

Tridandiswami Sri Srimad Bhaktivedanta Narayana Maharaja
A DARSANA FOR TAMAL KRSNA GOSVAMI
Oct. 21, 1992

[Since the recent departure of Tamal Krsna Gosvami, many devotees have been sharing their feelings and sentiments about him. Very few, however, are aware of a great service rendered by him. From 1991-1995, in Vrndavana, Mathura, and Bombay, he and his associates like Dhanurdara Svami, Bhurjana Prabhu, and Giriraja Svami, had the good fortune to inquire from Srila Bhaktivedanta Narayana Gosvami Maharaja. Besides asking specific questions about guru-tattva, jiva-tattva, Vaisnava sadacara (proper conduct), and so on, he also asked Srila Narayana Maharaja to explain certain sastras. These sastras include Srila Raghunatha dasa Gosvami's Vilapa Kusumanjali, Srila Visvanatha Cakravarti Thakura's Madhurya Kadambini and Raga Vartma Candrika, and Srimad-Bhagavatam's Rasa Pancadhaya.

These topics had already been published by other devotees, and by other persons who are not in our Gaudiya line. But Tamal Krsna Gosvami and his god-brothers wanted to hear the true version and pure teachings of the self-realized souls in the line of Sri Rupa Gosvami and our predecessor acaryas. By his good questions, he was instrumental in manifesting very valuable manuscripts, some already published and some to be published. The following is a sample of his inquiries and Srila Narayana Maharaja's replies, on the subject of Vilapa Kusumanjali. The date is Oct. 21, 1992.

Affectionately remembering Tamal Krsna Gosvami, Srila Narayana Maharaja said, "He forced me to speak in English and by that I learned the language." Srila Narayana Maharaja also said that Tamal Krsna Gosvami was indirectly responsible for Srila Maharaja's world preaching tours over the last seven years, and his spreading the message of Srila Prabhupada and the guru-parampara.]

[Srila Narayana Maharaja:] What sloka do you want to hear?

[Tamal Krsna Gosvami:] Do you want to repeat yesterday's sloka?

[Srila Narayana Maharaja:] Do you mean the sloka beginning aty-utkatena?

[Tamal Krsna Gosvami and Bhurijana prabhu:] Yes. Yesterday you did that.

[Srila Narayana Maharaja:] Yesterday I explained that there are two kinds of bhajana. The first is in vipralambha-lila, performed by chanting and remembering Krsna's pastimes of separation. The second is in sambhoga-lila, performed by remembering His pastimes of meeting. Although the gopis and Vrajavasis always like to meet Krsna, He plays in such a manner that they enjoy vipralambha-rasa. The sadhaka should cultivate vipralambha-bhava thinking, "I am not seeing Krsna, I am not seeing Srimati Radhika, I am not seeing Vraja, I am not seeing anything!" He should always feel separation as Raghunatha dasa Gosvami has shown here – separation from Krsna and especially from Srimati Radhika.

In many slokas, Raghunatha dasa Gosvami has also lamented in separation from Srila Rupa Gosvami. At the time of Rupa Gosvami's entrance into aprakata-lila, he composed this sloka:

sunyayate maha-gostham girindro jagarayate
vyaghra-tundayate kundam jivatu-rahitasya me

["Now that I no longer have the sustainer of my life, the land of Vraja has become empty and desolate, Govardhana Hill has become like a great python, and Radhakunda has become like the gaping mouth of a ferocious tigress."]

Raghunatha dasa Gosvami also lamented in separation for his siksa-gurus. He prayed, "I'm so unlucky. First Sri Caitanya Mahaprabhu departed from this world. Afterwards I lived constantly with Sri Svarupa Damodara, and he also left. Next I caught hold of the feet of Sri Gadadhara Pandita, but he also left. Then, experiencing that every place and every dust particle of Jagannatha Puri reminded me of Sri Caitanya Mahaprabhu, Svarupa Damodara, Gadadhara Pandita, and all their associates, I fled to Vrndavana."

Although Gurudeva has also entered his aprakata-lila, the neophyte disciple remains in this world in a very pleasant manner. On special days, such as his avirbhava (appearance day) and tirobhava (disappearance day), the occasion comes that the disciple may remember him. At that time, however, he is involved in arranging the utsava (festival), and there is very little chance to realize that separation. While speaking something about him, a drop of tear may come, and then again it may not come. If the festival is very elaborate, there will be no tears. That disciple must manage so many functions, such as the abhiseka, puja, and distribution of mahaprasadam to the Vaisnavas. He arranges these festivals mainly for the people in general, for those who have no intimate relation with his Gurudeva, but he should do something so that a feeling of separation will come within his own heart. That is called bhajana.

Who will feel separation? Those special persons, who have realized their immense obligation and indebtedness to Gurudeva for all they have received, and who have rendered service to him with visrambha-bhava, they will weep.

[Tamal Krsna Gosvami:] Visrambha-bhava. What does that mean?

[Bhurijana prabhu:] Loyal?

[Srila Narayana Maharaja:] Visrambha-bhava means visrambhena-guror-seva

[Giriraja Svami:] Affectionate?

[Srila Narayana Maharaja:] The service will surely be with affection, but the meaning is somewhat different here. Visrambha-bhava means that there is no consideration, "I'm so low and my Gurudeva is in so high."

[Dhanurdara Swami:] Reverence.

[Srila Narayana Maharaja:] Awe and reverence will not be there; otherwise one will not be able to weep.

[Giriraja Svami:] Intimate.

[Srila Narayana Maharaja:] Yes, Visrambha-bhava means intimate seva. The sevaka performs such intimate service to Gurudeva that Gurudeva remains always pleased with him. The Guru will not consider for even a moment that, "He is my servant and disciple." Instead he will feel, "He is so near and dear. He is my heart." Sri Isvara Puripada, the disciple of Srila Madhavendra Puri, and Govinda, the disciple of Isvara Puri, were servants of this caliber.

[Tamal Krsna Gosvami:] But that is a very rare relationship.

[Srila Narayana Maharaja:] Although it is a rare relationship, it is absolutely necessary for raganuga-bhakti. Without a relationship like this, we cannot weep like Srila Raghunatha dasa Gosvami.

[Tamal Krsna Gosvami:] How do we come to that stage?

[Srila Narayana Maharaja:] Separation from Gurudeva will be experienced on different levels. When we consider how merciful he was and how much greater he is than ourselves, we feel a certain type of sentiment. However, when we remember how near and dear he was and how much he loved us, then we will weep profusely for him. The gopis can weep so much more than Nanda Baba. Yasoda Ma can also weep more than Nanda Baba, but the gopis can weep even more than...

[Tamal Krsna Gosvami:] Yasoda Maiya.

[Srila Narayana Maharaja:] Yasoda Maiya. This is because the gopis relationship with Krsna is more 'keen' or intimate. We should have this kind of relationship with Krsna, Srimati Radhika, and also with our Gurudeva, Sri Rupa Manjari, Srila Rupa Gosvami, and all others like them. Then we can weep for their mercy. If we have yet to develop an intimate service relationship with our Gurudeva, we cannot imagine our relationship with Sri Rupa Manjari or Srimati Radhika and Krsna. Our advancement depends upon on our 'keen' service – how intensely we serve our Gurudeva. All other relationships and experiences develop on that platform. If we can weep for Gurudeva, we can weep for Srimati Radhika. If we cannot weep for our Gurudeva, we cannot weep for Her. I have experience of that. Whatever we know, we know from Gurudeva, and therefore we should weep in our hearts for him.

In the first sloka of Vilapa Kusumanjali, Srila Raghunatha dasa Gosvami has prayed to Sri Rupa Manjari:

tvam rupa-manjari sakhi prathita pure 'smin
pumsah parasya vadanam na hi pasyasi
bimbadhare ksatam anagata-bhartrkaya
yat te vayadhay kim u tac chuka-pungavena

["My dear friend Rupa Manjari! In Vraja you are well known for your chastity. You don't even look at the faces of other men! It is therefore surprising that your lips, that are as beautiful as red bimba-fruits, have been bitten, although your husband is not at home. Has this maybe been done by the best of parrots?"]

Was Raghunatha dasa Gosvami weeping or laughing? It may seem that he wrote this verse in a laughing, pleasant mood. Actually, however, he was remembering a previous pastime and weeping at the feet of Sri Rupa Manjari, "You have been so merciful to me. I remember seeing your mood after Krsna kissed you and left a mark on your lips. When will I see you in that condition again?" In the second sloka, sthala-kamalini yukta garvita, he is again offering pranama and weeping, "Will I see this again?" These first two verses are very important.

Now, in this seventh sloka, Raghunatha dasa Gosvami cries, "Ha svamini ksanam iha pranayena gadam. Will it be possible for me to weep for You for even a moment? If I had full realization I could weep constantly, but I pray that I may weep for even a moment. Here Raghunatha dasa Gosvami had prayed, "Ha svamini." He has a relation with Radhika as a manjari, and She is his svamini (mistress).

How shall we weep? Sri Caitanya Mahaprabhu has given instructions in the sixth verse of Sri Siksastakam:

nayanam galad-asru-dharaya vadanam gadgada-ruddhaya gira
pulkair nicitam vapuh kada tava nama-grahane kim bhavisyati

["O Prabhu! When will my eyes be filled with a stream of tears? When will my voice choke up? And when will the hairs of my body stand erect in ecstasy as I chant Your holy names?"]

Although Kim, 'when,' is not in the original verse, we should include it and pray, "When will I lament so deeply in separation that I will weep while chanting the names Hare Krsna, Radha-Govinda, or Vrndavanesvari?" Weeping is our dharma.

[Bhurijana dasa:] Our business.

[Tamal Krsna Gosvami:] Our svadharma.

[Srila Narayana Maharaja:] In this verse Srila Raghunatha dasa Gosvami prays, "Aty-utkatena nitaram virahanalena. My heart is burning in the great fire of separation." He sincerely feels this sentiment, and his grace, and the grace of our gurudeva and the guru-parampara, we will also realize this some day. This is our real prayer. When we pray and sing this sloka, this should be our mood: Tava nama grahane bhavisyati. When, by chanting harinama, remembering and listening, will I weep?" Those who are very fortunate can lament, weep, and realize these things.

"Akrandhanena vidhura vilapami padyaih." Raghunatha dasa Gosvami is praying, "O Srimati Radhika, now I want to offer some flowers to Your lotus feet." These flowers are songs about the pastimes he has realized and heard about from Rupa Gosvami and others. Dasa Gosvami has composed Vilapa Kusumanjali in the mood of a sadhaka, for the benefit of sadhakas.

Srila Narottama dasa Thakura prays in a similar way in his Prarthana:

hari hari are ki emana dasa habe

chadiya purusa-deha kabe ba prakrti haba
dunhu ange candana paraba

["When, relinquishing this male material body and obtaining the spiritual body of a gopi, will I anoint the limbs of the Divine Couple with sandalwood paste? O Lord Hari, Lord Hari, when will this day be mine?" (Song 13, text 1)]

He writes, "O Hari, will the day come when, even for a moment, my purusa-bhava (male ego) will go far away and I will obtain the form of a gopi? May I have the chance to have a mood like that? Dunhu ange candana paraba. Lalita will give an order and Visakha will pass the order to Rupa Manjari. She will say, 'Krsna always likes to see very new sakhis, and you have collected one. So send that new sakhi to bring some candana, kunkuma, and aguru to Radhika and Krsna.' These unguents are so fragrant, beautiful, smooth and cooling. I will take them and anoint the limbs of Sri Radha and Krsna, always looking towards my guru-sakhi and Rupa Manjari to see whether I am doing it correctly or not. Srimati Radhika and Krsna will enjoy seeing this. Because I am a new sakhi, I may do something wrong. Then, seeing my mistake, They will smile and become very pleased."

taniya bandhibo cuda nava gunja-hare beda
nana phule ganthi dibo hara

["When will I arrange the hair of the Divine Couple? When will I give Them gunja-necklaces and garlands strung with various flowers?" (Song 13, text 2)]

In the form of a manjari, Srila Narottama dasa Thakura sees that Radhika's and Krsna hair is... opened. Kulagaya. [Hindi for untied]

[Tamal Krsna Gosvami:] Untied

[Srila Narayana Maharaja:] Untied and going hither and thither.

[Tamal Krsna Gosvami and Bhurijana dasa:] Scattered.

[Srila Narayana Maharaja:] Srila Narottama dasa Thakura continues, "Then, from the corner of her eyes, Rupa Manjari will indicate to me that I should comb Their hair. First I will comb Radhika's hair, and then Krsna's also. Radhika will grimace as if my combing is causing Her some pain, and Rupa Manjari will say, 'What are you doing? You should comb very gently.' Then, taking the comb from my hand, she will teach me how to do it properly." This is the duty of Guru. "Then I will ask her, 'May I do it now?' With her permission, I will try again. After Her hair has been combed, braided, and tied, Srimati Radhika will be decorated with fragrant flowers like beli, cameli, and juhi. Nava gunja-hare beda. A beautiful garland of gunja will be offered to both Krsna and Srimati Radhika. Nana phule ganthi diba hara. By gathering seven or eight differently colored flowers, I will string a vana mala (garland of forest flowers). I will also place some flowers in Radhika's braid in a very fine, artistic fashion."

When Krsna is offered a garland, He always knows who has made it – especially if it was made by Srimati Radhika. Similarly, if Krsna makes a garland and someone else gives it to Radhika, She can immediately feel that it was made by Krsna.

pita-vasana ange paraibo sakhi-sange
badane tambula diba ara

["When will I give Them yellow garments? When, accompanied by the other gopis, will I place betel-nuts in Their lotus mouths?" (Song 13, text 2)]

Krsna is syama, cloud-colored, and His cloth is pita, yellow. Sakhi-sange means that in his form as a manjari, Srila Narottama dasa Thakura is taking the help and instructions of 'her' guru-sakhi, Rupa Manjari and all others. She prays, "Because I am new, I am taking their help and they are teaching me. After giving garlands and clothes to Radhika, I will decorate Her ears, braid, and forehead with flower ornaments."

dunhu rupa manohari deribo nayana bhari
nilambare rai sajaiya
nava-ratna-jari ani bandhiba vicitra beni
tate phula malati ganthiya

["When will I gaze at the beautiful forms of the Divine Couple? When will I dress Srimati Radhika in blue garments, and decorate Her braided hair with garlands of jasmine flowers and strings of nine different kinds of jewels on a golden thread?" (Song 13, text 3)]

"I will then place kasturi-bindu, a musk dot, on Srimati Radhika's chin, and draw makara (dolphins) on Her cheeks. After this is completed, I will hand Radhika and Krsna a mirror, and I will observe Their forms from the side and think, 'How beautiful They are!' Nilambare rai sajaiya. I will dress Srimati Radhika in nilambara.

[Tamal Krsna Gosvami:] What does nilambara mean?

[Srila Narayana Maharaja:] Nilambara means 'blue cloth.' It is the color of Krsna. She will wear a red lahanga, skirt, and Her very fine, almost transparent veil will be blue."

Narottama dasa Thakura continues. "Nava-ratna-jari ani, bandhiba vicitra veni tate phula malati ganthiya. I will place many beautiful jewels in Her hair, and decorate Her braid with garlands of malati flowers."

sei rupa-madhuri dekhiba nayana bhari
ei kari mane abhilasa
jaya jaya rupa sanatana deha more ei dhana
nivedaye narottama dasa

["My desire is that some day I shall be able to directly see the sweet beauty of the transcendental forms of the Divine Couple. O Srila Rupa Gosvami and Srila Sanatana Gosvami, all glories to you both. Please bestow this treasure upon me. Please grant my desire. Narottama dasa appeals to you in this way." (Song 13, text 4)]

Here, in his form as a sadhaka, Srila Narottama dasa Thakura prays to Rupa Gosvami and Sanatana Gosvami – not to the sakhis. In his svarupa as Vilasa Manjari, she will

pray to Sri Rupa Manjari, Lavanga Manjari, Rati Manjari, and other sakhis. Now he prays, "When will I attain that state in which I may serve in this way?" When you read these prayers, something will come in your hearts.

[Tamal Krsna Gosvami:] Some 'coating.'

[Srila Narayana Maharaja:] It will only be a coating, but it will act and create your samskara.

Srila Bilvamangala Thakura has written in a somewhat different mood in his Krsna-karnamrta (text 63):

kadanu kasyam nu vipadasayam
kaisoragandhih karunambudhirnah
vilochanabhyam vipula yatabhyam
alokayishyanvishayikaroti

["When will Krsna, the ocean of mercy in His fresh youth, under some unknown dangerous circumstances, again look at us with His wide eyes and accept us within His purview?"]

A similar desire has been expressed here. The author, Sri Bilvamangala Thakura, is a bhavuka bhakta – not siddha (in prema-bhakti), but bhavaka (in bhava-bhakti), and also rasika (he understands the mellows of the five rasas). He has received something in his heart from ragatmika-jana (the associates of Krsna in Vraja), and therefore he is bhavuka. He is Krsna-paksa and Krsna-virahit, meaning that he is inclined towards Krsna, and thus he expresses separation from Krsna, not Radhika. He has written all the slokas in Krsna-karnamrta with some connection to Srimati Radhika, however, because he also has some taste for Her service. Krsna does not want to listen to any prayers that are devoid of a connection with Srimati Radhika and the gopis. If Krsna hears, "I am being served by Radhika" or "I am serving Radhika," He becomes very pleased. Therefore, from the first to the last sloka in Krsna-karnamrta, there is some connection with Radhika. In the first verse he has used the word Jayasri:

cintamanir jayati somagirir gurur me
siksa gurus ca bhagavan sikhi-piccha-mauleh
yat pada kalpataru-pallava-sekhar esu
lila svayamvara-rasam labhate jayasri

He writes that Krsna is so beautiful. His mouth, eyes, nose, hands, and all the parts of His transcendental form are beautiful. Although Krsna's feet are not as beautiful as His face, Bilvamangala Thakura has only described the beauty of His feet in the beginning. He writes: "His feet are like lotuses and His toes are like lotus petals, and Radhika offers arati to the rays emanating from the tips of His toenails."

We Gaudiya Vaisnavas do not want to hear these things. For those with the same mood as Bilvamangala Thakura, this sloka is very beautiful, but we would be more interested and pleased if he had written that Krsna offers arati to Srimati Radhika. Instead, he writes that She is offering arati, and She is so pleased – as a girl is pleased when choosing Her husband and giving Him a garland when They first meet.

[Bhurijana dasa:] Where did the first meeting of Radha and Krsna take place?

[Srila Narayana Maharaja:] Anywhere in Sanket, or Vrndavana, Nandagoan or Varsana.

[Tamal Krsna Gosvami:] If Bilvamangala Thakura was praying like this, and you said we would have been so much more pleased had it been the opposite way, why did Caitanya Mahaprabhu appreciate Krsna-karnamrta so much?

[Srila Narayana Maharaja:] Sri Caitanya Mahaprabhu was in the mood of Srimati Radhika, and therefore He relished Sri Krsna-karnamrta.

[Tamal Krsna Gosvami:] Caitanya Mahaprabhu certainly appreciated it.

[Srila Narayana Maharaja:] But we should try to see what Srila Rupa Gosvami, Rupa Manjari, Srila Svarupa Damodara, and Srila Raya Ramananda have told – not what Radhika has told or what Krsna has told. This is not our goal. Our goal is to perform service like the manjaris, or like the sakhis – like Radhika. Radhika always wants to hear Krsna's name, and Krsna wants to hear Radhika's name, but we must follow the proper channel. Srila Raghunatha dasa Gosvami has written Vilapa Kusumanjali for Srimati Radhika, not for Krsna, and Srila Visvanatha Cakravarti Thakura also prays to Radhika in Sankalpa-kalpadruma:

vrndavanesvari vayo-guna-rupa-lila
saubhagya-keli-karuna-jaladhe 'radhehi
dasi-bhavani sukhayani sada sa-kantam
tvam alibhih parivrtam idam eva yace

["O Queen of Vrndavana, O great ocean of mercy, playfulness, good fortune, transcendental pastimes, beauty, virtue, and youthfulness; please hear my prayer. Let me be Your maidservant. I will always please You, who stay with Your lover and Your friends. I beg this of You." (text 1)]

Srila Jiva Gosvami has also prayed to Srimati Radhika in his own Sankalpa-kalpadruma, and all our Gosvamis have done the same. This is the speciality of our sampradaya, and we should follow this path. When we pray to Srimati Radhika, somehow Krsna Himself will come, and try to hear from...

[Tamal Krsna Gosvami:] A distance?

[Srila Narayana Maharaja:] In a hidden way. In this seventh sloka Srila Raghunatha dasa Gosvami uses the word 'ha,' meaning 'alas.' He prays in lamentation, "He karuna sagara. O ocean of mercy, I am so distressed because You are not looking towards me."

Raghunatha dasa Gosvami remembers the glories of Srimati Radhika, who is absorbed in all the madhuri of Krsna.

[Bhurijana prabhu:] Sweet glories.

[Srila Narayana Maharaja:] The sweet glories of Krsna. Seeing His qualities, His movements, and the sweetness of His mercy, She becomes unmada, mad. What is the meaning of unmadana? Transcendental madness. In Unmada, one does something that by ordinary standards is wrong. We can do what is right and that is our svabhaviki-sthiti, our natural position. However, when we lose that thinking and do something that is not to be done, that is called unmada. One should not sit on Krsna's shoulders, but the gopis can do so in unmada. They can order Him about as they desire.

When Krsna left the gopis during rasa-lila, they were thinking about His movements and everything about Him. By such continuous thinking they became mad (unmadavasta) and began to imitate Him. Each and every gopi thought, "Only I am priyatam, Krsna, and all the other gopis are all my priyatamas, beloveds." Do you understand?

[Tamal Krsna:] Can you say again how they are seeing? That everyone else... Please repeat that.

[Srila Narayana Maharaja:] A gopi thinks, "I am Krsna, the priyatam (lover) and these gopis are my priyatamas (beloveds)." At the same time, others are also seeing that, "I am the lover, all are my priyatamas." In his Ananda-vrndavana-campu, Sri Kavi Karnapura explains how it happened that each gopi thought herself to be Krsna, and how each one saw the others as Putana, Aghasura, or Bakasura. Do you know the meaning of asakti?

[Tamal Krsna Gosvami:] Attachment.

[Srila Narayana Maharaja:] One's attachment is never directed to something in which one has no taste. Try to understand: One will only develop attachment and tadatma-bhava, feelings of oneness, to that which is favorable and in which one has taste. Do you understand? Are you following?

[Tamal Krsna Gosvami:] I understand.

[Srila Narayana Maharaja:] Anything pratikula, unfavorable, will never become the object of one's attachment or remembrance, and therefore the gopis cannot be attached to Putana. Because Putana is pratikula to the gopis' bhava, it is not possible for them to become unmada and feel oneness with her. They will only be attached to Krsna's activities. In re-enacting Putana-lila, it appears that one gopi threw down another, climbed upon her breast, and took the breast of that other gopi in her mouth. However, Kavi Karnapura explains that where it seems that a gopi is lying down as Putana, that gopi is not there. Because the gopis will not accept putana-bhava, those gopis acting as Putana and other demons were created artificially by Yogamaya.

[Tamal Krsna:] Not gopis. Yogamaya. I see.

[Srila Narayana Maharaja:] They are not gopis, because the gopis will not be attached...

[Tamal Krsna:] To Putana's bhava.

[Srla Narayana Maharaja:] This is a very important topic, and it is difficult to understand simply by reading the descriptions of this pastime in Srimad-Bhagavatam. When something pratikula to the gopis is required in a lila, Yogamaya makes the arrangements and does everything for them.

[Tamal Krsna:] She manifests everything.

[Srla Narayana Maharaja:] She helps them, and they each think, "I'm Krsna," as they perform all the lilas.

When the gopis heard Krsna's flute-song and left their houses and their husbands in the dead of night, the real gopis came to Krsna and Yogamaya expanded duplicate gopis to stand by the side of their husbands. Similarly, this was the case here. All the 'gopis' who played the parts of Putana, Aghasura, Bakasura, Kaliya, and so on, were imitations created by Yogamaya.

Sri Kavi Karnapura has also revealed that when the gopis were imitating Krsna, Krsna Himself had entered the gopis' hearts and was the actual performer of His own pastimes. This fact was mentioned earlier with reference to the fire entering and acting through the iron in tadatma-bhava (oneness). The gopis were thinking, "We are doing this," but actually Krsna was acting. Yogamaya was not acting in that case, but Krsna Himself was doing everything.

Srla Visvanatha Cakravarti Thakura has made a similar point in this connection. When Krsna entered the gopis' hearts, His six opulences, namely aisvarya (wealth), virya (strength), yasasa (fame), sri (beauty), jnana (knowledge), and vairagya (renunciation) fully manifested in them. Because Krsna was there, everything was there, and therefore they lifted Govardhana.

[Tamal Krsna:] They didn't lift Govardhana.

[Srla Narayana Maharaja:] They had the power to do it, but they simply lifted their veils. Although they were merely imitating Krsna's pastimes, because Krsna was present they had the power to lift Govardhana Hill and dance on the heads of Kaliya.

Also, the reverse is true. If the gopis are in Krsna, Krsna can act, otherwise He cannot. His abilities are the effect of the gopis' sakti, power. The gopis are svarupa-sakti, and therefore whatever Krsna does is actually done by the gopis. Every quality and every power in Krsna are those of the gopis. They don't reveal this, however, otherwise the pastimes would not be able to continue. Yasoda can do everything. The sakhas can kill lakhs and lakhs of Kamsas, Aghasuras, Bakasuras, and all others, but they do not exercise their power – and this is also true for the gopis.

Returning to our original point, when praying, uttering or chanting harinama, or when remembering harinama, we should realize some vipralambha-bhava. If we have no mood of separation, we will have to gradually...vardana parega.

[Sripad Madhava Maharaja:] Increase.

[Tamal Krsna Gosvami:] Develop?

[Srila Narayana Maharaja:] We will have to develop this bhava through the execution of sadhana. By reading about these pastimes, something will enter our hearts and someday we will experience all these things.

[Tamal Krsna:] And by remembering our Gurudeva.

[Srila Narayana Maharaja:] Realization also comes by remembering Sri Gurudeva. We should always remember Gurudeva and Sri Caitanya Mahaprabhu. If we do not understand the mercy of Gurudeva, we cannot understand anything. If you are getting something new from me, you can also remember me.

Lobha-mula means greed for raga-bhakti, and our sadhana-bhajana should be enriched with this. Here, Srila Raghunatha dasa Gosvami is crying and crying, but we are not shedding even one teardrop. We have nothing.

[Tamal Krsna:] We are dry.

[Srila Narayana Maharaja:] Raghunatha dasa Gosvami has called out, "Ha svamini, O my Svamini." The word svamini indicates his sweet relationship with Srimati Radhika. He has also written in Manah Siksa:

mad-isa-nathatve vraja-vipina-candram vraja-vane-
svarim tan-nathatve tad-atula-sakhitve tu lalitam
visakham siksali-vitarana-gurutve priya-saro-
girindrau tat-preksa-lalita-rati-datve smara manah

"O Srimati Radhika, You are my supreme...

[Bhurijana dasa:] Goddess.

[Srila Narayana Maharaja:] Aradhya-devi.

[Tamal Krsna:] Worshipable Deity.

[Srila Narayana Maharaja:] "You are my natha." Natha means svamini (mistress).

"If anyone asks me who is Krsna, I will only say that He is the Pranana (life and soul) of my Isvari (master), Srimati Radhika." Our Isvari is Srimati Radhika, and Krsna is Her Pranana. He is therefore worshipable for us, but our main worshipable Deity is Srimati Radhika. Our relationship with Krsna is through Her.

Lalita devi is very near and dear to Srimati Radhika, and therefore she is also worshipable by us. Visakha, born on the same day as Radhika, is named after Her, and is no less qualified. Lalita is also known as Anuradha, and Visakha is also known as Radha. Lalita and Visakha only have honor and appreciation for something if it has relation to Srimati Radhika. We should also be like this. We should see whether something is related to Her or not.

[Tamal Krsna Gosvami:] Can you say that again please? Can you repeat that? Everything that they want should have relationship with Srimati Radhika?

[Srila Narayana Maharaja:] So we should also...

[Tamal Krsna Gosvami:] See everything...

[Srila Narayana Maharaja:] We should see if something is related with Srimati Radhika or not. Suppose one girl is coming from Nandagaon and another is coming from either Yavat or Varsana. We will prefer the one from Yavat, because she is coming from Srimati Radhika and the other is coming from Krsna. We will first inquire about Radhika, then Krsna. A rupanuga-bhakta will always give preference to Srimati Radhika.

Srila Raghunatha dasa Gosvami is praying in this seventh sloka, "I am lying on the bank of Your Radha-kunda, taking nothing to eat or drink, and always weeping and chanting, 'Radhe! Radhe!' I think that some day or other You will have to give me Your mercy. If You don't, then I have no need of Krsna's mercy, Radha-kunda's mercy, or any others' mercy. I will also no longer want to live here." In this way he is crying.

Srila Bhaktisiddhanta Sarasvati Thakura Prabhupada has written that sambhoga and viraha, vipralambha, are standing side by side eternally, forever, for ananta-kala or akhanda-kala.

[Bhurijana dasa:] Endless time.

[Srila Narayana Maharaja:] Do you understand? Only a person who has some realization of vipralambha can taste and enjoy sambhoga-lila for akanda-kala. One who has no taste of vipralambha cannot enjoy sambhoga-lila. The main object and ultimate goal of our sadhana-bhajana is to realize vipralambha-bhava. If vipralambha is achieved, we can realize everything else.

We have discussed this one sloka. I am finishing here today. Before you arrived today, I was thinking that you will be coming with hunger (to hear), but I have not read or prepared anything. I am always moving here and there and meeting with all persons. I thought, "What will I tell them?"

[Tamal Krsna Gosvami:] You cooked very quickly. In a moment you had everything ready. Now we can understand how Srimati Radhika could cook so quickly for Krsna, simply by Her desire.

[Srila Narayana Maharaja:] We will discuss the next sloka on the next day.

[Tamal Krsna Gosvami:] Today is Monday. Tomorrow you will be resting perhaps. Tomorrow is your resting day...from us. You will not rest, but we will burden you.

[Srila Narayana Maharaja:] Then, on Sarada Purnima (the first day of Kartikka and the disappearance day of Srila Bhaktiprajnana Kesava Gosvami Maharaja)...

[Tamal Krsna Gosvami:] We are coming.

[Srila Narayana Maharaja:] We will meet there.

[Tamal Krsna Gosvami:] At five o'clock.

[Srila Narayana Maharaja:] Five o'clock or five thirty. Your kirtana will be done there.

[Tamal Krsna:] Ok.

[Srila Narayana Maharaja:] We will speak something about the specialty of our Gurudeva and our guru-parampara, and then we will arati and honor maha-prasadam.

[Dhanurdara Svami:] I have one question. You are always telling us that our main meditation is to pray that, "I want to become like this," that "I want to serve like this," but not to think that we actually have some svarupa. In these prayers from Vilapa Kusumanjali, the prayers are, "I would like to dress Radharani," or, "I would like to decorate Her." So when we pray like that, some conception may come that, "I am already doing that." Is there any harm in that?

[Srila Narayana Maharaja:] The purpose of reading and uttering the prayers of Srila Raghunatha dasa Gosvami is to develop samskaras, impressions on the heart. Our Guru Maharaja, Sri Srimad Bhaktiprajnana Kesava Gosvami Maharaja, used to tell us never to sing any songs other than those composed by Srila Bhaktivinoda Thakura, Srila Narottama dasa Thakura, Srila Premananda dasa Thakura, Sri Govinda dasa and other siddha-mahapurusas, (perfected, great personalities) in our guru-parampara. Because such devotees are empowered and very advanced in bhakti, if we sing their kirtanas, something of their bhava will certainly enter our hearts.

Our Guru Maharaja told a story about Narahari Prabhu, a disciple of Srila Bhaktisiddhanta Sarasvati Gosvami Thakura. Narahari Prabhu was not very learned, but he was a very sincere devotee. He was such a good servant of Srila Prabhupada that all the sannyasis and learned devotees would bow down at his feet. Even my Guru Maharaja and Srila Bhaktivedanta Svami Maharaja paid respect to him. I have seen him. He was always chanting, never sleeping, and he would always do any seva at any time. He was known as the 'mother' of Gaudiya Matha. He would take the young boys on his lap, give them milk, put them to sleep, and to look after them in every way. In the night he would take a hurricane lamp to attend the younger boys, and if one of them had passed urine, he would clean their bedding, give them medicines, and do whatever was required. Everyone knew him as 'Florence Nightingale' and addressed him as Narahari Da. 'Da' means 'dada', elder brother.

Narahari Prabhu once became so ill and unable to digest anything that he was about to die. Our Guru Maharaja, who was known as Vinoda Brahmachari at that time, took Narahari Prabhu with him to East Bengal, near his ancestral home, to meet a very famous ayurvedic doctor. After examining him, the doctor told Guru Maharaja, "If you had not reached here today, he may have died within two or three days. Somehow God has sent you to me. First I want to give him one spoonful of ghee daily." Our Guru Maharaja said, "He will die at once if he takes ghee. He cannot digest even

water, what to speak of ghee." The doctor then explained his theory. He said, "I know that he will not die. His stomach requires ghee. I will give him ghee, knowing that it will pass through him. But some coating will remain in his stomach. I will give him one spoonful in the morning and one in the evening for seven days. This will be his treatment." After fifteen days they obtained a good result, and in one month Narahari prabhu was cured.

I am giving this example because in our present condition we have nothing. We cannot understand the topics discussed by our acaryas. Yet, when we sing their songs, some samskara will certainly come, and that will give a good result later on. We will gradually and increasingly try to develop greed to serve Radhika and Krsna. We should sing the songs and prayers of our predecessor acaryas, but always with great sraddha, faith, and care.

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