

All Glory to Sri Sri Guru and Gauranga

SREE RADHA TATTVALOK



Tridandi Sri Bhakti Sarvasva Govind Maharaj

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This booklet is written and edited by Sree Bhakti Sarvasva Govinda Maharaj — the inhabitant of Sree Govardhana. This booklet is published on the occasion of Sri Vasanta Panchami by Bhakti Kinkar Sridhar the recipient of mercy and love of Bhakti Sarvasva Govinda Maharaj.

Submission

*Vina Radha prasadena Krishna preetirnajayate |
Tasmadradhaprasadaya tadanugrahamashraye ||
Jayati jayati Keertidanandinee
madhuripumukhachandrikapayinee |
Anupamagunamadhuree mattita
pranatasikhadachaturee charchita ||*

According to Sri Chaitanya Mahaprabhu, imbued with the emotion and complexion of Sreemati Radha and identical with Sri Krishna himself is Vrajendranandan, Son of Nanda Maharaj, the sole enjoyer of Vraja, rejoicer of Love and the habitation of Leelas, is the highest Object of worship and the means of adoration followed by the maidens of Vraja is the best. Srimati Radha is the crest jewel amongst them and the most beloved of Sri Krishna. She possesses incomparable beauty, quality and erotic emotions. According to the Gaudiya Philosophy, the

highest object of worship is Srimati Radharani's merciful glance. The flow of divine love of Sri Krishna comes from the most servility of her lotus feet. Sri Raghunath Das Goswami is situated in the firmness of servitude at her Lotus Feet and announces that only the loving servility of Srimati Radharani living in the loving company of Sree Krishna at Vraja is not at all blissful to Him without the mercy of Radharani. The Gaudiyas adore the mercy of Srimati Radharani, coupled with Sri Govinda Sundar, because the mercy of Sri Krishna attains perfection through the mercy of Radharani. Let this booklet (Radha Tattvalok) manifesting from meditation on the glories of Rupa Goswami may sheer felicitation in this society of devotees, the mere rays from the abode of Sri Goloknath. Let the loving mercy of Sri Krishna, the Erotic Lover of Nikunja (Bower) and ocean of mellows be distributed, this is my prayer. I dedicate this booklet to my initiating spiritual master, His Divine Grace Sri Bhakti Vilās Tirtha Goswāmi Maharāj, the embodiment of unlimited mercy and to the trios the Siksha Guru and Sannyas Guru — Sri Bhakti Kusum Shraman Maharaj, Sri Bhakti Hriday Bon Maharaj and Sri Bhakti Pramod Puri Maharaj — the instructing Gurus.

Yours

Bhakti Sarvasva Govind Maharaj

9. In the emire of varied amorous activities, indulging in varied forest of sulky mood, catering to the varied friendly frolics. O Radhika, be pleased to me.

अपूर्वकान्ति सङ्कुले अपूर्वकीर्त्ति कन्दले ।

अपूर्वकुञ्ज नायिके प्रसीद देवि राधिके ॥१०॥

10. On the shore of wonderful glamour, in the jungle of excellent deeds, wonderful heroine of the harbour. O Radhika, be pleased to me.

अपूर्वरूपसीवरे अपूर्वसद्गुणाकरे ।

अपूर्व पर्व पञ्जिके प्रसीद देवि राधिके ॥११॥

11. The blessing of excellent beauty, repository of all striking qualities, calendar of excellent festivals, O Radhika, be pleased to me.

सुगन्धमुग्धमाधवे सुमाल्यगुच्छ केशवे ।

सुशीलधामपालिके प्रसीद देवि राधिके ॥१२॥

12. Charmed by the sweet smell of Madhava, a bunch of beautiful flowers for Keshava, maintainer of a good spiritual realm. O Radhika, be pleased to me.

conch, O Radhika, be pleased to me.

सुचित्रगण्डमण्डले सुचित्रचूर्णकुन्तले ।

सुचित्रभागललाटिके प्रसीद देवि राधिके ॥५॥

5. Picturesque neck, picturesque locks of hair, picturesque lucky forehead.

O Radhika, be pleased to me.

नवीनयौवनोन्मदे नवीनभावसम्पदे ।

नवीनकेळिकौतुके प्रसीद देवि राधिके ॥६॥

6. Intoxicated in youthful Youth, the wealth of youthful mood, in the fabrics of youthful erotics. O Radhika, be pleased to me.

नवीनकान्तसङ्गके नवीन हेलयोज्जिते ।

नवीनसङ्गरोत्सुके प्रसीद देवि राधिके ॥७॥

7. Comapny of the youthful lover, easily attained youthful lover, curious of having the company of youthful lover, O Radhika, be pleased to me.

विचित्रनर्मपण्डिते विचित्ररङ्गमण्डिते ।

विचित्रलास्यलासिके प्रसीद देवि राधिके ॥८॥

8. Expertise in varied frolics, varied playful activities, indulging in varied lascivious frolics, O Radhika, be pleased to me.

विचित्ररागपङ्किते विचित्रमानमञ्जुले ।

विचित्रसख्य साधिके प्रसीद देवि राधिके ॥९॥

श्रीश्रीगुरु गौराङ्गौजयतः

All glories to Sri Guru and Gauranga

वन्दे राधां रसागाधां कृष्णकान्तावराभिधां

गोकुलानन्द गोविन्द हृदयानन्दसखुधाम् ।

ह्लादिनीसारसर्वस्वे राधे वृन्दावनाधिपे

कृष्णप्रियतमे कानेतगुणास्पदे नमोस्तुते ॥

Vande Radham rasagadham Krishnakantavarabhidham

Gokulananda Govinda hridayanandasambudham |

Hladineesarasavase Radhe Vrindavanadhipe

Krishnapriyatame kantagunapade namoastute ||

All glories to Sri Radha — the embodiment of unlimited sweet mellows and the most beloved of Sri Krishna Govinda, the bliss of Gokul and the ocean of the bliss of heart. Sri Radha is the essence of the gladdening potency and the queen of Vrindavan. All glories to Srimati Radha, the most beloved of Krishna and the reservoir of erotic qualities.

Srimati Radhika is the very loving embodiment of the fullest erotic mellows of Sri Govinda — the emblem of infinite mellows. The erotic mellow is full of Variegated, unlimited loving mood. The unlimited Kantas of Krishna of Vraja are the variegated embodiment of that infinite loving mood. There is hardly any manifestation of extreme delight without many a Kanta — that is why, Srimati Radha appears from the left

arm of Sri Krishna who is deeply immersed in the erotic loving mood. She manifests herself in unlimited icons in the performance of loving friendliness of her sweet heart in infinite ways simultaneously. It is they who are the unlimited beloved of Krishna. The lady lovers of Krishna are divided into four categories such as *Swapaksha* (own's own team), *Vipaksha* (against party), *Suhrid paksha* (in favour of friends) and *tatastha paksha* (marginal). *Suhrid pakshas* are the very embodiments of permanent amorous sports originating from the loving friendly mood of Radhika towards Sri Krishna. *Vipakshiyas* are the icons of permanent, amorous love-dalliances, which is nothing but crookedness of sulky mood of Radhika towards Krishna. *Tatastha pakshiyas* are the embodiments of permanent loving sports, coming out of the marginal loving mood of Srimati Radhika towards Krishna. *Swapakshiyas* are the embodiments of permanent loving dalliance born of the all-loving mood of Radhika towards Krishna. *Svapakshiya* Kantas become enamoured of the extraordinary, quality of divine love of Sri Radhika and they attain the permanent friendliness of Her, giving up their respective grouping mood. *Sakhis* (confidants) are the permanent, opulent embodiments of the friendly mood of Radhika towards Krishna. According to the difference in friendly attitude the *Sakhis* are of five kinds. *Sakhi*, *Nityasakhi*, *Pranasakhi*, *Priyasakhi* and *Prana-preshtha Sakhi* (the most beloved confidants). There exists subsequent greatness of confident-hood (*sakhitva*) and the former inferiority of confident-hood. From consideration of

श्रीश्रीराधिकाद्वादशकम् ॥

SREE RADHIKA DWADASAKAM

(12 Verses as regards Radharani's from quality and other pastimes)

सुवर्णचम्पकाङ्गिके सुचित्रनीलशाटिके ।

सुदीप्तमुक्तनामिके प्रसीद देवि राधिके ॥१॥

1. Golden Champaka form picturesque blue appeared, glowing acquiline nose, O Radhika, be pleased to me.

सुचारुहास्यकृन्मुखे सुचारुचन्द्रिकानखे ।

सुकुन्ददन्तपङ्किके प्रसीद देवि राधिके ॥२॥

2. Beautiful smiling face, beautiful moon-beam like nails, set of beautiful kunda flower like teeth, O Radhika, be pleased to me.

सुचारुपङ्कजेक्षणे सुदीप्तरत्नभूषणे ।

सुपञ्चपुष्पमालिके प्रसीद देवि राधिके ॥३॥

3. Beautiful lotus eyes, in the attire of shining jewels, Gardenor of five beautiful flowers. Radhika, be pleased to me.

सुबिम्बवन्दिताधरे सुशोभिपत्रिकोदरे ।

सुकम्बुकण्ठशालिके प्रसीद देवि राधिके ॥४॥

4. Lips adored by beautiful bimba flowers, abdomen well-decorated with leaves, the neck well-shaped like a

the loving pastime. Dead tired of the erotics of the then Radha's opposite camp, the lips of *Sakhis* become completely absorbed in glorifying Radha taking early morning bath in the nectarine chanting of Names in the Ganges lying on the bed of the play-actor's heart, aspired after by the cupid, but last time becomes fixed. In other words, 'Let that Radha engage us in the loving service of your lotus feet' — they start repeating the said melodious song.

All glories to Sri Sri Radhe !

moods of appears that *Parama Shreshta Sakhis* (more beloved *Sakhis*) are exceedingly dear and relatively dear, *Priya Sakhis* are *disama* (equally same) and *Nitya Sakhi*, *Prana Sakhi* and *Sakhi* are relatively light-hearted and exceedingly light-hearted. *Nitya Sakhis* and *Prana Sakhis* are defined as *Manjari* according to the similarity of mood of *Manjaritva* (assistants of the *Sakhis*), due to the reason that although they are *Sakhis*, their moods are coupled with friendly-hood with a smelt of servility. Their loving attachment is known as *Rati* (loving attachment full of excellent emotion. All kinds of *Sakhis* are in possession of identical forms and similar nature of Srimati Radha. *Prakharas* (excessively strict *Sakhis*) are the permanent, opulent embodiments of the mood of exceedingly, apparent loving crookedness of Radha towards Krishna. The *Mugdhas* (amazed *Sakhis*) are the permanent, opulent icons are the general loving attitude of Radha towards Krishna. The intermediaries are the permanent opulent emblems of the loving intermediary mood of Radhika towards Krishna. The conciliatory *Sakhis* are the permanent opulent icons of the conjugal erotic mood of Radha towards Krishna. *Samarthas* (the able-*sakhis*) are the permanent, opulent embodiments of erotic loving mood of Radha towards Krishna. The *Pragalbha Sakhis* with loving shamelessness are the permanent, opulent icons of the loving mood of shamelessness of Radha towards Krishna. This divine moods are active permanently in the former Kantas and active in the subsequent Kantas and active in the subsequent Kantas in the mood of nourishing the attitude

of erotic mellow. One Radha is, who worships Krishna is. The beautiful damsels of Vraja are the embodiments of Sri Radha, since they worship Krishna in the proper way. But they are given different names, because of eternal difference in the loving pastimes. Just as the different limbs of trees are tree themselves, yet they are known as different nomenclatures because of different manifestation, similarly by nature although this Kantas of Krishna are the icons of Radha, They are known in different names because of different manifestation. Sri Radha is unparalleled in the loving adoration of Sri Krishna along with her entourage as leader of the group.

Since Srimati Radhika excels other Gopis in the field of amorous pastimes, she is the most dedicated worshipper of her beloved Krishna. She is the eternal divine queen. She is the most efficient Empress of the most concentrated erotic moods. It is the very capable erotic mellow that stands for her loving amorous lasting mood. Therefore, all sorts of inferior attachment lie embedded in her in an exquisitely shining manner. Just as thousands and thousands of waves arise from an ocean and naturally flow, so does Govinda, the connoisseur of erotic moods taste the sweet amorous feelings arising from Sri Radhika — the ocean of loving mellow. When the job at tasting is done in the role of an object of love, then He assumes the major role of Rasikraj Sri Govinda, and while in the mood of *ashraya* (ground) the same job is done, He becomes Gaur Sundar, the Embodiment of supreme loving ecstasy. Sri Nanad Yashoda and others — the spiritual masters are the reservoirs of Krishna's

greatness. She is the paragon of glory and is the super deity of greatness. When Madhava becomes indebted without fathoming the limit of her grand glory, finding the glory of Radha's loving attachment more than His own glory, what to speak of other, Govind has been transformed into Gaur. Since Radha is the sweetest darling, everyone related to Radha is all Govinda's favourite. Her lake is the dearest to Krishna, Sakhis are the most beloved to Krishna. Rice cooked by her is also most beloved, supremely relishing and highly tasting censuring honey. Since indirectly the sweet girls of the opposite camp are conducive heightening sulky mood of Radharani, they are also very favourite to Krishna. Yet Krishna's loving pastimes with them is like machine, whereas the loving pastimes of Krishna with Radha is life-like. Govinda unites with Chandravali at the lake of Gauri due to the earnestness of Padma. Union ends in play acting. Chandravali makes utmost effort to win the mind of Govinda, but having failed her moonlike face becomes sullen, as if struck by Rahu (taunted demon). Flattering Govinda says, by satisfying her with sweet words, "Oh my beloved, I am going". Saying this he departed. He came straight to the bower of Radha, as if freed from jail. His joy knows no bounds at the sight of Rupa Manjari, the crest jewel of damsels, on the way. He becomes united with Radha. He forgets all the incidents. The propensity of His sense-organs attains recovery in a natural way. His five sense-organs become almost mad after tasting the five sense-organs of Radha. The bees of the eyes of *Sakhis* get maddened in drinking the elixir of

the beloved, pastime of sulky procedure and the goddess of fortune of loving progress without any recess are like a lamp of adoration – full of clarified butter.

Although expert Govinda does justice to the name of Mukunda by removing the brassiers and under garment of the sweet damsels, but He fails miserably in cutting open the knot of Radha's love. The sheer efforts and labour are found in Yashoda's binding with rope but the binding efforts of Radha with rope without any endeavour and labour and soon become successful. On her very will she bound the play-actor with a rope in smiling face mixed with wrath and love. And the play boy surrenders Himself in front of the Sakhis in a smiling face by giving the jewel of kiss as the fees of the Guru by accepting her discipleship and natural loving submission. But self-surrender is neither Vedic nor mystic. Because one has to make self-surrender to the feet of Guru by saying, "I am your's" but Govinda surrender Himself to the very heart of Radha without doing that with this mantra, — "you are my life, you are mine, you are my ornament, you are my diamond of the ocean of material existence". Because Madhava accepts the loving initiation on the bank of the king of hills (Govardhana) of Radha's swollen breasts by means of the blessings of Pournamasi (Yogamaya). So He makes self-surrender there. This is the mystery of self-submission.

The emotion of Radha is grand emotion, her love super divine love, her loving attachment is super attachment, her attachment, a grand one her amorous attachment a super one because Radha is the repository of

parental mellow. The state of being more or less, exists in the young of the cows as per the difference in the mood of parental mellow. Sakhas the personification are the grounds of the mellow of Krishna's friendlyhood, the difference exists perfectly according to the difference in the mellow of the friendlyhood in the Sakhas. And again the servitors personifying opulence, are the lasting shelter of the mellow of friendlyhood. The status of servants differ as per the difference in the mellow of servitorship. Canes, flutes, and animals horns, etc. are the opulent personifications of the mellow of neutrality. The mellows like those of neutrality, servility, friendliness and parental affection are active temporarily in the sweet, erotic mellow. The devotees, saturated with the mellows of neutrality, servility, friendliness and parental affection respectively support Srimati Radharani, ever immersed in the mellow of sweet eroticism according to the temporary criterion. In other words, the above-mentioned mellows nourish the mellow of Sri Radha's erotic pastimes. Love-in-separation arises in the sweet erotic mellow during the enactment of the pastimes of neutrality, servility, friendliness and parental affection. The mood of Love-in-separation promotes and nourishes the mood of love-in-union in infinite ways. The difference in the mood of love-in-separation constitutes the difference in the mood of love-in-union, and thus promotes the varied harmonies. Bliss in union is on the rise due to addition of sweet erotic mellow and subtraction of other mellows. "Yet You are the life of my life", as per the statement of Sri Krishna. It is very the

sweetest Radhika, who is the most prime source, reservoir, and centre of Sri Govinda's be-all and end-all nectarine pastimes. Although He is equal, Sri Radhika is adorned as the supreme object of adoration in the shrine of His heart, because Radhika is the very life of Sri Krishna. Although the afore-said mellows nurture one another, they all nourish the sweet erotic mellows by all means. The devotees of all mellows are all busy in catering to the loving service of Sri Radha. That is why, Sri Radha is fortunate in being endowed with the quality of living in the loving Abode of Gokul.

Since Sri Madhusudan is ever active in tasting the sweet, loving ecstasy of Radhika by remaining subordinate to Her, Sree Radhika is listening with rapt attention to the sterling glories and divine qualities of Sri Keshav of Whom she is the prime source. Since the eulogy of exceptional amorous pastimes of Sree Radhika is resound all over the world, she is the most outstanding member in the globe wearing the most precious jewel of qualities of Krishna around her neck. Since the chief consciousness is the life-air of all organs as well as mind, the chief controller of senses, in the same way Sri Radhika is the life and soul of Govinda's happiness, the connoisseur of all mellows. Millions and billions of Gopis are locked in a circular rasa dance with Radhika, the Guru of Rasa is disappointed in the quest of Radharani and is lamenting with a gloomy face in the erotic grove, situated on the bank of Yamuna. It is not only that, all the pastimes of Lila Purushottama Sri Krishna are completely stopped due to a bit of extreme resentment of

youthful forest is beyond our. The heart of non-alien Govinda becomes filled with the wealth of satisfaction due to the heavy downpour of her merciful glance.

The heart of Radha moves freely in the affectionate loving forest of Govinda. The adorable tongues of the wiseacres reach a deplorable state in narrating the unlimited beauty of her variegated and humble forest of Vrindavana. The sermons of king of mellows becomes unimportant in catering fully to her wonderful expertise. Her illusion-eliminator wide loving pastimes sucks the ocean of lamentation of Murari engaged in endless loving jaunts. The sweetness of her unparalleled sulky mood properly manifests the boulevard of transcendence for the living entities. Radha's loving arbour is resplendent as the loving bower of extraordinary sweetness of the goddess of fortune and as the pillar of compromise of the exchange of mellows. Her playful erotics extend the frolics in the fare of lewdness of the holder of flute like a beautiful girl holding the shamiana of goodness without any trouble. The plenty unusual mood of Radha having no obstacle makes mental eulogy of Mukunda full of guffaw, thrilled on the stage of loving pastime. The root of disease and suffering of Madhava becomes paramount, as soon as she raises her arms out of loving pastime. The bird of the heart of Madhusudan while tasting the melody of her music and being hurt by the arrow of beauty of the cupid fowler, moves bare-bodied on the earth. The last plight of cockling duck Radha simply goes beyond description while tasting the heart touching melody of the flute and being attracted by it. Her simultaneous loving pastime of

glorious deeds. Piousness and expertise are the full offering of her glorious deeds and ever engaged in the song of genius. The glow of beauty and genius adds to the erotic pastime of Radha which appears as good morning Indian. Her jealousy like non-jealousy is world famous in her conjugal frolics. Lamentation and speaking like a mad person are playing in full in her in a mood of love-in-separation. Humility, erotic love and their combination add to the impact of apparent anger. The all-bliss banana plantation exists as Govinda's lady-love in Radha where Lakshmi of sheer pride manifests herself in an extraordinary manner. Radha is endowed with the luck of exclusive loving company and is the chief in the loving frolics as well as the leader of division-less honest utterance and cogent reasoning.

The very mother of mouth reaches and unspeakable condition eulogising her wonderful luck. The moonbeams of loving nectar of her love-in-separation makes the lotus of unbounded loving bliss of Madhava bloom. The goddess of speech becomes speechless in narrating the varied pastime of Radha's conscience. It is very Radhika, she repository of all striking qualities, in all manners, who is the life-blood of Govinda by all means. The waves of varied emotions manifest themselves in the loving ocean of Radha at every moment. Deceitfulness and hypocrisy go hand in hand in her loving pastime and are connected with erotic lewdness. The relation of Govinda is extraordinarily expressed in her loving essay and treatises. How much does the elephant of the mind of Madhava indulge in the loving frolics in her new and

Sri Radha. There is hardly any movement and flow in the ocean of mellows without the moon of nectarian pastimes of Sri Radhika. There is hardly any mind, life, jubilation, opulence and variety in the practice of the on-going Lilas. But to-day Sri Govinda is absorbed in deep meditation on the variegated pastimes of Sri Radhika. There is hardly any trance nor is there any rest in the activity of body and mind. Motherly affection, friendliness of friends, and glories of serventhood hardly account for his happiness, but rather these have become the source of the fire of miseries. Seeing Govinda unmindful, everyone is disappointed. *Sakhi* of the opposite camps becomes jubilant at the sulky mood of Radharani and is on the look out for Krishna. She finds Him out but soon after sighting Him, her jubilant face turns pale like the sky of the North-western storm. What is this? Oh Govinda! No response. By seeing one Govinda used to consider her as the representative. But now although She come into view but Govinda did not cast his glance at her. The words of *Sakhi* were not entering the ear holes. Although He had legs, he was unable to walk. Where was the dearest flute? Where was the grazing of cows? Where was the pastimes of friendly sports? Where was the opulence of motherly affectionate care? Oh humourous devotees, please consider its cause? Why is the flow of sweet pastimes dried up? There exists the ocean of Pastimes? Then why does not the flow-tide of Pastimes occur? Because of the fact that the moon of Radha has not shot up in the sky. Therefore the only cause of all divine sports is Sree Radhika. They are absorbed in the pastimes of Sree

Radha. They are opulent in the opulence of Sree Radha. By the mercy of Sree Radha they are dear. They are honoured in the sulk of Sree Radha. They are glorified in the glory of Sree Radha. They are happy in the enactment of pastimes by means of courtesy of Sree Radha. They are fortunate by the fortune of Sree Radha. They are women of characters by means of the divine character of Sree Radha. They are happy in the happiness of Sree Radha. Because Govinda is the cause of everyone's happiness. The matchless beauty of Govinda is pleasing to the eyes of all but the root-cause of joy to the eyes of Govinda is the unparalleled beauty of Sree Radha. The nectarean speeches of Govinda add to the pleasure of hearing of all but the elixir of Radha's words increases the joy of Sree Govinda's hearing. The nectarean character of Govinda or the nectar of lips of Govinda is full of concentrated flavour to the palate of all whereas the nectarian nature of Sree Radha or the elixir of her lips is quite juicy to the lips of Govinda. The divine touch of Sri Govinda's divine Form is pleasing to the skins of all but the mild touch of Radha's divine limbs add to the bliss of Sri Govinda's divine limbs. The fragrance of the divine form of Sri Govinda is pleasing to the nostrils of all but the pure, aroma of divine form of Sri Radha increases the pleasure of Sri Govinda's nose. Sri Govinda is the worshipable Deity to the heart of all, where as Sri Radha is the worshipable Goddess to the heart of Govinda. Sri Govinda's divine Love is the main object of all, but Sri Radha's loving service is the be-all and end-all of Sri Govinda. Everyone should chant the divine name and

loving pastimes she is as good as the river full of loving moods. In erotic pastime she is pleasing to the eye of the beloved. Her beautiful glamour smashes the pride of the cupid as the fountain of the nectar of peace to Govinda's eyes.

Govinda's plenitude of pastime of free will takes shelter at the empire of exclusive servitude of Radha at her mild bantering fralics. Curliness in her hair, liquidity in her sight, hardness in her breast, sulky mood in her nature, crookedness in her utterance, the quality of pleasing Govinda — there are striking qualities — she is endowedwith. At every step excess of beauty, jumbling of sweetness, excessive erotic cunningness, embracing of mutual friendly love, plenty of offering heavy glorification, the extreme striking quality of bland, humble, excess of goodness — all these manifest an unparalleled novel, varied Vrindavan in Radha's Character.

The beauty of taste and purity meeting in her like confluence of an ocean the mutual extreme end of ethics and rituals, brightness of adoration and love making her striking and goodness and auspiciousness — these find the fullest manifestation in her. Gravity and generosity play a paramount role in her. Mercy and Brahmin quality are established as the extreme of her goodness. Miserlyness and the goddess of fortune of crookedness are marching ahead as adoration and loving feat in her character. The goddess of fortune of beauty and seniority is engaged in the cosmetic arrangement of importance and authoritativeness of the divine creeper of Radha's

mind-boggling fore head and the pair of breasts, smeared with red hue, expands the grand deed as the grand seat of super festival of Mukunda by means of the erotic arts wonderfully all over the three worlds. Her entire body is decorated with the garland of variegated moods out of profound love. Her charmingly beautiful attire entices the three worlds with the mark of fortune. The partaking line between her hair smeared with red vermilion captivates Mukunda as an Ananga lane of beauty. Her palm smered with wonderful lines is the most thankful in holding the blue lotus. It appears that Madhava the incarnation of love, manifests the mood of subordination to Radha as a blue lotus. Her lotus-feet, eternally decorated and saturated with the mellow of loving attachment for Krishna, are pleasing to the eye. Although lusty, Radha is without any lust and is the summit of cowherd lissome girls with sizeable bullocks. Sulky Radha is unlimitedly charming and defeat the attachment of cupid as an erotic expert. The moon of the Vanamali's face is engaged in the erotic of the pair of sweet-heart's swollen breasts and floods the river of the Sakhis loving bliss or in other words inundates the river of loving bliss. Although Radha is sulky, she is undoubtedly the first and foremost as the gem of Krishna beloved.

Although Radha is bereft of infinitely lusty desired, she is full of lust for the infallible Krishna, she is full of lusty desire for Krishna, leaving aside all desires. Although she is not blackish or she is golden complexional, she is Shyama (blackish) out and out. She is beautiful in loving pastime with Lalita. In broken

mantra of Sri Govinda, where as Sri Radha's divine name and mantra is recitable by Sri Govinda.

The object of everyone's meditation is Sri Govinda but the object of Govinda's meditation is Sri Radhika. Everyone necessitates the pleasure of Sri Govinda but Sri Govinda is in dire necessity of Sri Radha's divine pleasure. While executing that pleasure Shyam is unblushing, non-hesitant and without any sense of insult in the act of catching the lotus feet of Sri Radha. There is no sense of hesitation of any kind there, but even Sri Shyam is ready to make submission at the feet of Sri Radha's Sakhis. Sri Govinda has given up external self-glorification there for His self-pleasure. That lewdness is supremely delicious, but that lewdness — an unprecedented variegatedness, coupled with calm disposition and proficiency in music and is supremely pious as a crest-jewel and highest desideratum. The Goddess of speech of Sri Sukadev, a highly realised soul, achieves perfection in glorifying such lewdness in myriad ways. This emotion is not man-created, but is introduced by the Supreme Lord Sri Govinda Himself. "Dehi pada pallavamudaram" (Give your lotus feet on my head) is the burning eye-witness. There is hardly any consideration of human judgement, any scope for criticism, censure and derision, but this mood is beyond the material world. This divine mood is the acme of amour as the supreme attachment. The humour of Govinda is blessed highly respectable, estimable and adorable. This kind of humour constitutes the fulcrum of varigated opulences. Just as divine words, saturated with

varied wonderful emotion (Chitrajalpa) appears in the divine insanity of Radha and in Love-in-separation and union, in other words in Madan and Mohan, so does the skill of excellent variety of arts in the divine insanity of Govinda in a sulky mood of separation arise. Just as divine emotions stretch up to Mahabhava (Supreme loving emotion) so does Chitra-jalpa (varied wonderful emotions) end in extreme loving humour, coupled with loving discussion with the beloved. This very divine pastimes of Sri Govinda is the life-blood of the supramundane connoisseur but it is the cause of gliding into impending hellish planet for the unauthorised souls. Super excellence of the mood of subservientate the devotees finds eloquent expression in His pastime of Sri Govinda – Supreme despot and supremely Independent. It is not the actual mellow that does not amaze the heart, and that is not the real amagement which does not induce self oblivion. The omniscient Emperor is spell bound and as such speechless due to the indomitable spirit of the Sovereign despot of sheer wonder. Just as the divine form of Syam is covered by the divine mood and complexion of Sree Radha due to the predominance of Madhava (Supreme divine emotion), so does omniscience etherealness get lost and embizzled by the picture of astonishment. Sheer amagements the root cause of sweetness. On the other hand, the spirit of omniscience out of amagement is hundred times praised, rewarded and is the ultimate root cause.

Otherwise, the all-knowing mood is the root-cause of slackening mellow. Excellence of astonishment and

attachment for the beloved is incomparable and second to none in the apex of affectionate pastime. Radha is the flower of the divine creeper of Kirtada and is like Jewel in the ocean of Kirtida's womb. So Kirtida is famous as a Ratnagara (giving birth to a jewel). Although Radha is below 16, she is fully sixteen so far as eroticism is concerned. Not only does she indulge in divine sex, but she is the living embodiment of erotic mellow. That erotic pastime is visible in her sixteen years divine form in 16 arts. She is saturated with flood of beauty, youth loveliness. Radha's mysterious form is covered with blue attire meant for covering shame. It appears that lewd Shyamasundara is besides Himself with joy in embracing hue whole divine form like a person not lustful. The lace around her lion-like waist line is visible as a bondage to the deer of mind to Madhava. Her lusty crinkled hair is beautiful with fragrant flowers and is dressed with arrows of flowers, as if in erotic prowess. Her lock of hair bedecked with the jewel of serpent is hanging on her back like the confluence of three rivers. Her ears are embellished the beauty of Krishna fame beyond any praise. Her lotus like beautiful eyes where bumble-bees are humming captivate cupid with the cunning of profound love of Krishna. Her beautiful lips reddened with the betels of attachment and addiction, expands the erotic pleasure of Madhava, incomparably her nose, full of essence of Krishna love, and fond of beauty is the captivator of cupid bright with new found attachment, like a new pearl. Oh! her spotlessly beautiful chin is pleasing to the eye like a drop of musk. Her sweetest,

massaging her feet. Intimacy of Jamuna of the Sakhis go on following at the 5th melodious note of Vrajendranandan of loving flute in the Vrindavana of loving pastimes of Radharani. The swan of heart of the play-actor of Gokula is engaged in eternal pastimes in loving lake in the lotus of loving affection. Perfectly achieving his desire in bating three times at the confluence of her nectarine mercy, nectar of youth and nectar of beauty, Sri Krishna (bent in three positions) expands the unparalleled deed of austerity in the three worlds. Although charmed by tasting Madhava's sweetness, she is expert although struck in erotic, she is arrogant, although famous, she is not famous or she never admits defeat. Although arrogant, she is calm and quite. Although beloved of Krishna, she is not so. Although fond of forest, she is fond of Govinda's life. Although sulky, she is extremely beautiful. Although she is Krishna, she is not Krishna or she is fair-complexioned. When she becomes sulky, she is brought to the extreme condition of a widow in Madhava. Although she is humble, she is sulky humble. Since she is the divine creeper, she is the eternal creeper of beautiful face of Keshava. Gladdening Govinda and Gokula, Radha is of wonderful appearance, is as good as the Sakhis, all-love for Govinda and is Basu for the ocean of clan of Vrishabhanu. Sweet Radha is a sweet as Shyama. Although, she is the queen of Vrindavana, she is the love Incarnate of Vrindavan. The sweet flowing river of Mukunda's erotic pastimes is towards the ocean like the fast flowing Ganges of her anxieties. Her firm

ultimate success of omniscience exist in the sweet Pastime of eroticism. Sree Madhusudan is supremely amazed at drinking the elixir of supreme sweetness of the sterling qualities of Sreemati high of beauty, supremely enchanting, most attentive audience of Krishna's qualities, maddening fragrance, most wonderful touch, most calm and quite nature, extreme civility and the summit of friendship. The very mellow of sweet eroticism is at its apex and the Relisher of that divine mellow is Kishore and Kishori (The divine pair). The very adolescent period is the proper time for union. The court-yard of heart of adolescent Krishna is residing with the great inauguration of the great festival of the bride of learning of lewdness of teenaged Kishori. The heart of Kishore (Krishna) is rolling in the whirl-pool of waves of the trifling attitudes of Kishori (Radharani). There is hardly any scope for external thoughts. The mood of omniscience of Govinda ends in good humour, since the amagement predominates in the opulence of mellow, why is this amagement in Radha? There are millions and millions of honourable damsels in Vraja. But there is no enticement anywhere. Enticement lies only in Radha, because the sublime qualities of Radha like beautiful form, good nature and beautiful poetry are visible to the world-captivating Govinda as the enchanter of His mind. Radha is highly exalted and superior by means of the rare qualities of the queen. No one can dare challenge Her. She is incomparable, superb and is the object of sheer joy to the mind of the beloved. She makes ceaseless endeavour for a moment's pleasure of Her beloved life-

partner, even at the cost of her own life and many important assignments. Never does the seed of malice sprout in the ground of her firm faith, even though she is lashed without any break by the torrential rain of the rainy season of mercilessness of Prana Krishna (Beloved Krishna). But Her heart is greatly afflicted by the extreme shock of the blazing fire of atrocity, whenever she gets an inkling of the slightest agony to her Prana Nath. Why does the thunder bolt of lamentation coming out of love-laden face brings the Sakhis to the misearable condition? She throws over-board the mood of serious gravity out of sulky emotion in the loving ocean within a moment and arranges for the peace of Prana Kanta by the dressing of intimate friendship. Radha is a charming casket. She is full of waves of loving emotion. She is incomparable in affection and the summit of amorous love. She is the wishing cow, so far as everything of Sree Radha is meant for the complete satisfaction of the loving bliss of Govinda. As the unparalleled Entity, She is eternally saturated with ceaseless flow of the Ganges, full of honey of sweetness. Although Chandravali wants to challenge Radha, but now she has come to a stage of rudeness, despite a lot of effort. She is stationary and is devoid of momentum. Depending on others she falls at the lotus feet of Radharani and catches Her feet with eyes full of tears. While ceremonially washing the Feet of Radha with tears, she started saying, "Oh, my sister! Please don't leave me in the lurch. Please don't inundate Vrajadham in the ocean of agony. You are the only resort of everyone. If Sri Govinda comes back to

disappointment. The cunning pastime of Acharya of love full of mellow of belovedness the crest-jewel of Kunjabihari makes friendship with the necklace of the best of Gopis. Although the patience of elephant of Achyuta fails at the cruel-stroke of her utterance, the happy jaunt on the wavy river of melody attains success to a considerable extent. At the eulogy of the expertise of messenger of the desire to see the beloved of young damsel at every moment melodious outpourings of the army of swans steal the gravity of the Himalayas. The Ashoka tree of erotic pastimes of cupid Kansari becomes full of blooming flowers by the divine touch of the lotus feet of the queen Vrindavana, the fore runner of the incomparable religion of chastity. Her every emotional gesture is expert in giving full taste of nectar to the king of mellows. Although the beautiful brides of Vraja have the ego of claiming themselves as the beloved darlings of Krishna, they feel insulted at the sight of the flag of victory of Radha's exclusive fondness of Krishna.

Although she is the famous sulky bride, she is full of sulky mood towards Shyama only. Her ego is not flaunted at the exhibition of her own glory. But the beloved's love is meant for glory only. Although she is full of patience and grave mood, she is totally mad in the agony of separation from Govinda; the matter of Chitra-Jalpa (speaking to oneself out of the extreme pain of Love-in-separation) and is the exhibition of extreme condition. Although she is empress of humility of Vrindavana, lying on the bed of jewel of loving pride, Madhava attains the same form of Lakshmi Devi by

separation mood and making the life lie in a bed despondency, arranges the intoxicated gait of jaunter afraid of anxiety of the right arm. Oh, the sweetness incarnate and the Goddess of my life, the sweet comely flowing sound of her solitary arbour pleases the ears of Keshava and executes the mellow of friendliness of Sakhis. The flood of the pangs of separation due to not having seen her even for a half a second drops Him in the maddening ocean in a mood of self-surrender having broken the embankment of patience of the gardener (Vanamali). Who, but the fortunate, does not take shelter of the divine creeper of glorious deeds of the daughter of Kirtida? Due to her generosity the play-actor Govinda's loving jaunt with many damsels adds to the beauty of Vansivat subdues the summer erotic heat of beautiful sweet ladies. Her expert goddess of fortune and expertise of script makes the eyes of lotus motionless and in sucking the ocean of the damsels is as good as Agastya. Her loving Goddess of fortune adds to the area of the cow-herd king Nanda's son's loving milky river and arranges for success of the impending seedling of Chandravali's creeper of jealousy. Radha is full of honey of loving affection. There is no end to her dignity of sweetness towards Govinda. She is the beloved full of loving mellow. The rarity of her lotus feet adds to the exuberance the twin Sakhis desirous of seeing and nursing the son of Vrajendra. Like a crest-jewel in the arbour of the heart of the top lewd Her feet does not look bright like gold line in the loving pastime of the divine couple, Rather in borders on distinction and

Vraja, He will come only for you. We will be fortunate in your fortune, so far as the relishing of Govinda's loving company is concerned. Where has gone the enmity of Chandravali? Where has gone the opulence of crookedness? There is hardly any difference, any mistake, any sulk, or any resentment. Everyone is sincerely busy in serving Sree Radha. Everyone is full of anxiety only for Radha, being devoid of thoughts about Krishna. The state of swooning still continues. Everyone is singing the glories of Krishna into her ears in a very plaintive tone. The agony of Radha's mood of love-in-separation permeates everyone's heart and makes her quite sympathetic towards her being afflicted by agony. Everyone is full of loving dispart, being partial towards Her in that state. They take different sides in the very presence of Sri Govinda, but in love-in-separation they stand united, but the waves of divine love in Radha were moving in unitary way during that time. The connoisseur are in different moods at the time of relishing the variegated mellows but in spiritual identity they are non-different. Radha is the culmination of all Lakshmis, Lakshmis are opulent, *Prabhav* manifestation of Radha, where as the Mahishis (Queens) are the loving embodiments of Radha's opulence. Those damsels (Kantas) are the stimulants for Govinda. In other words, an intense desire arises in the mind of Govinda for erotic union with Radha, at the sight of the union of those Kantas (damsels). Unlimited damsels of Vraja are unlimited Lakshmis. Vraja Lakshmis are capable of erotic union where as Lakshmis of the city are in the mood

of adjustment. *Samartha Rati* damsels are all drowned in the act of relishing of Paramour loving emotion where as *Samanjasa* ladies are busy in tasting the *Swakiya* loving mellow (company of legal wife). They are simultaneously engaged in tasting the loving mellow of Govinda in both ways in both the divine realms. The mental Chariot of Govinda moves fast in the quest of Radha in the act of relishing a novel beauty and sweetness of Radha. Radha is embodiment of all *Kantas*. Lustre is very much earnest in catering only to the loving mellow of Her beloved. Again splendour means wish. All wishes of Govinda's amorous disports end in Her. Thus Radha is the desire tree of Govinda. She acts as the living collection of clouds (Kadambini) in quenching the thirst of lusty desires of Govinda – the *Chataka*-bird. Radhadevi is supremely charming. Or in other words, she is the dwelling city of adoration of Krishna. Or in other words, she is the ingredient for Krishna Puja. All her divine limbs are the be-all and end-all of worship of Govinda through union. The names of big donors are heard in the world but they are nothing to Radha, if it is minutely examined, because magnanimity of Radha beggars description. She has given up everything for the loving service of Govinda. Even the dust of Her Feet is the object of donation. She has submitted everything like family religion, shame and fear here and here after for the gratification of the five senses of Sri Govinda. If it is said that none has done anything like her, but none becomes successful in becoming Syamamayi (exactly like Syama). One by whose magnanimity the humility of the

Radha is the presiding deity of the religion of chastity aspired after by the chaste ladies. Her mind does not run towards any other incarnation than Govinda, the holder of flute. Even Govinda Himself takes any other form, yet it does not evoke any mellow in Radha. Radha is all Krishna. Since she is non-different from Krishna, she is out and out Krishna. Or since Krishna manifests Himself everywhere in her, she is all Krishna. Or since she is endowed with the emotion of Krishna, she is Krishnamayee or she is fond of loving pastimes. She is Krishnamayee, Radha is full of emotion of Lalita. The beautiful lotus of Govinda blooms in a novel way at her, charming nectarine erotic pastimes of moon beams. The plenty of thirst of the Chakora of the ears of Madan Mohan increases at the moon beam of nectarine utterances of loving pastime. The horripilation of erotic theatrical stage of the king of erotic humour (Rasikraj) manifests at the display of her loving fralics. The eyes of Madhava become motionless and His face becomes speechless at the sight of momentary maddening waves of her divine limbs and with wonder-struck eyes never witnessed before. Radha (daughter of Vrishabhanu) Goddess of fortune of conscience, the erotic milky river of Mukunda ends in a meditation.

Madhava is charmed by the sweetness of nectarine company of Varshabhanavi, extremely novel, charming and lucky; she forgets other affairs. The super attraction of sweetness of her nectarine company charms Madhava and stifling the voice of anxiety brings a flood of love-in-separation on the wide bank of eyes saturated with

cupid-enticing, the millions of beauty of the sea of fortune and on seeing dramatic expertise of young girls with ringing bells at the bank of waists like a touch-stone. Shameless and amazed, Shyamasundar (cupid) is moving around the globe at every moment with the desire making sweet pastime at the sweet arms of Sreemati's beauty of jewel-studded charm. Madhava is engaged in austerity in the Nidhu-forest under a Visakha tree with a strange desire of relishing nectar of Lalita's lips, her charming and beautiful friend living on beauty.

Radha is an original artist in enticing with novel, beautiful variety. She is like sandal paste to the cupid Madhava's afflicted heart. She is unparalleled, ever new, ever nectarine, ever varied at every moment because of pride of aristocracy of her beautiful form. Mukunda becomes horripilated at the charming and pleasing sound of Radharani.

Her autumnal nectar of moon beams bring unlimited flood in the brief enjoying ocean of Chandra-sekhar. She is the prime minister in executing ever-increasing enjoyment of Govinda. The boulevard of empire of enjoyment of Govinda manifests in her love-in-separation in the picture of nectarine character of moon-beams. The elephant of Madhava's mind becomes intoxicated by the touch of sharp grasses of Her Joke coupled with arrogant utterance. Radha is Gandharvika. She is second to none in Gandharva music. She is like Agastya in sucking the ocean of Gravity of the music of Trilochan and in the criticism of music pleasing to the ears of Shyama.

beneficiary gets dwindled for ever is a great benefactor. All the Gopis of Vraja have given up everything for Govinda but humility and poverty have not deserted Him. Govinda makes loving Jaunt with Radharani with an unsatisfied mind but He becomes grateful in only having the sight of Radharani, what to speak of accepting gratification. Humility and poverty have taken to their heels. One organ of Sri Radha is enough to drive out the poverty of each organ of Sri Govinda. Oh! the Embodiment of great wealth of Radha. Magnanimity of one sense-organ of Sri Radha makes Vrajendra Nandan happy, cool, calm and prosperous like a drop of sandal. Its root cause is sweetness of soul-like dearest. The very company of Srimati Radha is the cause of Sri Govinda's supreme bliss. The summit of all is Radha Thakurani. Her beauty is uncommon beauty and her emotion is endowed with uncommon divine emotion. Her love is laden with super excellence. That is why, She is the Chief Emporium of Krishna's sterling qualities. Her loving attachment is nourished by her unforeseen novelty. Although infinite, her attachment is on the rise at every moment, although heavy she is without any glory every moment, although pure, the flow of waves of Radha's deep attachment, crooked and potential every moment is like nectar of the bride of learning full of expertise of erotic attachment of beautiful damsels of Vraja. Her affection is sublime as well as sweet. Her loving affection towards the confidants is simply wonderful. The loving subjugation of the Sakhis add to the flavour of the connoisseur. That is why, she is

endowed with the quality of glory of subjugating the Sakhis with loving attitude. Her amorous pastime, captivates the Chatak of Krishna as a great medicine with the moon of stranger excellence. That is why, she is full of the quality of offering balm to the afflicted. Mellowy Madhava becomes subjugated by the deep loving attachment for her and play acts like a wooden doll. As Radha performs amorous pastimes with Madhava, she speaks to her beloved out of deep loving sentiment, “You make me dressed in such a way that I do not become an object of shame. Please arrange my locks of hair, smear alta (a red liquid substance) my toes, and please draw a line of salve around my eyes. Please paint my lips with a red hue, paint Kelimaker in and around my breast.” Madhava dresses her in a beautiful way out of sheer bliss and holds the mirror before her. While painting alta around her feet, Madhava becomes amazed at the matchless beauty of her feet and holds her feet close to His heart like a great wealth. They have the least desilation in doing that. There is hardly any shame. Because Chandidas says, — “Their love is bound heart to heart. Radha is very sweet. She is sweet like a grand festival. Everything of her is full of sweetness. Her sweet qualities are very expert in attracting the heart of Madhusudan. Since Madhusudan is unable to give up her association even for a moment during the time of tasting the sweetness. He is an object envy to the Madhavis (birds of Vraja). Her every quality of plundering the glory of Govinda’s grave personality in a shameless fight, initiating in sheer lewdness, an unparalleled genius at

innocent Radha’s erotic form desirous of having union with the banana forest. At every moment at the advent of spring-time standing at the cross-road of emotions Radha’s divine forms is beautified with the beauty of novel leaves and flowers of emotions of a divine creeper. At every moment there is a sheer amazement at relishing her loving sweetness and the new Ganges desirous of having union with the varied ocean. At every moment although the bliss of having vision of beloved reaches its apex, it brings flood in the ocean of happiness of Sakhis. Again I welcome the Goddess of fortune of divine madness, although the enticing effort of Radha, being extremely sad at the separation with her beloved, reaches its zenith. Her amazing union in love-in-pseparation is wavy in the blissful ocean of the holder of flute at the generosity of the Goddess of fortune. The sweet damsels become bewildered at the pitiable plight of Madhava’s inner heart being to deeply hurt by the erotic arrows of her glance at every moment. There is an earth quack in the Empire of Mukunda at sweet swinging of her ear-lobes touching her face at every moment. Madhava’s eyes and mind, sexually mad like elephant, is drowned in the erotic ocean and sometimes goes up at the sight of her elephantile gait, intoxicated with arrogance and her necklace heaving up and down at her breast. The glory pride and sweetness of her well-shaped decent and enticing thighs, smashes of heavy pride of new banana tree, expands the empire of paramour like erotic arts of Madhu-ripu just now. The flood of bliss goes on flowing at the banks pure damsels at the welcome music of her

dressing locks of hair and huge company of Ananga add to the plenty of loving waves of Madhava's heart of Kuranga bird. Her every step exudes the fountain of sweetness. Lakshmi (Goddess of fortune) of beauty is fortunate to live at the end of her nails. Millions of Goddesses of fortune are engaged in washing her divine form. Millions of Goddess of fortune of spotless beauty moons wash the lotus face of the life-Goddess with all belongings but there is no peace in their heart, because they fail to become her servitors. Her divine form is continuously being drenched with the ceaseless flow of nectarine beauty, nectar of vibrant youth and nectarine mercy. Every moment the waves of novelty smoothly play upon her charming form. Every moment the ocean of amorous sentiment is marked with the full flood of sweet taste. Every moment the ocean of her loving attachment is endowed with the garland of waves of novel, variegated emotions. Every moment the genius of her ready-wit is ever new, ever variegated, while catering to the erotic grand festival of Madhava with her novel loving expertise. At every moment the honey of affectionate sweetness towards Mukunda loses herself in the unparalleled generosity of the divine cow. At every moment her extreme anxiety for having sweet union with her beloved and the novelty of tinkling bells wonderfully please the ears of the Sakhis. At every moment she swims in the ocean of varigated, novel sulky mood. There is no end to the flow in the Mandakini of her divine amorous emotions. At the plenty of the jaunt of the moody elephant at every moment, there is no limit to the

augmenting the loving expertise of a play boy — these are like a great Mantra (Mahamantra). Since her sterling deed stifles the voice of the mother of Kartika, she is the object of paramount glory. The fighting style of her delivery captivates the mind of Anangamohan and makes her wonder-struck. She is highly expert at that. The amorous pastime of her well-shaped beautiful breasts binds the heart of super play actor Govinda in a bondage of cupid and makes that Govinda enamoured. But He is almost mad with the thirst for the nectar of Radha's lips. His omniscience gets plunged into the unfathomable depth of oblivion out of sheer shame, extreme sorrow, excessive lamentation, extreme insult and great sulk.

Radha is sweet sulky. Every moment she gets sulky. The nature of her ego is like the gait of a snake. Madhava need not make special effort in quelling her causeless sulk. The process of quelling Her takes place in various styles, but utmost efforts in quelling the sulky mood with cause brings Madhava to the extreme misery. Although Radha becomes extremely angry out of excessive ego, the voice of Nilkantha is stifled in narrating the unlimited loving tension of Sikhanda-sekhar. The head gear of Uttamashloka Sikhamani is rolling at her lotus feet. But still there is neither any care nor any mercy the deceitful, impudent and the hypocrit, please release my feet. My relation with you ends here. You need not exhibit your deceitful love. Please arrange a grove in the very heart of that beautiful damsel whose lips have gone dry and cold. Your loving thirst will be satisfied at her entreaty and loving care. Alas! my whole life is wasted by the sheer

imprudence wicked Sakhis and ends misery ultimately. There is no end to the black spot in the both sides of family. Now the Yamuna is the only shelter. Get out from the boundary of my arbour. You will hardly relish any flavour with a sulky lady like me. All glories to You, the play actor. Hundreds of Madhava's entreaties go in vain due to the scorching heat of her sulky mood. Madhava stand at court yard of her grove with folded hands and tearful eyes. Oh the connoisseurs, please judge — what type of ego is this that makes both of them tearful. But yet Madhava makes an utmost effort with a thirst for the nectarine company of Srimati Radha whole night in an extreme downpour rain like a bumble-bee strikens by hundreds of thorns. What a cruelty heartlessness is this? Or it is the acme of extreme mercy like ice. Because this is the giant background of narrow enjoying pastime. The final consequence of this extreme ego is the manifestation of imminent generosity of attachment for the beloved in a mood of love-in-separation. Although Chandravali (not expert) condemns Radha regarding this matter, but Shyamali (expert) performs the welcome address full of pollen of her deep intimacy through deep seated embrace to her heart. The real expert knows the dignity of expertise. Although the writing of Jayadev comes to a halt out of extreme sulky mood but Govinda's pen produces one line with golden letters – "*Dehi pada pallavamudaram*". The pen of my beauty can reproduce hundreds of such full lines like the touch-stone. Although fire is intolerable, it expands the brilliance of gold. Similarly the dignity of intolerable Radha's high-flown

befalls him on hearing her verbal speech? Charmed by Radha's sweet humour, Madhava does not have any knowledge of either day or night or the persons and non-person. Although He comes across Radha, He ever aspired after, He loses her due to natural calamity and cruelty of Jatila thunder-storm and then Sridam with head reeling, "oh my dear, do you know my sweet Radha? Seeing such bewilderment of Govinda, Subal touches his body and caution Him. Again although Madhava forgets Himself as regards Radha, but in the company of others the memory of Radha is constant. When He asks Chandravali Oh Rahda! Chandravali replies with gloomy face, "Kamsa". Madhava says, "Oh my darling, where is Kamsa here?" Chandravali replies wonder-struck. Then where is Radha here?" Madhava becomes ashamed. Such a deep absorption into Radha! as if Radha is the Object of His meditation. His total absorption into Radha goes a long way in arousing the memory of Radha everywhere. Rahda, my life-goddess, is engaged in erotic pastimes in a proper way. Her hundreds of autumnal moons and moon-like face is glowing excellently with eyes expanding upto her ears. Her scented locks of hair beautifully curly, nice and well-shaped chest and a pair of hard breasts beggar description. Wonderfully beautiful eyes, her well-shaped shoulders and beauty of her navel bewitching to the cupid. The jewel of nails of her palms appear as the grand festival of the three worlds. Her loving gesture, gesture of moving eyes, style of delivery, style of gait, style of smiling, gesture of moving fingers, style of moving ears, case of

loving transaction he is firmly situated in deep love. Because the heart of the hero is fixed in deep meditation in the beauty and sweetness of experienced heroine.

The connoisseur of love is thirsty after the erotic loving emotion. Where there is the possibility of acquiring the said mellow, the hero rushes there. If savanhood is endowed with striking qualities, then he becomes charmed, wonder-struck, bound in a tie of intimacy and even accepts him in a spirit of importance. Our Govinda, the king of love is thirsty after amorous mellow. So He rushes towards the damsels full of erotic mellow for tasting amorous mellow. But since Radha's expertise in loving mellow is quite differently qualified, Govinda is charmed and fascinated in relishing the mellow. She is bound in a tie of intimacy, and even accepts him in mood of importance. The evidence is his utterance – such as Radhika is the guide of love and I am her disciple play-actor. One who is not full of amorous humour is not a hero, that which is not endowed with special qualities is not mellow; that which does not charm the heart is not at all charming and that which does not induce self-oblivion is not at all charming. While milking the cow the tinkling sound of Radharani's anklets at the time of coming locks Shyama's heart, the charm of milking cow is the life of taste of a Rasika. There is so much of Govinda's forgetfulness, so much of Charm, so much of bewilderment and so much of disturbance as regards her (Radha) my husband and crest-jewel of sweet humour. On hearing only the tinkling sound of her anklets with small bells, Govinda goes mad; then what

ego adds to the fortune and brightness of Govinda's narrow enjoying mood like fire. Sulky mood is one kind of separation. The mood of loving separation improves the enjoying mood in unlimited means. Enjoyment is never nourished without separation. Just as hunger is not satisfied without food, the thirst is hardly satisfied without any drink, so enjoyment does not have nourishment without separation. So mellow Govinda has given dignity to this divine ego by his own evidence. If the play-actor hero is humorous and the heroine becomes imbued with sweetness and beauty, then the lewdness of the hero knows no bounds. Madhava spends the whole night at the foot of Kultala of Jatila anxiously desiring Radha's loving company. Madhava returns disappointed to his residence in the early morning but yet He hardly casts his glance at the grove of other heroines. Although he is grateful, the sweet memory of amorous pastimes of crores of damsels never touches His mind. Does any one know – what a glory of captivator of Radha's company determination?

Chandravali belongs to the same clan of Radha, but yet she increases the loving dignity of Radha indirectly. Her beauty Lakshmi captivating crores of cupids in an arrogant mood co-exists with Govinda's beauti-Lakshmi in a friendly way as the elixir of generous Lakshmi. The plenty of pollen of the high breasts of the damsel adept at vanquishing millions and millions of cupids can hardly attract Govinda's heart. But the heart of Govinda reserves unlimited attachment at the confluence of Radha's breasts like stream. The abundance of fralics of waves of that

new found Lakshmi Govinda nectarine ocean is like the chief queen of the drama, Govinda lilamrtia (nectar of Govinda's pastimes). Radha is the chief damsel amongst those famous ladies of Vraja striving to make Govinda drink Shyamarasa at every moment. The Radha is by all means the most incomparable among those sweet ladies willing to make jaunt at the elixir of ocean and their amorous swoon breaking. The very embodiment of ceaseless flow of nectar of paramount sweetness is Radha, the very icon of unceasing flow nectar of incomparable fragrance is Radha; the very figure of ceaseless flow of the nectar of extraordinary gift of the gab is Radha, the very embodiment of ceaseless flow of nectar of unique loving touch is Radha; the very icon of unceasing flow of unbroken, unlimited types of sterling qualities is Radha; Radha entertains Govinda, gladdens Govinda, the foremost beloved of Govinda, enamours Govinda and the ornament of the life of Govinda in the flow of unlimited nectar. So she is very successful in the name of Radha in the flow of nectar of unlimited thinking. Radha is the foremost bride, she enriches the clan of the king Vrishabhanu, she is the foremost amongst the Sakhis. She is the most beloved and the apple of Govinda's eye, the best ornament of eroticism. She is the touch-stone in bringing forth varied ideas at every moment, the necklace of the neck of the poetic kings, she is the brightest jewel of Kirtida's glorious deeds of ocean.

Chandravali is the darling of Krishna but blushful. While making a joint jaunt her attention is fixed not on the

beloved but on her own feet in a way that her feet do not touch those of her beloved. Her mind is full of fear and alertness but Radha, the darling of Krishna, is without any hesitation. As Radha is tired of traveling in the forest, she lies on the lap of her life-beloved (Prana Kanta). Knowing her tired, Shyam starts massaging her feet endearingly. Radha falls into a deep-slumber at the sweet massaging by Krishna. Where there is a want of loving confidence, there is want of endearment. Where there is want of depth of relationship, there are narrowness and hesitation. Since Radha is beloved of Krishna and Krishna is also beloved of Radha, there is hardly any blushing attitude, hesitation and narrowness because of unbridled prowess of confidence between the divine pair.

Chandaravali is compromising in her loving affair where as Radha is uncompromising. Although apparently hard towards the beloved, she is unlimitedly merciful and soft hearted. Without exposing the glory, she adds to the humorous glory of love in a thousand flow indirectly. This is the mystery of cunning of loving humour. The varied loving humour of the hero becomes endowed with desire-tree vernal beauty at the incessant of heroine's uncompromising erotic nectar. The supreme attraction of the hero towards all expert heroine. She lacks in being charmed. Since Radha is an expert heroine, expert Govinda's super attraction runs towards her. As friendship is natural between savant persons, so is the intimacy between the expert hero and expert heroine. The hero is indifferent in the natural loving dealings, he is steady in the medium flow of love and in the plenty of