires into the bowers with her.

Act V: Candrāvalī, who was Rukmiṇī in guise, is spotted by Rukmin, her brother and abducted back to Kūṅḍinapura to be married to Śiśūpāla. But Kṛṣṇa mounted on Suparṇa (i.e. Garuḍa) comes and abducts Candrāvalī with the connivance of her father Bhiṣmaka and against the wish of Rukmin.

Act VI: Rādhikā comes to Dwārakā as Satyabhāmā. King Satrājīta was a great devotee of Sun-god who rewarded him with a daughter (Rādhikā turned) Satyabhāmā and the Syamaṅtaka jewel.
Visvakarma (father of Samjñā, Sun's wife) created a new Vṛṇḍāvana at Dwārıkā where Candrāvalī is placed as the chief queen and Satyabhāmā in her protection. Kṛṣṇa would not recognize Satyabhāmā as Rādhikā until he presents to her the Syamantaka jewel recovered form Jāmbavat along with his daughter Jāmbavatī (i.e. Lalitā).

Act VII: Satyabhāmā, at a secret meeting with Kṛṣṇa, is shown a speaking image of Rādhikā made by Visvakarma. Candrāvalī comes and interrupts the meeting.

Act VIII: Candrāvalī is jealous of Satyabhāmā. Visvakarma had made two caskets of ornaments for both of them. The caskets are exchanged by Candrāvalī. This incident is related to another in which Kṛṣṇa brings Visākhā to Dwārıkā, reborn as an ascetic woman.

Act IX: Similarly Padmā, Bhadrā and Śyāmalā as well as 16100 Gopis are rescued. Visvakarma has created cave frescoes in which Kṛṣṇa's Vṛṇḍāvana sports are depicted. Kṛṣṇa shows these to Satyabhāmā.

Act X: Satrajīta sends the Syamantaka jewel. Candrāvalī recognises Satyabhāmā as Rādhikā and the play ends in a happy union of Kṛṣṇa with both the queens. Nanda, Yośodā and others also arrive and Dwārıkā itself becomes Vṛṇḍāvana.

6) Danakelikaumudi (DKK): This is a one-act play of the type of Bhāṇikā. Vasudeva is performing a sacrifice on the bank of Govindakuṇḍa for the peace and well-being of Kṛṣṇa & Balarāma. Rādhā and her friends intend to visit the sacrifice for the purpose of
selling their gḥṛta—'clarified butter' at it. Having come to know of their intention, Kṛṣṇa halts them on way as the mock tax-collector. Arguments on both the sides take place, finally Paurnamāśī acts as referee/arbitrator and settles the quarrel.

The occasion of writing the play arose thus: RG's play Lalitamādhavam, full of the emotion of love—in—separation, influenced Śrī Raghunātha Gosvāmin to such an extant that he became almost demented and in the danger of his life. To bring him out of that situation, RG wrote this joyous play full of the emotion of love in union and replaced it for LM for Raghunāthji.

The definition of Bhanikā as given in Bhāva Prakāśana is as follows.

प्रायो हरिचरितमिति स्त्रीकृतगाथादिविन्यासमाजम्
सुकुमारश्च प्रयोगादृश्यं भाणिकाश्रवितं
भाणिकान्त्यश्च अन्वयान्वितसः
बैशिकी—भारतीवृत्तियुक्तकालिकविनिर्मितिः
उद्वासनायन्त्रासूख्यतःसमम्।

The characteristics are mostly observed in DKK.

1. It dramatists the acts of Hari i.e. Lord Kṛṣṇa.
2. It is soft in performance since it has active female characters.
3. It must have charaters with charming dresses.

36 Bhāṣā, प. २००-२, प. २००-२, २००-२
37 सं. ज. ६, ३०८-९
Veses of Bhava prakāśa & sahityadarpan.
4. It must have only two Sandhis: Mukha (Kṛṣṇa decides to act as tax collector) and Nirvahana (their quarrel is settled).

5. It has Kaisiki-vṛtti prominent in it since the, female characters will act gracefully and with artistic movements. It has Bharati-vṛtti since the play is only in the form of arguments between Kṛṣṇa and Gopis.

Exalted heroine, here Rādhā; soft hero: Kṛṣṇa in his pleasant or mild profile.

7) Hansadūta: Looking at the near-death condition of Rādhā after Kṛṣṇa left for Mathurā, Lalitā, the bosom friend of Rādhā, much distressed at her condition, requests a swan to take her message of Rādhā's lovelorn condition to Kṛṣṇa in Mathurā in much the same way as Yakṣa of Kālidāsa's Meghadūtas request the cloud to take his message to his beloved wife in Alakā. Lalitā also here describe to the swan the path from Vṛndāvana to Mathurā with path-signs, his entry into Mathurā and its description, his going near Kṛṣṇa's palace, waiting for an appropriate moment and at the right moment tell Him of the lovelorn condition of Rādhā as reported by Lalitā. The poem, unlike Meghadūta in Maṇḍakrānta, is in the Śikharinī metre, has 142 verses and a beautiful diction with much imaginative poetry steeped in Rādhā's vipralambha emotion. There are fine descriptions of places reminiscent of their association with Kṛṣṇa.
8) **Uddhava-sandesam**: This is the first *dūtakavya* of RG in about 130 verses in Mandakrāntā metre. Here Kṛṣṇa sends Uddhava as a messenger to Vṛndāvana for consoling the *gopīs*, suffering from the anguish of separation from Kṛṣṇa. The source of the theme is the *Bhāgavata Purāṇa* of:


gṛजोद्रव्रज सेम्य पिन्योनी प्रीतिमावह ।
gोपीनां मद्वियोगाधिमतस्तेश्वरिन्मोच ॥ १ ॥

Kṛṣṇa became love-nostalgic and decided to send their close friend Uddhava as messenger and seating him at the top of His building on a jewel studded platform in Mathurā, he instructed him about his assignment.

Śrī Kṛṣṇa speaks of his heart's feelings to Uddhava. "Since the time I departed from Vṛndāvana to Mathurā, all the *gopīs* are suffering the anguish of separation, and somehow continuing their life. Rādhikā continues her life only on the consoling words of her female-friends. Anxiety-ridden by the anguish of separation, bitten as it were by the snake of separation, she is suffering. Please give my message to her. There is no other place on earth as pleasing to my heart as Vraja. But *Gopis* are in sorrow of my separation. Even they water the trees with their tears or the trees would have dried up.

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38 Bhāgavata purāṇa, Gītā press, Gorakhpur (10–46–3) p
On reaching Vraja, you will find all elements engrossed in the grief of my separation and they will become happy when they see you and learn that I am also happy here.

Kṛṣṇa then points out the path to Vṛndāvana to Uddhava: particularly the following places: Naṁdiśvara temple, Mahādeva, Confluence of Yamunā and Sarasvati, Ambikā-vana, Tirtha-rāja, Koṭika & Satīkarā, Madherā Vadothā, Gokula, Śyāma-vana, Sālmala-vibhāga (division), Pṛtaśāva, Vṛjāvārī etc.

In one verse the calves of Vraja are described thus:

ająḍaḥālaḥaḥkaraṇāḥ naḥdālaḥaḥdīṇāḥ
vṛṣṇītukṣaṇākṛtaḥpūrṇaḥdīnaḥsūřiṇā
parā phāpāḥ naṁbūṣaḥṣaḥ mukhaḥ ṣaṁbhaḥ balene
vaṁsālaḥḥaṁjaḥ ṣvallaḥsūryaḥdīnaḥmaṇi ॥

Gopīs converse sweetly about Kṛṣṇa returning to Goṣṭha at evening. In the morning the resounding of the churning of curd used to wake Kṛṣṇa up from his sweet dreams. Speaking of Rādhā's mature love, they speak of Rādhā–Kṛṣṇa's dialogues in bowers, his paintings by Rādhā, her māna–'indignation, pride, conceit', and non-talking with Kṛṣṇa, Candravali desiring to meet Kṛṣṇa at twilight, their trysts at the lake and so on. (V.36)

Then is described (66 ff) their anguish of separation from the day Akrūra took Kṛṣṇa away from them their lamentations (78 ff) etc.

'On your arrival at Mt. Naṁdiśvara, Rādhā's friends will think that I am going to visit Vṛndāvana. They will eagerly
approach you. You should inquire about the well-being of the *gopis*, of the trees, of the young cows and old, meet my friends Śrīdāma etc, convey my regards to my parents, console Candrāvalī, Viśakā etc.

Finally you should see Rādhā and tell her of my equally ardent love for her and my anguish in her separation."

Finally, the author states that the book is composed for the delight of the devotees of Kṛṣṇa and for his elder brother *Sanātana* Gosvāmin.

As a *duta-kāvyā*, it is a good example of its genre.

9) *Stavamālā*: 'Garland of Praises': It consists of panegyrics and songs i.e. *Stavas, Stotras* and *Gitas* (64 in number) of varying length, composed in different meters and collected together. These hymns/praises which were composed by RG and were scattered are collected here by Jīvagosvāmin, the nephew of RG. The first three of these are in praise of Caitanya Mahāprabhu, and the rest are in praise of Kṛṣṇa or Rādhā or Both of Them together or of Their united form, in relation with the places of Their sport, of Kṛṣṇa in relation to His childhood exploits like Vastrahāna, Rāsalīlā, Kāliyadāmana killing, of different demons and so on.

10) *Padyāvalī*—'Anthology': *Padyāvalī* is an anthology of Sanskrit verses mainly related with Kṛṣṇa and his worship and collected by RG him self. It occupies a unique place in the history at anthological literature in Sanskrit. Its special object is to
preserve so many floating stray verses which are likely to be forgotten; very probably the verses are mostly composed in Bengal.

The verses mostly deal with Kṛṣṇa legends recounted in Bhāgavata and such others works. Since all the verses are related to Kṛṣṇa and Kṛṣṇa-līlā, their arrangement conforms generally to the rhetorical classification of the Vaiṣṇava Rasa śāstra to which it may be regarded as an illustrated compendium. In this work RG cites verses from older well-known writers like Subandhu, Bhavabhūti, Amaru, Rudraṭa, or Kṣamendra etc. In fact some 386 verses are collected from about 125 authors. Obviously, some verses have non-vaiṣṇava themes also.

However, one interesting feature of such verses is noticed here. RG alters the names of other deities to the synonyms of Kṛṣṇa. Thus he changes—daivāya to Kṛṣṇāya, Rāmanāma to Kṛṣṇanāma, Rāma/Bāla to Rādhā, Sundara to Mādhava, Śauri & Laksmini to Kṛṣṇa and Rādhā and so on. He thus often employs non-sectarian verses to a sectarian purpose. Regarding the metres of these verses, it is observed that the Śārdulavikṛḍita is the metre employed in the largest number of verses.

The verses poetize a very wide variety of themes of Kṛṣṇa-worship like Kṛṣṇa's dignity, meditation on him, his devotees, their moods, Kṛṣṇa's parents, his childhood plays, love of Gopīs, love pranks with Rādhā and her friends, Rādhā's & Kṛṣṇa's anguish of
love, their love—sports, Kṛṣṇa's Mathurāgamana, Gopī's pangs of separation, Kṛṣṇa's friend Sudāma, message sent with Uddhava and so an.

Owards the end, RG says that mainly the verses are taken from poets like Jayadeva, Bilvamaṅgala etc. But since many poets have only composed stray verses and not extended works, their verses might get lost. To preserve them, Padyāvalī is compiled.

11) Nikuñja—Rahasya—Stava—'Hymns secret of bower':

Nikuñja—rahasy—stava is small poem of praise by RG in which he praises the love—dalliances of Rādhā and Kṛṣṇa in 32 verse in Malinī metre. Barring the last two verse which are more or less like phala—śruti, all the remaining thirty verses have the refrain smara nibhṛtanikuṇje Rādhikā—kṛṣṇacandrau. The poem is highly erotic and beautiful alliterative diction and dearly reveals the influence of Jayadava. It is sand in the last verse that one who recites it daily in the night will be reborn among the friends of Rādhikā.

12) Smaraṇa—maṅgalaikādaśa (SME) : There are perhaps two versions of SME : one with eleven verses, the other with thirty five. Though the title mentions ekādaśa—all in sragdhāra metre, and mostly ending with smarāmi—'I remember'. There are pen—pictures of Kṛṣṇa in the company of Rādhā at different times of the days from early morning till late night in sleep. The remarks of S.K. De
on the poem is 'one wonders if these pedestrian verses were really composed by an accomplished writer like Rūpa Gosvāmin'\(^\text{40}\)

13) Śrī Rādhā-Kṛṣṇa-Ganoddesā-Dīpīkā: In this work RG describes all the qualities of the relatives of Kṛṣṇa of Rādhā and then of Kṛṣṇa himself. It is in two parts: first, called brhat-'large' has 253 verses and describes the qualities of the relatives; the second called Laghu-'Small' has 205 verses describing the qualities of Kṛṣṇa and his friends and gopīs, but mainly Rādhā. The first part, after benediction of the preceptor, devotees, Nityānanda, Caitanya & the lotusfeet of Rādhā-Kṛṣṇa, describes the qualities relatives i.e. those Vraja-residents who are devoted to Kṛṣṇa. They are of three type Pasupāla-'herdsman', Vipra-'brahmins' and Bahiṣṭha-'outsiders'. Actually, these comprise a large variety including Nanda and his brother, friends, servants and beloveds of Kṛṣṇa, his grand parents, the priest, the young devotees (friends, maids, go-between), the eight friends Lalitā etc, friends of Rādhā (like Sādhikā, Vijayā etc.) and so on. RG describes in details and systematically their age, appearance, positive qualities, their decorative means, their social status, their families and groups, their varied charateistics, moods, their artistic abilities etc.

The second part deals exclusively with the qualities & characteristics first of Kṛṣṇa and finally of Rādhā, their beauty, their virtues, their friends, various types of servants, like lamp-
bearer, drum-beater, bard, dancers, singers, tailors, washerman, goldsmith, painter, also Kṛṣṇa's pet fauna like deer, monkeys, dogs, parrots etc. It also describes places of their play like Vṛṇḍāvana, mount Govardhana, Indra's temple, the pleasure-garden, sports—places their personal belongings like mirror, hand-fan, bow, flute, emulate, bangles, rings, yellow garments, ear rings, crown, garlands etc. After Rādhā's qualities are mentioned, the friends of Rādhā are described again.

All in all the work recounts the belongings and friends of Rādhā and Kṛṣṇa himself, so that nothing of importance in Kṛṣṇa—worship is left out.

14) Mathurā-māhātmya (MM): MM is a work describing the importance of the holy places in and around Mathurā. In a way, it is an abridgement of the book Vraja-bhakti-vilāsa of Narāyaṇa Bhaṭṭa, which was composed in V.S. 1609 after all the ruined holy places of Mathurā circle were restored. But it has also collected much matter regarding Mathurā's places from various Purāṇas, like Varāha, Vāyu, Skanda, Brahmāṇḍa, Padma etc. It has 467 verses. It is in the form of dialogue: In reply to Pārvti's question, Lord Śiva first narrates the greatness of Mathurā city and then recounts the holy places of visit like 12 forests, places on the banks of Yamunā, places of Gokula and Vṛṇḍāvana related with Kṛṣṇa's childhood plays, etc.
15) *Kṛṣṇābhiseka*: This work describes the rite of the great festive annual celebration on the occasion of the birth of Lord Kṛṣṇa. The day of *Janmāśtami* is the seventh the midnight of the dark fortnight of the month of Bhadrapada (Purnimānta). The Kṛṣṇa devotees should start preparation of the festival (on the previous day i.e. 7th day of the dark fortnight), certain rituals such as *Snānavedi pariṣkriyā*—Preparing *snānavedi* i.e. Place for *Kṛṣṇābhiseka*—'a pious place for bathing Kṛṣṇa', *Khātākhanana*—'digging the earth', an auspicious rite for the place at Kṛṣṇa worship, *Kadalistambhāropana*—'planting the a pillar of a kadali—'banana tree', *Patakā ropana*—'decoration with Flags', arrangement of auspicious things etc. along with the auspicious songs and instruments. On the day of *Janmāśtami*, the devotee, accompanied by other devotees, should bring an image of Kṛṣṇa on the *snānavedi* along/with a musical atmosphere of playing different instruments, with dance and chanting of the Lord's names. Thereafter the celebration of *Kṛṣṇābhiseka* should begin with certain prescribed rites such as *svastivācana*—'benedictory words', prayer, *Bhutaśuddhi*—'Purification of elements', *Ghāṭasthāpaṇa*—'establishment of pots, with a recitation of mantras, *Samkalpa*—'determination for Mahābhisekā* etc. Then Kṛṣṇa worship with different means such as giving an Āsana etc., enlightening lamps with mantra recitation, offering *Yajnasūtra*—'a garland of sacrifice' and *Tāmbūla*—'betel-leaf', garlands of flowers etc. *Mahānirājana*—
'the ritual of encircling lamps around the image of the deity'. Thus a Kṛṣṇa-devotee of Caitanya school should follow this incumbent discipline for Kṛṣṇābhīṣeka-rite of kṛṣṇa's bath' on the occasion of Jaṁmāṣṭamī.

16) *Samkṣepe-bhāgavatāṁṭam (SB)*: As the name indicates, it professes to present a summary of the contents of Śrīmad-bhāgavata purāṇa. It is in śloka-kārikās and quotes authorities of Vaiṣṇava scriptures. In fact it often appears to be an abridgement of Sanātana's *Brhad-bhāgavatāṁṭa*. But in reality it deals with the concept and classification of the Avatāras of Lord kṛṣṇa. It presents and deals with all the varied classifications of the Avatāras of Lord Kṛṣṇa.

The incarnations are of three types: *Puruṣāvatāra*, *Guṇāvatāra* & *Lilāvatāra*. *Puruṣāvatāra* recognises only three persons: Kṛṣṇa, Saṁkarṣṇa & Aniruddha. The threefold *Guṇāvatāras* are based on the three qualities of sattva—'the quality of goodness', rajas—'the principle of activity' and tamas—'the principle of inertia' and indicate Viṣṇu (Protector of sattva), Brahman (Creator of rajas) and Śiva (Destroyer of tamas), as their representatives.

*Lilāvatāra* is not defined but the following twenty-five incarnations are present in the Śrīmadbhagavata.

1. Catuḥṣana  
2. Nārada  
3. Varāha  
4. Matsya  
5. Yajña  
6. Nara & Nārāyaṇa
These are also called the Kalpa-Avatāras as they appear in each Kalpa.

There are also fourteen Manvantara-Avatāras as follows:

1. Yajña
2. Vibhu
3. Satyasena
4. Hari
5. Vaikuṇṭha
6. Ajita
7. Vāmana
8. Sārvabhauma
9. Rṣabha
10. Visvakṣena
11. Dharmasetu
12. Sudhāman
13. Yogesvara

In these fourteen Hari, Vaikuṇṭha, Ajita and the Vāmana are the Pravara-'chief'.

The yugāvatāras are four and they flourish in each of the four yugas-'stages'. These all have individual nāman-'names' and varṇa-'colours', in śātya yuga, śukla-'white', in Tretā, rakta-'red', in Dvāpara, śyāma-'dark' and in the kali, Kṛṣṇa-'black'.

In each kalpa these Avatāras become fourfold in accordance with the conditions of Āvesa, Prabhava, Vaibhava and Paratva. Āvesa means 'Possession'. (Examples are the sage Sanaka,
Sanandana etc). The Prabhava Avatāra is of two kinds nāticira-vyakta (eg. Mohini, Hariśa and śukla) and nati-visṛuta-kīrti, (like Dhanavantari, Rṣabha, Vyāsa and Kapila). The Vaibhava Avatāras are Kurma, Matsya, Nārāyaṇa (with Nara), Varāha, Hayāśīrṣa, Pṛśīragbha, Balarāma and the fourteen Manvantara Avatāras beginning with Yajña. In the Parāvastha-Avatara Nṛṣimha, Rāma and Kṛṣṇa these three are the distincti Avatāras. These Avatāras are accepted as purṇa- 'Perfect' Kṛṣṇa is Superior even to Brahman, Puruṣa or Nārāyaṇa, and consequently to all other deities, vyūhas and Avatāras. There are four Dhāma- 'abodes' of Kṛṣṇa, viz. Vraja, Madhupurī, Dvārika and Goloka. Kṛṣṇa is hatārigatidāyaka, he destroys the enemies of his devotees, and leads them to emancipation, he possesses four types of sweetnesses. mādhurya-catuṣṭaya, hence in his avatārin form, krṣṇa is superior even to Rāghava.

Thereafter RG discuss the topics like perfectness of all the incarnations, Samāśraya of Bhāgavata śakti-'Divine energy', the concept of vyūha, whether Kṛṣṇa is an incarnation as vāsudeva, the view of svayam Bhagavatva—being Lord Himself Lord Kṛṣṇa being superior to quality-less Brahman, the 'non devotees—ordinariness of his qualities, countering views of Śrī Viṣṇu and Rāmānuja's followers, Greatness and incomparability of the human Rupa—'form' of Śrī Kṛṣṇa, his sports, the concept of Prakātā—'Manifest' and Aprakātā—'non—manifest', tathya—'reality' of Kṛṣṇa's
abodes-'Dhāma', more sweetness in Gokula, Age ofŚrī Kṛṣṇa and His fourfold sweetness etc..

*Bhaktāmṛtam* This is the second part of the SB. It is very brief and deals entirely with the theme of the *bhaktas*-‘devotees’ of Kṛṣṇa. It gives the substance of the first part of the *Bṛhad-bhāgavatāmṛta* of Sanātana gosvāmin and deals with the types of devotees and grades them in the order of their ascending superiority. Their examples (in order) are Prahlāda, Pāṇḍava brothers, Uddhava, the Gopīs and finally Rādhā herself. It means there is no greater bhakta of Kṛṣṇa than his eternal consort Rādhā. This is the doctrine or the theological dogmas of the Bengal Vaiṣṇavism.

(?q) *Birudāvalī-lakṣaṇam*-‘Characteristics of encomia’: In the history of Sanskrit literature, we see a tradition of poetry glorifying the kings like *birudamaṇīmālā*. Such poems form a class and they are called ‘biruda’. In poetics *biruda* is defined as *gadyapadyamaiṛajastutirbirudmucyat*—‘the praise of a king either in prose or poetry’

Is called *biruda*-‘praise’. There is a long-standing tradition of composing poems in the praise of patrons—generally kings—in particular metres which can be sung and diction which is full of alliterations. Even a class of such poet–singers who can compose such poems on the spur of the moment has come into existence. They are called *Bhātas* or *Cāraṇas* and their poems are called *Bhāta*

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Sāhitya darpana of Viśvanāth, pariccheda–6, V.334 1/2
or *chārāṇi* poems. It is such poems that RG chooses to codify, classify and define in his work called *biruda*. In this small work the author identifies many types and sub-types of these poems mainly on the basis their metres. A table showing these types with their sub-divisions is given below on page no 41.

Each subtype is defined in the terminology of Sanskrit metrics and is followed by an example, most of these examples must have been composed, it appears, by RG himself.

\( \text{(c)} \) *Śrī-kṛṣṇa-caitanya-divya-sahasranāma-stotram* : India is a holy country on which various saints and *Acāryas* have flourished from time to time. The Vedic seers composed various *sūktas* addressing the deities in their varied and infinite forms. Vyāsa followed the Vedic tradition and composed some *stotras* including *Sahasranāma stotras* praising certain deities in his epic the *Mahābhārata*. Maharṣi Vyāsa is also believed to have composed eighteen Purāṇās in which many such *stotras* are found. *Viṣṇu-sahasranāma-stotram* sung by Bhūmapitāmaha is famous in the *Mahābhātrata*. In the medieval age, various *Ācāryās* including Caitanya Mahāprabhu furthered the tradition of composing *Sahasranāmastotram*. In the school of Caitanya, the follower *Ācāryas* like Rūpa gosvāmin, Kavikarṇapūra, Śrīman Narahari Sarakārthākura etc. have composed certain *Sahasranāmastotras* of the same name among which *Śrī Kṛṣṇacaitanyadivyasahasranāmastotra* by RG is considered the most
A Table of the characteristics/types & sub-types of Birudāvalī.

kalika

slokah

birudah

vasikah

kalpithah

a) Caṇḍavṛttam b) Dvīgādīgaṇavṛtta c) Triṃbhaṅgivṛtta d) Madhya e) Miśrā f) Kevala/Gadyakaṅkha

Sāmānyam Sanātakaṇṇam

1) Nakhaḥ 2) Viśikha (See below)

is divided in 20 types viz.


The twelfth i.e. Mātaṅgakhelitaṃ has two further sub-types called (a) Madhurayogād and (b) Śliṣṭayogād.
2) Viśikha

Padmaṁ, Kundaṁ, Campakaṁ, Vañjulaṁ, Bakulaṁ

Bhāsuraṁ, Maṅgalaṁ, Tuṅgaṁ

Paṅkuruhaṁ, Sitaṅkaṁ, Paṅḍūtpalaṁ, Indivaraṁ, Arupaṁbhojaṁ, Kahlāraṁ

b) Dvigādiganavṛttta kalika

Dvigādikalikā, Rādikalikā, Madikalikā, Na-kalikā, Gānakalikā

C) Tribhaṅgīvṛttta

Śikhariṇi, Turagatribhaṅgi, Daṇḍakatribhaṅgi, Bhujangatribhaṅgi, Tigmatribhaṅgi, Vidagdhatriubhaṅgi
excellent one by the sadhakas-'aspirants'. Generally such stotras praise the attributes and the Lilä-sports of Lord Śrī Caitanya Mahāprabhu. The devotees of Caitanya were attracted by the beauty of his physique and the sweetness at his personality endowed with excellent qualities. While singing such stotras they experienced the Sattvika-bhāvas which can be taken generally as 'involuntary evidences of internal feelings like Āśṛumucana—shedding tears' in divine love, Romānca—'Horripilation' etc.

RG is first a devotee and then a poet. While describing the svarūpa—'nature' of Lord Caitanya, he sometimes perceives the divinity of the Rādhikā element in the form of Lord Caitanya and therefore uses at times he also feminine forms for Him. Therefore in this stotra, at certain places, we find linga vyatikrama—'change of gender' and vibhakti—'inflection/inflexion' as for instance. Śrīrādhā Rādhikā'nanta Kṛṣṇārādhyam ca Kṛṣṇadā. In such places, there is linga parivartana—'change of gender'. The divine nature of Caitanya is a combination of the elements of Kṛṣṇa and Rādhā. When a devotee—poet feels either the Mahima—'efficacy or greatness or dignity' of the Rādhikā-svarūpa in the form of Lord Caitanya he uses the feminine forms. The tradition believes that Śrī Kṛṣṇa, the son of Nanda as well as the Nilamanī of Vraja, covered by effulgence or refulgence or divine light of Rādhā, is Himself incarnated as Lord Gaurāṅga. Thus, looking from the viewpoint of devotional principles of Caitanya school, there is no contradiction in the bi—gender forms of the name of
Lord Caitanya. Some dejection has been raised, because there are many names. Pertaining to Radha to Kṛṣṇa and some to Rādhā and Kṛṣṇa united. Names praising Caitanya directly are fewer in a number. Yet, when we consider that Caitanya himself is an incarnation of Kṛṣṇa, of Rādhā and Kṛṣṇa in a united form and the Sahasranama includes names and attributes of Rādhā Kṛṣṇa, Rādhā Kṛṣṇa and Chitanya, all the thousand names will be justified as belonging to Lord Gauraṅga Caitanya Nahāprabhu himself. The stotra is made up of 163 stanzas. After tenth stanza there is a prose portion after '142' stanza three stanzas are given in a sequence namely ka, kha, & Ga. Thereafter usually the remaining stanzas follows.

In the beginning of this stotra there is an humble question of Śrī Raghunāthaji about the thousand names of Śrī Mahāprabhu. Then Śrī RG recounts the 'thousand' names and birth of Caitanya Mahāprabhu.

Once when Lord Śrī Kṛṣṇa was playing with Śrī Rādhā in the Nikuṇḍa-'bower', He became vihvala-'disturbed' by the love of Rādhikā, experienced Rādhikā-bhāva-the very state of being Rādhā Himself and asked her-'I (Kṛṣṇa) want to enlighten your innumerable names and attributes in the Kali-age. The very means of this is only you (Rādhā)'. While thinking thus, Lord Kṛṣṇa transformed Himself into a Gaura-varṇa-'white' form of Rādhā by the power of the love of Rādhā. Thus Śrī Kṛṣṇa—the son of Yaśodā—being influenced by Rādhā-bhāva and covered by the Rādhā-kāntī-'brilliance of Rādhā', appeared in Navadvīpa as Gaurāṅga Chitanya, the son of Śaci. He
became famous as Mahāprabhu. Lord Śrī Kṛṣṇa Himself has incarnated as Gaurāṅga Mahāprabhu only for the propagation of the religion of saṅkīrtana in the Kali-age.

After the tenth stanza there is a small prose portion called nyāsa. It begins with the word Oṁkāra in the sense of maṅgala-'auspicious'. Śrī Rūpa-mañjarī is the Rṣi-'seer' of this stotra, the chaṇḍas-metre is Anuṣṭup, Viṣṇupriyā is the sakti-'the power', Mahāprabhu is Devatā-'deity' of this stotra, Lord Manamohana is Kāmabija-'seed of desire', Lord Vaikuṇṭhanātha is kīlaka-1 charming luck, the mantra of this stotra is caitanyāya namah, the saṅkalpa-'determinative power of thought's is that the thousand names of Mahāprabhu are to be read by the devotees for the attainment of His grace.

The meditation of Mahāprabhu, the mantra devatā-'the deity of Mantra' is revealed by the author as under: We worship the moon in the form of Śrī Gaurāṅga who shines like gold and whose eyes are like fresh lotus Śrī Aṅiga- "His gold-like divine body is ever merged in the ocean of love, He himself performs Kirtana-'the praise', Meditation etc. of His names. He, being influenced by Rādhābhava, sometimes smiles, sometimes weeps, uttering the words, 'Hāṁ Prāṇa vallabha, Hāṁ Śyāma Suīḍara, where are you?' The whole universe along with Him weeps and all his favorite servants ever remain present with him.

From the eleventh verse, the actual Sahasranāma begins with the names such as Śrīkṛṣṇa, Kṛṣna-caitanya, Viṣvambhara, Śacīputra,
Gopala, Jñānajñeya, Gauracandra, Gopibhartta, Kṛṣṇa–Rādhya, Kṛṣṇādara, Mahānandī, Bhaktināgara, Dayāmat, Paramānandarūpa etc. The *Sahasranāma* ends at verse 135. The final portion of verses 136 to 165 is the phala-sruti. It says: we bow down to CMP. All the ten incarnations are present in him. He himself is the Bhagavān—'Lord', the origins, *Avatārī*—'the source' of all *Avatārās*—'incarnations'. He has incarnated himself to enlighten the *Rādhābhāva*—'the state of Radhānēss' to his devotees, hence His incarnation is the most excellent. He who reads with faith and devotion the *stotra* on Lord Caitanya's birthday, i.e. on the full-moon day of the month of Phālguna will definitely achieve devotion.

Thereafter in reply to Śrī Raghunāthji, another statement that in the Kali-age people do not accept CMP, RG says that *caturmūrti* is identified by Vedavyasa with Śrī Kṛṣṇa, by him with CMP as shown in these verses.

\[ \text{चतुर्मूर्तिः महाशतुर्द्वारा} \text{व्यत्यस्ततः संयुक्तति:} \text{।} \\
\text{चतुरात्मा चतुर्मूर्तिः महाशतुर्द्वारा} \text{व्यत्यस्ततः संयुक्तति:} \text{।} \\
\text{चतुर्मूर्तिः महामहाशतुर्द्वारा} \text{प्रकृत्यां कष्टवेषीतिः} \text{।} \\
\text{अभिशिष्टान्तर चतुर्मूर्तिः कष्टकष्टवेषीतः} \text{।}^{39} \]

According to this stanza CMP himself is *caturmūrti visiṣṭa*-‘endowed (yukta) with four forms' CMP is incarnated in four forms as Śrī Caitanya, Śrī Nityānandaprabhu, Śrī Advaitaprabhu, and Śrī Gadādharaswāmī who are said to be the sources of emancipation in Kaliage. CMP is Himself the Lord Śrī Kṛṣṇa son of Nanda, and the

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^39 *Śrī kṛṣṇa-caitanyādivya-sahasranāma-stotram*, P–25, V.149 & 150
Lord of Gopis. Nityānanda is the form of Baladeva, Śrī Advaitaprabhu is Sadāsiva and Śrī Gadādharajī is an incarnation of Rādhikā. CMP has also revealed four vyuhas, as well as six, in his own sect to relieve the people from heretic views, RG mentions CMP as the protector in Kaliyuga, as the giver of Dharma-'religious duty', Artha-'object', Kāma-'desire', and Mokṣa-'mancipation' (the four aims of human life), particularly the giver of Mokṣa-'salvation' in Kaliyage, he is the knower of the real essence of four, Vedās He is Jagat-guru-'the Teacher Universal'. CMP has incarnated to save the people of Kaliyage from the heretical views (pāsandā), and lead them to mokṣa-'salvation'. He has revealed four bhāvas for the upliftment of the four types of Ātmā-'souls': Ātmā, Ānātma, jīvatāmā and vijñānātma. In the end there is an humble salute of the poet RG.

19) Rūpasikṣa: Rūpasikṣa is the only work by RG, which is not written in Sanskrit but is written in Bengāli language and in the payāra metre quite common to Bengāli Poetry. The title means 'Instructions (given) by RG' (in the tenets of Caitanyaite Philosophy and view of life.) Running into some more than 139 printed pages, it mainly teaches the following principles of Caitanya's Sectarian philosophy.

1) The devotees of Kṛṣṇa are best among all types of devotees. Others are attached to some desire or the other for the fulfillment of which they worship various godsh. Kṛṣṇa bhaktas do not desire anything not even emancipation in their inner peace and happiness.43

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43 Rūpa Śiksā:
2) This seed of this devotion is shown in a devotee only by the infinite grace of Guru and Kṛṣṇa. Then the devotee, like a gardener, has to nourish the seed with constant care and sprinkle it with the waters of \textit{Sravaṇa}, \textit{Kīrtana}, \textit{Bhajana} etc. which strengthen that creeper of devotion.\textsuperscript{44}

3) It is again Kṛṣṇa himself, his infinite grace, that inspires a devotee to carry on and continue the \textit{bhajana}.

4) Once a devotee's mind turns towards Kṛṣṇa, it automatically begins to turn away from worldly pleasures and attachments, even the \textit{Brahmāṇḍa}—'Universe' and moves towards the \textit{Bhagavad-dhāma}—'Lord's abode' Hence, it is not enamoured even of \textit{Brahmāṇḍa} or \textit{Brahmaloka}.\textsuperscript{45}

5) For \textit{Siddha Bhaktas}—'accomplished devotees', \textit{Sravaṇa}, \textit{Kīrtana} etc. cease to be their actions, they become their nature.\textsuperscript{46}

\textsuperscript{44} kotignānīmadhye ek Jana mukta
koṭīmuktamadhye durlabha ek kṛṣṇabhakta (131)
krṣṇabhakta niśkām, ataeva sānta
bhukti–mukti–siddhi kāmī ataeva sānta (132)
brahmāṇḍa bhramite kauna bhāgyavāna jīva
guru krṣṇa prasāde pāya bhaktilatā bija (133)
māli hail kare sei bīja āropan
sravaṇakīrtana–jale karaye secana (134)

\textsuperscript{45} upajiyā baudhe latā–brahmāṇḍabhedi jāya
virajā brahmaloka bhedi paruvyom pāya (135)
tabai jāya tadupari goloka vṛndavana,
kṛṣṇacaraṇa–kalpavrīkṣe kare ārohaṇa. (136)
tahān vistartā huḥ premaphala
ihān māli sece itya sravanādi jala. (137)
Kintu yadi latāra ange uthe upaśākха

\textsuperscript{46}
6) And this sweet love of Kṛṣṇa itself is the higher Puruṣārtha, before which the four Puruṣārthas pale into insignificance.\(^{47}\)

7) The simplest means to achieve this fruit of love is Kṛṣṇa's worship. By constantly resorting to this means of worship the seed of attachment takes roots and sprouts, and is then called Love. In its future stages of developments, it is known as prema, sneha, māna, pranaya, rāga, anurāga bhāva and Mahābhāva. Mahābhāva is the fina stages of love—the sweetest result of devotion like sugar from sugarcane.

20) **Govinda-hulāsa-nāṭaka**: The Govinda-hulāsa-nāṭaka is a Hindi play written by RG. It is nothing but more or less a free Hindi translation of his own play Vidagdha-Mādhava in the old Braja dialogue. It is lucid and easily presentable and it appears that it must have been very popular and could have been staged (either whole or in parts) since are number of manuscript are report to have been found by Śrī Agarachandra nāhaṭā. P-25 Another book a in Hindi named Śṛngāra-Sukha by RG & Sanātana, has been reported in the search report of Nāgarī pracārinī sabhā. 1906–8, p.25.

\(^{47}\) Bhūktimuktā vāncajāta asankhya tāralekha (140)  
Eha ta paramaphala paramapuruṣārtha  
jāra āge tṛṇa tulya cāri puruṣārth. (146)