

# Bhakti-rasamrta-sindhu

## Eastern Division

### Third Wave (Bhava Bhakti)

Atha Bhavah-

(1) suddha sattva visheshatma prema suryamshu samyabhak  
rucibhis cittamasrnya krdasau bhava ucyate

Devotional service whose constitutional characteristic is its situation on the platform of unalloyed goodness (suddha sattva), is like a ray of the sun of Prema. Such devotional service causes the heart to become softened by various tastes and it is called bhava.

Notes: In the second wave of the Eastern division of Sri Bhaktirasamrta sindhu three divisions of bhakti have been described-(1) sadhana bhakti, (2) bhava bhakti and (3) prema bhakti. Sadhana bhakti is of two types-(1) vaidhi bhakti and (2) raganuga bhakti. Raganuga bhakti is also of two types-(1) kamanuga and (2) sambandhanuga. All of this has been thoroughly analyzed up to this point. Now in this third wave the explanation of Bhava bhakti begins.

The symptoms of uttama bhakti are that it is favorable to Krsna's pleasure (anukulya) and it involves the culture of activities in relationship to Krsna (Krsna anushilana). The word anushilana means the accomplishment of endeavors favorable to Sri Krsna with the body, mind and speech. From this understanding, the general character of bhakti (samanya bhakti) may be divided into two kinds-(1) ceshta rupa and (2) bhava rupa. Ceshta rupa has been further divided into two parts-(1) sadhana rupa: activities as the cause of bringing about bhava bhakti and (2) phala rupa: activities as the effect of bhava bhakti or in other words those activities which follow as a result of the development of bhava bhakti. These are known as anubhavas. Activities as the cause of bhava bhakti (sadhana rupa) have been elaborately described by the analysis of vaidhi and raganuga bhakti given in the previous wave on sadhana bhakti. Activities as the result of bhava bhakti (phala rupa) or in other words the anubhavas, will be described in the next division in connection with the description of Rasa.

According to the methodology of rasa, bhava bhakti is also of two forms-(1) sthaya bhava rupa and (2) sancari bhava rupa. Sancari bhava rupa will be described next in the context of rasa. Sthaya bhava rupa is described here in relationship to bhava bhakti. Bhava is the essential element of this bhakti. It is alluded to by the words rati, prema, sneha, etc. This bhava is the sprout of prema. In other words, bhava is the name of the state just prior to the manifestation of prema. Bhava is also described as the ray of the sun of prema. Just as the first ray of dawn, prior to the rising of the sun, begins to illuminate the universe, similarly on the manifestation of bhava, prior to the rising of prema, the heart becomes melted and characterized by affection for Sri Krsna.

By continuous engagement in the performance of bhajan, such as sravana, kirtan, etc., when all material contamination has been eradicated from the heart and when the heart is fit for the manifestation of suddha sattva, then by the hladini potency of Sri Krsna which continually difuses suddha sattva in all directions, suddha sattva becomes manifest in the heart of the sadhaka and it is then transformed into rati or bhava.

What is meant by the word suddha sattva? The svarupa-shakti (or cit-shakti) of Sri Krsna is self manifest and all of its functions (vrtti) are also self-manifest. By the specialized function (vishesa vrtti) of the self-manifest svarupa shakti, the form of the Lord is manifest along with His eternal associates. That specialized function of svarupa shakti is called suddha sattva. Because it has not even the slightest connection with maya, it is also called visuddha sattva.

The personality of Godhead is the form of eternity, bliss and knowledge (sat-cit-ananda). From the existential aspect (sat) of the svarupa shakti of the Lord, the sandhini potency is eternally extant. From the cognitive aspect (cit), the samvit potency is manifest and from the aspect of transcendental bliss (ananda), the hladini potency is present. These three aspects eternally permeate the specialized function (vishesa vrtti) of svarupa shakti, or in other words visuddha sattva. But sometimes the presence of the hladini aspect within visuddha sattva becomes prominent, at which times the influence of the other two aspects is less. Sometimes the sandhini aspect becomes prominent at which times samvit and hladini is less and sometimes the samvit aspect becomes prominent, at which times hladini and sandhini is less.

In visuddha sattva, when the manifestation of hladini becomes prominent, it is called 'guhya-vidya' (confidential knowledge). There are two functions or faculties (vrtti) of 'guhya-vidya'-bhakti and that which introduces bhakti. The state of visuddha sattva, which is also called rati or bhava, is the faculty known as bhakti (bhakti-vrtti). It is eternally

manifest on account of being the self-manifest faculty (vrtti) of the self-manifest Personality of Godhead. In respect to the second function of guhya-vidya (that which introduces bhakti)-it is the supreme ocean of mercy Sri Krsna Himself who always transmits knowledge by which bhakti can be known. When the faculty known as bhakti (bhakti vrtti) in the form of visuddha sattva, manifests in the purified heart of the sadhaka it is called rati. The appearance of rati is not the effect of any performance of sadhana. Rati is absolute and self-manifest. It is not attainable by sadhana. The performance of bhajana and sadhana is necessary only for making the heart fit to receive the appearance of visuddha sattva. When by the performance of bhajan such as sravana, kirtan etc., all contamination is eradicated from the heart, the heart becomes freed from all anarthas and becomes situated steadily on the platform of nishta, then asakti attachment for the Lord manifests. When the heart is thus purified it becomes eligible to receive the manifestation of visuddha sattva. This attainment of eligibility for suddha sattva is itself the effect of sadhana and bhajan. The attainment of bhakti or rati is not an effect of sadhana because rati is an eternally established self-manifest reality. It is not something which is dependent on any kind of sadhana. When the heart attains eligibility for the appearance of suddha sattva, rati manifests there of its own accord.

The constitutional characteristic (svarupa lakshana) of bhava bhakti is its situation on the platform of unalloyed goodness (suddha sattva). This is indicated in the verse by the words suddha sattva visesatma. As above mentioned, this characteristic of suddha sattva is the essential nature of bhava bhakti. In the sun there is density whereas in the sun ray there is laxity. In the same way, the svarupa-shakti faculty is very thick in prema and in bhava it is thin. This is the only difference between prema and bhava. The constitutional nature of both prema and bhava is the same because they are both comprised of the essential nature of svarupa shakti predominated by the hladini potency.

The marginal characteristic (tatastha lakshana) of bhava bhakti is that it gives rise to various tastes which soften the heart. This is indicated in the verse by the words rucibhis citta masrnyakrt. There are three kinds of taste which are referred to here-(1) prapti abhilasa, desire for the attainment of Lord Krsna, (2) anukulya abhilasa, doing that which is favorable to Krsna and (3) sauharda abhilasa, serving the Lord with affection. When these three kinds of taste arise, bhava bhakti softens the heart.

(4) avirbhuya-manovrttau brajanti tatsvarupatam  
svayam prakasharupapi bhasamana prakashyavat

(5) vastutah svayamasvada-svarupaiva ratistvasau  
krsnadi karmakasvada hetutvam pratipadyate

This special form of suddha sattva known as rati manifests in the mental faculty (manovrtti) of the sadhaka and then attains identification (svarupata) with the mental faculty. Although it is self-manifest, it appears as though it has been manifest by the faculty of the mind. In reality, this rati is by nature self-tasting (svayam asvada), in other words, it itself is the object of taste for the devotee, and yet at the same time it becomes the cause of tasting Sri Krsna and Krsna's pastimes.

Notes: As stated above, bhava or rati is the essential nature of svarupa shakti predominated by hladini. It is by nature all-cognisant and self-illuminating. This rati reveals Sri Krsna, His associates, pastimes, etc. It appears within the mental faculty of the devotee and then attains the state of oneness with the mental faculty (tad atma), just as fire, when set to an iron rod, permeates through every part of the rod and appears like being one with the iron rod. In actuality, it is self-manifest but it appears as if it has been brought into manifestation by the mental faculty.

## Southern Division

### First Wave (Vibhava)

Mangalacarana:

Prabalam ananyashrayina nishevitaḥ: sahaja rupena  
agha damano mathurayam sada sanatana tanur jayati

Let there always be victory to that Sanatana, residing in Mathura, who is the destroyer of all sins. Being very powerful, he is one's exclusive shelter. He is easily served and worthy of worship.

Notes: In the NOD, Srila Prabhupada explains that in this verse, the word Sanatana may be interpreted in two ways. If Sanatana is taken to mean Lord Krsna, then the word agha damanah: (destroyer) can be understood to mean the destroyer of the agha demon. The words sahaja rupena can be understood to mean that he is naturally beautiful and sanatana tanuh means that he possesses a sat-cid-ananda body. That Lord Krsna is naturally beautiful indicates that His body is not made beautiful by being adorned with various ornaments and decorations. Rather, His body is naturally (sahaja rupena) the exclusive shelter (ananyashrayi) of excessive beauty, embellished with sweetness. He is worshiped

(nishevitaḥ) in Mathura Mandala with all excellence. If Sanātana is taken to mean Sanātana Gosvami, then the words agha damaṇaḥ: mean the destroyer of sins (agha), and nishevitaḥ: sahaja rūpena mean that he is easily worshiped and adored.

- (2) rasamrtaḥ-bhage'smin dvitiye dakṣiṇābhidhe  
sāmya-bhagavad-bhakti-rasas-tavad-udiryate
- (3) asya pañca laharyāḥ syur-vibhāvākhyā'grīma mata  
dvitiyā tvaṇubhāvākhyā trīyā sattvika-bhīdha
- (4) vyābhicāryā-bhīdha turyā sthāyī-sañjā ca pañcamī  
athasyā keshava-rater-lakṣhitāyā nigadyate  
samāgri-parīpoṣhena parama rasarūpata

In the Southern division of Bhakti-Rasamrta-Sindhu, the general symptoms of Bhagavad Bhakti rasa are being explained. In this division there are five waves: (1) Vibhava-(that which is the cause of tasting rati), (2) anubhava-(bodily transformations which illustrate the emotions of the mind), (3) sattvika-bhava-(ecstatic symptoms which arise from suddha-sattva-or in other words, when the mind is overwhelmed with emotion in relationship to Kṛṣṇa), (4) vyābhicāri-bhava-(disturbing emotions originating from and serving to enlarge the sthāyī bhava) and (5) sthāyī-bhava-(that bhava or permanent condition of the heart which dominates the favorable and unfavorable emotions. It is also known as Kṛṣṇa rati). Being nourished by the aggregate of vibhava, anubhava etc, rati (attraction) toward Kṛṣṇa in the form of supreme rasa is obtained. This matter is discussed in this section.

- (5) vibhāvair anubhāvaiḥ ca sattvikair vyābhicāribhiḥ:  
svadyatvam hrīdī bhaktānam anīta sravanādibhiḥ:  
eṣa kṛṣṇa ratih: sthāyī bhavo bhakti raso bhavet

When the elements of vibhava, anubhava, sattvik bhava and vyābhicāri bhava, aroused through the activities of sravana, kīrtana etc, are combined with rati toward Kṛṣṇa in the form of one's sthāyī bhava, then tastefulness is obtained within the heart of the devotee and is called bhakti rasa.

Notes: Affection for Kṛṣṇa in the form of sthāyī bhava is of five types: shanta, dasya, sakhyā, vatsalya and madhura. When vibhava, anubhava etc, are combined with the sthāyī bhava, then Kṛṣṇa rati obtains a supremely marvellous (camatkarī) taste and becomes changed into rasa. In this way shanta rati is changed into shanta rasa, dasya rati is changed into dasya rasa, sakhyā rati is changed into sakhyā rasa, vatsalya rati is changed into vatsalya rasa and madhura rati is changed into madhura rasa.

The word rasa has two meanings. Rasyate (asvadyate) iti rasah, that which is tasted is called rasa, and rasyati (asvadyati) iti rasah, he who tastes is called rasa. The very essence or life (prana) of rasa is astonishment (camatkarā). Where astonishment is not found there can be no rasa (Alankāra Kaustubha 5/7)-

rase sarash camatkarō yam vīna raso rasah  
tac camatkar rasaratve sarvatraivādbhūto rasah

When a wondrous (vismayatmak) emotion (bhava) arises in the mind of anyone by seeing, hearing and experiencing such a thing as was never previously seen, heard or experienced, it is called camatkarita (astonishment). This astonishment is the essence (sara) or life (prana) of rasa. But the existence of astonishment due to the presence of some tasteful object, does not alone constitute rasa. Novelty or unprecedentedness (apurvata) of the astonishing taste is also essential. This novelty is such that, upon tasting the object, the natural function of both the external and internal senses become stunned. The function of all the senses, being concentrated in the wondrousness (camatkarita) of that taste, are completely unable to perceive any other object. When such an astonishing taste of the relishable object is maintained, it is called rasa. The complete symptoms of rasa are present within the Supreme Lord who is the form of bliss (ananda svarūpa brahma), as stated in the Sruti (2/7) 'rasovai saha', Sri Kṛṣṇa is the Supreme Personality of Godhead (Parabrahma), the very form of rasa (rasa svarūpa).

Therefore, when by performing sravana, kīrtana etc, all the activities of the senses become stunned, and one obtains an astonishing taste of the ever fresh, naturally increasing sweetness of Sri Kṛṣṇa, which was never previously heard, seen or experienced, at that time, sthāyī bhava becomes changed into bhakti rasa. Just as curd itself is tasteful, yet when sugar, ghee, black pepper and camphor are mixed into it, the mixture is called rasala and it becomes as tasteful as exceedingly sweet nectar. In the same way, Kṛṣṇa rati is naturally tasteful, yet by mixing vibhava, anubhava, sattvika bhava and vyābhicāri bhava into it, excessively tasty nectar in the form of bhakti rasa is obtained.

Translator's note: In this fifth text of the Southern division, first wave of BRS, bhakti rasa is being explained. In the explanation which follows the verse, two words are very important to understand: camatkarita (astonishment or wonder) and apurvata (novelty or unprecedentedness). Bhakti rasa is defined in the verse as the combination of sthāyī bhava with

vibhava, anubhava, etc. This combination brings about a wonderful emotion within the mind which is called camatkarita or astonishment. This astonishment is instigated by the perception of something which was not previously seen, heard or experienced. In order to distinguish this experience from the ordinary experience of astonishment in the mundane realm, the word apurvata (unprecedented) is used. To qualify the degree of the astonishment, he explains that upon tasting the object, all of the senses become stunned and are completely unable to perceive anything else. This complete concentration of the senses, both external and internal, in the tasting of the object, gives rise to the various bhavas, which are thus combined with the sthayi bhava. This combination is called rasa.)

(6) Praktanyadhuniki casti yasya sad bhaktivasana  
esha bhaktir asasvadas tasyaivam hradi jayate

Only that person in whose heart exists, from his past life and from this life, the impressions for uttama bhakti, is eligible to taste bhakti rasa.

Notes: In this verse, the qualification for tasting bhakti rasa is discussed. Even though one may be observed to possess the impressions from this life for the existence of rati, it is also essential to have such impressions from the previous life in order to obtain rasa. If a person who is devoid of any offense, and who having accepted the shelter of the lotus feet of the spiritual master (guru padashraya), obtains rati in this life by continuous performance of sadhana, then in the next life only, he can obtain the taste of bhakti rasa, not in this life.

(7) bhakti-nirdhuta-doshanam prasannojjvala-cetasam  
shri-bhagavata-raktanam rasika-sanga-ranginam

(8) jivanibhuta-govindapada-bhakti-sukha-shriyam  
premantaranga-bhutanani krtyany-evanutishthatam

(9) bhaktanam hradi rajanti samskara-yugalobjvala  
ratir-ananda-rupaiva niyamana tu rasyatam

(10) krsnadibhir-vibhavadyair-gatainubhavadhvani  
praudhananda-camatkara-kashtham-apadyate param

(11) kim tu prema vibhavadyeh svalpairnito'pyaniasim  
vibhavanady-avastham tu sadya asvadyatam vrajet

Those persons whose faults have been completely destroyed by the influence of bhakti, whose hearts are delighted, in other words, who have already acquired eligibility for the manifestation of suddha sattva within their hearts, who are ujjvala (radiant), in other words who are fully enriched with knowledge, who are attached to Srimad Bhagavatam, who always delight in the association of rasika vaisnavas, and whose lives know only the wealth of happiness in devotional service unto the lotus feet of Sri Govinda, who are in intimate love (prema), in other words who with firm faith (nistha) engage in the performance of sadhana (sravana, kirtan, etc.), giving rise to bhava and the exceeding mercy of the Lord (sadhana giving rise to the development of rasa), by the impressions residing in their hearts, due to the previous life and to this life, they are able to relish, by direct experience, radiantly blissful rati, instigated by the compelling elements known as Vibhava. In the ultimate stage they obtain the fully matured state of bliss known as prema. Even if this prema has achieved fitness to be tasted to only a very slight extent, being aroused by a very slight manifestation of the compelling forces (vibhava), it is nonetheless very tasteful at that time. On obtaining complete cooperation of the compelling forces, excessive nourishment is obtained.

Notes: In the five verses above mentioned, varieties of sadhana leading to the development of rasa, factors that act as assistants to the development of rasa, degrees of development of rasa and how this rasa is developed, are all explained. Freedom from offenses by sravana, kirtana, etc, eligibility for the appearance of suddha sattva, love for Srimad Bhagavatam, association with rasika vaisnavas and excution of the limbs of bhakti leading to intimate love (prema), are all counted as varieties of sadhana giving rise to the development of rasa. The impressions gained from very firm execution of bhakti in the previous life and in this life, are considered as assistants to the development of rasa. This rasa develops when the compelling factors known as vibhava meet with rati situated within the radiant heart of such devotees, who have become fit by all the above mentioned factors. In that condition, the devotees are able to relish the taste of bhakti rasa. Within the heart of the devotee who has attained prema, that prema redoubles upon union with even a slight manifestation of the compelling forces. When there is full nourishment of prema, then the devotee relishes the taste of bhakti rasa to the fullest extent.

Atha Vibhavadi Samanya-lakshanam-

(12) ye krsna bhakta muralinadadya hetavo rateh  
karyya bhutah smitadyas ca tatha'shtau stabdhata'dayah

(13) nirvedadya sahayas ca te jneya rasabhavane  
vibhava anubhavas ca sattvika vyabhihcarinih

Sri Krsna, the devotees of Krsna and the sound of Krsna's flute, are the causes of rati etc, (vibhava). Hasya (laughter) etc, (anubhavas), and stambha (becoming stunned) etc, (the eight sattvika bhavas), are the actions of rati (the actions which follow after or illustrate rati). Nirveda (disappointment, disgust, despondency or humiliation) etc, (vyabhicari bhavas) are assistants to rati. At the time of the tasting of rasa, all these develop one after another and are called by the names vibhava, anubhava, sattvika bhava and vyabhicari bhava.

Notes: Sri Krsna and the devotees of Krsna are classified under the section known as vibhava. Stambha (becoming stunned), sveda (perspiration), romanca (horripilation), svarabhanga (hoarseness), kampa (tremor), vivarnata (pallor), ashropata (shedding of tears) and pralaya (devastation), are the eight sattvika bhavas. Nirveda (disappointment), vishad (lamentation), etc, are called vyabhicari or sanchari bhavas, of which there are thirty three. These four kinds of bhavas will be described in full detail hereafter.

Atha Vibhava:

(14) tatra jneya vibhavastu ratyasvadanahetavah  
te dvidha'lambana eke tathaivoddipanah pare

That which is the cause of tasting rati is called vibhava. There are two divisions of vibhava: (1) alambana vibhava and (2) uddipana vibhava.

tad uktamapurane:

(15) vibhavyate hi ratyadir yatra yena vibhavyate  
vibhavo nama sa dvedha'lambanoddipanatmakah

In the Agni purana it is said that vibhava is of two types: (1) that in which rati is tasted (alambana) and that by which rati is tasted (uddipana).

Tatralambana:

(16) Krsnas ca krsna bhaktas ca budhair alambana matah  
ratyader visayatvena tatha'dharataya'pi ca

Those who are learned in the science of rasa have accepted that Sri Krsna and the devotees of Krsna are classified in the division known as alambana vibhava. Sri Krsna is the subject of rati and the devotees are the shelter or repository of rati.

Notes: Sri Krsna and the devotees of Krsna are both alambana vibhava (that in which rati is tasted). Alambana vibhava is of two types-visaya alambana vibhava and ashraya alambana vibhava. Rati goes toward that which it is aiming-this is called vishaya alambana vibhava. Sri Krsna is the subject toward which rati goes. That which is the shelter or repository of rati, in other words, that in which rati resides, is called ashraya alambana vibhava. The devotees of Krsna are the shelters of such rati. By the devotees of Krsna is implied, the eternal associates of Maha rasa murti Sri Krsna. By obtaining the mercy of the lord's eternal associates, present devotees may also obtain to the position of being repositories of that rati (asraya alambana vibhava). By the word adi (etc.) used in the above verse (ratyader-meaning rati, etc.), is implied the secondary divisions of rati (gauna rati) known as hasya (laughter), adbhuta (wonder), vira (chivalry), karuna (compassion), raudra (anger), bhayanak (dread) and vibhatsa (ghastliness). Sri Krsna is the vishaya alambana vibhava, and the devotees are the ashraya alambana vibhava of these indirect mellows (gauna rati) also. The secondary divisions of rati (gauna rati) are all of the same group (sajatiya). They are not of a different group (vijatiya) or opponents (virodhi). Where opponents are the shelter (ashraya) stimulating rati, they are enemies of Krsna and not the devotees of Krsna. Opponents in the subject of rati will be described later.

Translator's Note: The words sajatiya and vijatiya are important to understand. The literal translation of sajatiya is, 'of the same class or group'. Vijatiya means 'of a different class or group.' Yet these definitions do not convey the full import of the words here. For this discussion it may be more meaningful to translate them as favorable and unfavorable. The following example will help to clarify the meaning. In the Srngara rasa the gopis may sometimes become angry at Krsna. That anger becomes the cause of tasting Krsna rati. So in this case anger is favorable or of the same class as the rati. This is called sajatiya. When the enemies of Krsna exhibit anger, it may also be the cause of stimulating rati yet it is of a different class than the rati. This is called vijatiya. As above mentioned, the opponents of Krsna (virodhi) are also

counted as asraya stimulating rati (in the devotees) yet these refer to the enemies of Krsna and not to the devotees of Krsna.

Tatra Sri Krsna:

(17) Nayakanam shiioratnam krsnastu bhagavan svayam  
yatra cityataya sarve virajante mahagunah  
so'nyarupasvarupabhyam asminnalambano matah

The original supreme personality of Godhead Sri Krsna, is the crown jewel amongst all heroes. All inconceivable qualities are eternally situated in Him. When Sri Krsna, appearing in His own form, becomes the subject of rati (visaya alambana vibhava), this is called svarupa. When He becomes the subject of rati in an alternate form, this is known as anya rupa.

Translator's Note: In the above verse, the words anyarupa svarupabhyam indicate two features in which Sri Krsna becomes the subject of rati, namely svarupa and anya rupa. In text eighteen an example will be given to explain the meaning of Krsna as the subject of rati in an alternate form (anya rupa) and in texts nineteen to twenty two, Krsna as the visaya of rati appearing in His own form (svarupa) will be explained.

Tatranyarupena, yatha:

(18) Hanta me katham udeti savatse vatsapalapatale ratiratra  
ityanishcita matir baladevo vismayastimitamurttirivasit

The following is an example of Krsna acting as the subject of rati while appearing in a different form (anya rupa). "How is it that My love for this cowherd boy, who is catching hold of a calf in the midst of all the cowherd boys is suddenly arising? Being unable to determine this, Sri Baladeva was struck with wonder."

Notes: In the Brahma vimohana lila, Sri Krsna assumed the form of innumerable calves and cowherd boys. Sri Baladeva did not know of this secret because on that day He had not gone to the forest with Sri Krsna to graze the cows. One day He saw a cowherd boy catching hold of a calf. Sri Baladeva surged with such love toward that cowherd boy, as He normally has toward Krsna. Being unable to determine why this was so, He was struck with wonder and became stunned. The purport of this example is that Sri Krsna Himself in an alternate form (anyarupa), in other words, in the form of one of the cowherd boys, became the subject (visaya) of love (visaya alambana vibhava).

Atha svarupam:

(19) avrtam prakatam ceti svarupam kathitam dvidha

Krsna's personal features (svarupam) are of two types: (1) avrta rupa (covered) and (2) prakata rupa (manifested).

Tatravrtam:

(20) anyaveshadina'cchannam svarupam proktam avrtam

When Krsna is covered by different kinds of dress, His personal feature is covered.

Tena yatha:

(21) Mam snehayati kim uccaimahileyam dvaraka'varodhe'tra  
am viditam kutukarthe vanitavesho haris carati

The following is an example of Krsna becoming the subject (visaya) of rati in a covered form (avrta rupa). Sri Uddhava said, "How is it that this woman in the inner chambers of the palace in Dvaraka is causing such unique attraction to arise in me? It must be that Sri Krsna Himself, having accepted the dress of a woman in order to play some fun, is frolicking in this way. Notes: Once Sri Krsna, adopting the dress of a beautiful woman for the purpose of amusement, was moving about in the inner chambers of the palace in Dvaraka. Sri Uddhava arrived there. Seeing that beautiful woman, there arose within him the same prema which he has toward Krsna. He began to consider why such affection had arisen in him toward this woman. Then he understood that Sri Krsna Himself was moving about in the dress of a woman. Jiva Gosvami in his commentary has explained that this pastime is hinted at in Srimad Bhagavatam (10.69.36).

avyakta lingam praktishu antah pura grhadishu  
kvacic carantam yogesham tat tad bhava bubhutsaya

"Somewhere Krsna, the Lord of mystic power was moving about in disguise among the homes of ministers and other citizens in order to understand what each of them was thinking."

How it is that Sri Krsna covered Himself in this way is not at all astonishing. This is an instance of Sri Krsna Himself (svarupa) becoming the subject of rati (visaya alambana vibhava) in a covered manner (avrta rupa).

Prakata svarupena, yatha:

(22) ayam kambugrivah kamalakamaniyakshipatima  
tamalashyamangadyu tiratitaram chatritashirah  
darashrivatsankah sphuradaridaradyankitakarah  
karotyuccairmodam mama madhuramurtirmadhuripuh

The following is an example of Sri Krsna becoming the subject of rati (visaya alambana) in His own manifest form (prakata rupa). (Sri Uddhava, beholding Sri Krsna in His manifest form (prakata rupa), spoke as follows)-"His neck marked with three lines like a conchshell, His beautiful eyes glossy as a lotus flower, His lustrous limbs blackish like a Tamal tree, raven black hair covering His head like a canopy, His chest graced with the very fine mark of Srivatsa, and His hands adorned with the conch, cakra, etc, that Sri Krsna, the killer of the Madhu demon (Madhu ripu), who is the personification of sweetness (madhura murti) is bestowing excessive bliss upon me."

Atha tad gunah:

(23) ayam neta suramyangah sarvasallakshananvitah  
rucirastejasa yukto baliyan vayasa'nvitah

Beginning in this verse and continuing up to verse ( ) the transcendental qualities of the hero Sri Krsna are being enumerated. In this verse the first six qualities are given: (1) suramya anga-the limbs of His body are exceedingly beautiful, (2) sarva sallakshana yukta-He is marked with all auspicious characteristics, (3) rucira-extremely pleasing. His beauty bestows great bliss upon the eyes, (4) tejasanvita-He is possessed of a powerful effulgence, (5) baliyan-He is possessed of tremendous strength and (6) vaysanvita-He is always enjoying variegated amorous pastimes, being ever situated in newly blossomed youth.

Notes: Those things by which the emotions of the heart are provoked (uddipta), in other words those things by which the heart becomes illuminated (ujjvala) with exuberance toward Sri Krsna, are called uddipan vibhava. Here a brief introduction is given of some prominent stimulating factors (uddipan vibhava), namely, Sri Krsna's bodily features and characteristics. This subject will be fully described ahead, beginning from text (2.1.301). Sri Krsna possesses unlimited transcendental qualities. Srila Rupa Gosvami has explained that of these, sixty four are especially prominent. Of the sixty four qualities, Rupa Gosvami first gives a description of fifty qualities. The above verse has listed the first six of these qualities.

The characteristics (sallakshana, ie. the second quality mentioned above) of the transcendental body of Sri Krsna are of two types-(1) gunottha (attributes of the body) and (2) ankottha (marks or signs on the body). Redness, tallness, etc. are considered as attributes (gunottha sallakshana). Seven parts of His body are reddish (lalima): the corners of His eyes, the soles of His feet, the palms of His hands, His palate, lips, tongue and His nails. There is tallness (tungata) in six places: His chest, shoulders, nails, nose, waist and physical frame. Three parts of His body are broad (vishala): His waist, forehead and chest. Three parts of His body are short (laghu): His neck, thighs and genital. Five parts of His body are long (dirgha): His nose, arms, eyes, chin and knees. There is fineness (sukshmata) in five parts of His body: His skin, the hair on His head, His bodily hairs, teeth and His fingertips. There is depth (gambhirata) in three places: His navel, voice and intelligence. These thirty-two auspicious characteristics are called attributes (gunottha).

The symbols which are found on the palms of His hands and on the soles of His feet, such as the cakra etc, are called ankottha sallakshana (marks).

## Second Wave (Anubhava)

Atha Anubhavah:

(1) Anubhavastu cittastha-bhadanam-avabodhakah  
te bahir-vikriya-prayah prokta udbhasvarakhyaya

- (2) nrtyam viluthitam gitam kroshanam tanumotanam  
hunkaro jrmbhanam shvasbhuma lokanapekshita  
lalasravo'tahasashca ghurna hikka'dayo'pi ca

The emotions of the mind, in other words Krsna rati, are illustrated or understood by the external manifestations known as anubhavas. Generally when these anubhavas are manifested as external transformations, they are called by the name udbhasvara. The following are the anubhavas of bhakti rasa: (1) nrtya (dancing), (2) viluhita (rolling on the ground), (3) Gita (singing), (4) Kroshana (loud crying), (5) tanu motana (writhing of the body), (6) humkara (to roar), (7) jrmbhanam (yawning), (8) shvasa bhuma (breathing heavily), (9) loka anapekshita (to not take heed of others), (10) lalasrava (foaming at the mouth), (11) atta hasa (loud laughter), (12) ghurna (staggering about) and (13) hikka (a fit of hiccups).

Notes: In the first wave of the Southern division, a description was given of alambana and uddipana vibhava of bhakti rasa. In this wave the anubhavas of bhakti rasa will be described. The word anubhava has been derived from its two component parts 'anu' and 'bhava'. The meaning of anu is that which comes after or that which follows. Therefore, those symptoms which arise or follow as an after effect are called 'anubhavas', in other words it is the effect (prabhava) itself of any thing which is called anubhava. Acquaintance with any object is accomplished through the medium of its effect (prabhava). Therefore, the symptoms (lakshana) providing acquaintance with an object are also called anubhavas. There are many things which by nature are not perceivable in and of themselves, but of which knowledge may be obtained by observing their effect (prabhava) or anubhava. Just as with fever; fever cannot be seen with the eyes, yet by the rise of temperature and other symptoms in the body, the existence of fever is known. Similarly anger cannot be seen, but seeing the external transformations which are born from it, such as redness of the eyes and mouth, arousing of the voice etc, anger is known.

In the same way, Krsna rati or bhakti is not something which can be perceived with the eyes. When Krsna rati makes its appearance within the heart, then gradually the transformations or symptoms are manifested in the body of the devotees or in their behavior, by which it can be understood that Krsna rati is situated in their hearts. Therefore, these anubhavas of Krsna rati, or in other words that which manifests after the rise of Krsna rati, are called the illustrative symptoms (paricayak lakshana) of rati. Singing, dancing and other symptoms as above mentioned are all anubhavas of bhakti rasa.

The anubhavas such as dancing, singing, etc, are called 'udbhasvara'. Anubhavas are of two kinds, udbhasvara and sattvika. The sattvika anubhavas, such as ashru (tears), pulaka (horripilation), kampa (tremor), etc, counted as eight in all, will be described in the next wave. Ashru, pulaka, kampa, etc, may be considered as either sattvik bhavas or anubhavas of bhakti rasa, but the udbhasvaras are not accepted as such. The reason is that there is a subtle difference between these two. Only those anubhavas which originate from sattva (goodness) are known as 'sattvik'. But those anubhavas which, although originating from sattva, are connected with the intelligence (citta), in other words which are given expression through the conscious effort of the will, are known as 'udbhasvara'. In the function of the sattvik anubhavas such as ashru (tears), pulak (horripilation), kampa (becoming stunned) etc, there is no contact with the intelligence (citta). They spring up of their own accord. But in the case of the anubhavas such as dancing, singing, etc., they are given expression through the conscious endeavor of the will, in other words their manifestation takes place with the help of the intelligence. Therefore, it is said that the transformations of ecstasy (vikara) known as udbhasvara generally manifest themselves externally. The sattvik transformations such as becoming stunned, horripilation, etc. are not manifest externally to the same extent as dancing, singing, etc.

- (3) Te shitah kshepanashceti yathar'thakhya dvidhoditah  
shitah syurgitajrmbha'dya nrtyadyah kshepanabhidhah

These anubhavas are of two types: (1) 'Shita' (cooling) and (2) 'kshepana' (throwing or movement). Singing, yawning, etc. are shita anubhavas, whereas dancing, etc. are kshepana anubhavas.

Notes: The word adya (etc.), in gitajrmbha'dya (ie. gita (singing), jrmbha (yawning), etc.) used above, should be understood to mean shvas bhuma (breathing heavily), lokanapeksha (neglecting others) and lalasrava (foaming of the mouth). (Oozing of blood from the pores, swelling of the limbs etc., as demonstrated by Lord Caitanya, are also accepted as shita anubhavas.) In other words, singing, yawning, breathing heavily, neglecting of others and foaming of the mouth, these five are counted as shita anubhavas. Dancing, rolling on the ground, and the other remaining symptoms, these eight together with mild smiling (which has been previously described) are counted as kshepana anubhavas. The examples of all these anubhavas will be cited next.

Tava nrtyam, yatha:

- (4) muralikhuralisudhakiram harivaktrendumavekshya kampitah  
gagane sagane sadindimadhvanibhistandavamashrito harah

The following is an example of nrtyam (dancing)-"Seeing the moonlike face of Sri Krsna, showering nectar by the

continuous manipulation of the sounds of His flute, Lord Siva, trembling in ecstasy, began to dance in the sky, while playing on his damaru drum, accompanied by Ganesa and their followers."

Viluthitam, yatha trtiye (3.1.32)

(5) kaccidvadhadh svastyanamiva aste  
shvaphalkaputro bhagatprapannah  
yah krsnapadankitamargapanshushva-  
ceshtata premadibhinnadhairyyah

Yatha va-

(6) navanuragena tavavashangi vanasragamodamavapy matta  
vrajangane sa kathine luthanti tatram sugatra branayancakara

The following is an example of Viluthitam (rolling on the ground) taken from Srimad Bhagavatam (3.1.32)-(Sri Vidura after being insulted by Duryodhana and leaving Hastinapura, met with Sri Uddhava. After inquiring about the welfare of all others, he inquired in the following way regarding Sri Akrura)-"And how is the most intelligent, surrendered and unalloyed servant of the Lord, Sri Akrura faring? When he saw the dust along the footpaths of Vrndavan marked with the lotus footprints of Sri Krsna, he was overwhelmed with love and began to roll on the ground."

Another example of viluhtitam-"O Syamasundara! Sri Radha has become helpless, being controlled by the ever new waves of increasing attachment (navanuraga) toward You. She has been put into great difficulty, being intoxicated by the aroma of your garland of wild forest flowers. Thus She has been rolling on the ground in a courtyard of Vraja, bruising Her beautiful body."

Gitam, yatha-

(7) ragadambarakarambitacetah kurvati tava navam gunaganam  
gokulendra! kurute jalatam sa radhika'dya drshadam suhrdam ca

The following is an example of gita (singing)-"O Gokulendra! Her mind submerged in the ocean of ever fresh loving attachment (navanuraga) toward you, Sri Radha, singing of Your unprecedented transcendental qualities, has today caused the stones to melt out of ecstatic love and Her friends to become stunned like stones."

Kroshanam, yatha-

(8) Harikirttanjatavikriyah sa vicukrosha tatha'dya naradah  
acirannarasimhashankaya danuja yena dhuta vililyire

The following is an example of Kroshanam (loud crying)-"Today Sri Naradaji being overwhelmed by the intense emotion of Hari kirtan, cried so loudly that the demons, considering that Lord Nrsimhadeva had appeared, began trembling and took to their heels."

Yatha va-

(9) urarikrtakakurakula kurariva vrajarajanandana !  
muralitaralikrtantara muhurakroshadiahadya sundari

A second example of Kroshanam-"O Vrajaraja nandana! Hearing the sound of Your flute, Srimati Radharani has become so restless and unsteady that She is repeatedly crying very loudly just like a kurari bird."

Tanumotanam, yatha-

(10) Krsnanamani mudopavinite prinite manasi vainiko munih  
udbhatam kimapi motayan vayustrotayatyakhilayajnasutrakam

The following is an example of tanu motanam (writhing of the body)-"Sri Naradaji, playing on his vina, and singing again and again the name of Sri Krsna, became enraptured with such overwhelming emotion that his limbs began to contort and his sacred thread snapped."

Hunkaro, yatha-

(11) vainavadhvanibhirudbhramaddhiyah  
shankarasya divi hunkrtisvanah

dhvansayannapi muhuh sa danavam  
sadhuvrndamakarsada navam

The following is an example of hunkara (roaring)-"Hearing the sound of Sri Krsna's flute, Lord Shiva's intelligence became completely disoriented and he began to roar so loudly in the sky that the dynasty of the demons became vanquished and the devotees experienced supreme spiritual bliss that appeared fresh at every moment."

Jrmbhanam, yatha-

(12) vistrtakumudavane'sminnudayati purne kalanidhau puratah  
tava padmini ! mukhapadmam bhajate jrmbhamaho citram

The following is an example of jrmbhanam (yawning)-"O Padmini (exceptionally beautiful lady) Radhike! In this forest of Kumudavan, upon the rising of the full moon (of Sri Krsna), Your lotus face blossoms (into an expanding yawn). This is a most astonishing occurrence."

Notes: In this verse the words `Padmini', `Kumudavan' and `Jrmbha' are subject to different interpretations and are therefore literary embellishments known as shleshalankara (a literary device in which words are used that may be subject to varied interpretation). The word Padmini may be understood to mean either a lotus flower or a heroine of exceptional beauty (nayika). The word Kumudavan may be understood to mean the forest of lily flowers (Kumudavan) or the maintainer of the earth, Sri Krsna, and the word Jrmbha may be interpreted either as blooming or yawning.

In the above stated meaning, it is astonishing that the lotus face of Sri Radhika blooms upon seeing the full moon of Sri Krsna. When a lotus flower is exposed to the moon it closes. It does not bloom in the presence of the moon. Therefore it is astonishing that the face of Sri Radhika, which is compared to a lotus flower, blooms in the presence of the full moon, who is compared to Sri Krsna. In the second meaning, it is astonishing that when Padmini nayika Sri Radhe comes in front of Sri Krsna She yawns. Therefore, in this verse, the literary embellishment in which there is use of astonishing and varied interpretation of words (camatkari shleshalankara) is employed.

Shvasabhuma, yatha-

(13) upasthite citrapatambudagame  
vivrdhatrshna lalita'khyacataki  
nishvasajhanjamaruta'pavahitam  
krshnambudakaramavekshya cukshubhe

The following is an example of nishvas (breathing heavily)-"When the Lalita-Cataki bird came into the presence of the Syamasundara cloud, who was appearing just like a silver screen by the multi-colored array of His clothing, her thirst was magnified but on account of the violent winds in the form of her heavy sighing, the Krsna cloud was dispersed and thus she was severely agitated."

Notes: In this verse Sri Lalita has been compared to the Cataki bird, Sri Krsna is compared to the cloud, and Lalita's breathing is compared to a violent storm. The Cataki bird drinks only the water from the rain of svati nakshatra (an auspicious constellation of stars). It's thirst is not quenched by seeing any other dark clouds and the rain water showering from them. Seeing the cloud in the form of Sri Krsna, the thirst of the cataki bird in the form of Sri Lalita was awakened. But just as a cloud is dispersed by a violent wind, a violent storm in the form of Lalita's heavy breathing arose, by which the cloud of Sri Krsna was dispersed, and because her eyes filled up with tears, she could not obtain the vision of Sri Krsna. Therefore, remaining thirsty, she was severely agitated.

Lokanapekshita, yatha shri dashame (10.23.41)

(14) aho pashyata narinamapi krshne jagad gurau  
durantabhavam yo'vidhyanmrtyupashan grhabhidhan

The following is an example of lokanapekshita (neglecting the presence of others) taken from Srimad Bhagavatam (10.23.41)-"O just see the unbounded love of these women toward Jagad Guru Sri Krsna. It is so great that it has shattered the bonds of death known as household life." (This verse was spoken by the yajnik brahmanas).

Yatha va padyavalyam (73)-

(15) Parivadatu jano yatha tatha'yam  
nanu mukharo na vayam vicarayamah  
harirasamadiramadatimatta bhuvi  
viluthama natama nirvishama

An example of lokanapekshita is also narrated in the Padyavali-"No matter what worldly minded persons may say, they are simply talkative. We shall not care a fig for them. Becoming intoxicated by drinking the liquor of Krsna prema rasa, we shall roll on the ground, dance and enjoy transcendental bliss."

Lalasaravo, yatha-

(16) shanke premabhujangena dashtah kashtam gato munih  
nishcalasya yadetasya lala sravati vaktratah

The following is an example of lalasaravah (foaming of the mouth)-"It seems that this muni has been bitten by the snake of Krsna prema, and is experiencing so much distress, that he is lying motionless and saliva is dripping from his mouth."

Attahasah-

(17) Hasadbhinno'ttahasoyam citta-vikshepasambhava

The anubhava known as attahasa (loud laughing) arises from the heart of the devotee who is maddened with ecstatic love of Krsna. This attahasa is quite different from ordinary laughter.

Yatha- (18) Shanke ciram keshava-kinkarasya  
cetastate bhaktilata-praphulla  
yenadhitunda-sthala-attahasa  
prasunapunjashcatula skhalanti

The following is an example of attahasa (loud laughter)-"It seems that the creeper of devotional service (bhakti lata) is blossoming in the heart of this devoted servant (kinkara) of Sri Krsna, because from his face, collections of flowers in the form of loud laughter, are falling again and again."

Ghurna, yatha-

(19) dhruvamagharipuradadhati vatyam  
nanu murali ! tvayi phutkrticchalena  
kimayamitaratha dhvanirvighurnan sakhi !  
tava ghurnayati brajambujakshih

The following is an example of ghurna (staggering about)-"O friend Murali (The flute) ! It seems that Sri Krsna, the enemy of the Agha demon, by the trick of His blowing within you, has caused a whirlwind to enter within you, otherwise how is it that your reverberating sound has caused the lotus-eyed gopis of Vraja to begin to reel about?

Hikka, yatha-

(20) na putri! racayaushadham visrja rodamatyuddhatam-  
mudha priyasakhin prati tvamashivam kimashankase  
hari-pranaya-vikriya'kulataya bruvana-muhur-  
varakshi ! harirityasau vitanute'dya hikka-bharam

The following is an example of hikka (a fit of hiccups)-Purnamasi said-"O daughter! Why are you unnecessarily apprehending that some calamity has come to your dearest friend Sri Radha? There is no need of any medicine for this. Give up your impudent crying. O girl with the beautiful eyes (Varakshi)! Being perturbed by the ecstatic transformations of love for Krsna, and calling out 'Hari-Hari' again and again, She is having a fit of hiccups." (Thus far, examples of the thirteen principle anubhavas have been given).

(21) vapurutphullataraktodbhamadyah syuh pare'pi ye  
ativa viralatvatte nauvatra parikirtitah

Apart from the above mentioned anubhavas, swelling of the body, hemorrhaging from the pores, and many other such symptoms of ecstasy (of which the author has described in his book known as Ujjvala Nilamani), are also known as anubhavas. These are extremely rare and therefore, they have not been discussed further here.

Thus ends the Second Wave of the Southern Division of Sri Bhaktirasamrta sindhu, entitled Anubhava.

### Third Wave (Sattvika Bhava)

Atha Sattvikah-

- (1) Krsnasambandibhih sakshat-kincidva vyavadhanatah  
bhavaiscittam-ihakrantam sattvam-ityucyate budhahih
- (2) sattvadasmat samutpanna ye bhavaste tu sattvikah  
snigdha digdhas-tatha ruksha ityami trividha matah

When the heart or mind (citta) is overwhelmed with emotion (bhava) in direct (sakshat) relationship with Sri Krsna, or even with some slight hindrance (vyavadhan), learned persons call this condition sattva.

The bhava or emotion which arises from that sattva is called sattvika bhava. This sattvika bhava is of three varieties- (1) snigdha (smooth), (2) digdha (smeared) and (3) ruksha (rough).

Notes: It may first be said that Krsna rati is of twelve varieties, five principal (mukhya rati) and seven secondary (gauna rati). (1) Shanta, (2) dasya, (3) sakhya, (4) vatsalya and (5) Madhura are known as mukhya rati. Hasya (laughter), (2) Karuna (compassion), (3) adbhuta (astonishment), (4) Vira (chivalry), (5) Raudra (anger), (6) Bhayanaka (dread) and (7) Vibhatsa (ghastliness) are known as gauna rati. When the mind (citta) is overwhelmed by emotions in relationship to the five principle mellows (mukhya rati), then the emotion (bhava) with which the mind is infused is understood to be in direct relation with Sri Krsna, and when the mind is overwhelmed with emotions in relationship to the seven secondary mellows (gauna rati), then the ensuing emotion is said to be somewhat hindered (vyavahit) or apart from Sri Krsna. When the mind is overwhelmed by Krsna rati, whether it be in a direct relationship or with some slight intervention, it is called sattva. The word sattva is a technical term. It does not refer to the material mode of goodness (sattva guna). When the devotee has obtained the distinctive condition known as Krsna rati, and the mind is overwhelmed by that condition (or in other words by Krsna rati), then the mind is called sattva.

In the previous wave a description was given of the anubhavas such as dancing, singing, etc. In reality, these anubhavas also arise from emotion (bhava) in relationship with Krsna, or in other words, when the mind is overwhelmed by emotion in relationship with Krsna. However, in dancing, singing, etc., because there is some exertion of the intelligence (citta), these symptoms are called by the name Udbhasvara. In the sattvika bhavas there is no exertion of the intelligence. They arise spontaneously, of their own accord. In these (the sattvika bhavas) there is no endeavor in accordance with desire to give expression to one's feelings, as is the case with dancing, singing, etc. Solely on account of arising from sattva are these known as sattvika bhavas. Next will be given examples describing the characteristics of the three varieties of sattvika bhavas, namely; snigdha (smooth), digdha (smeared) and ruksha (rough).

Tatra snigdha-

- (3) snigdhaustu sattvika mukhya gaunashceti dvidha matah

Snigdha sattvika bhavas are of two varieties; (1) mukhyah (principal) and (2) gauna (secondary).

Tatra mukhyah-

- (4) akraman-mukhyaya ratya mukhyah syuh sattvika ami  
vijneyah krshna-sambandhah sakshad-evatra suribhih

When the mind is overwhelmed with emotion instigated by the principal mellows (mukhya rati) of bhakti rasa, such as, dasya, sakhya etc., the sattvika bhavas which arise from that are known as mukhya snigdha sattvika bhavas. In these sattvika bhavas the emotion (bhava) which arises is understood by learned persons to be in a direct (sakshat) relationship with Sri Krsna.

Yatha-

- (5) kundair-mukundaya muda srjanti  
srajam varam kunda-vidambidanti  
babhuva gandharvarasena venor-  
gandharvika spandana-shunyagatri

The following is an example of mukhya snigdha sattvika bhava-"Sri Radha, whose rows of teeth put to shame the buds of Jasmine flowers, was weaving a garland of kunda (Jasmine) flowers when, upon hearing the sweet sound of the flute, Her entire body became stunned in ecstasy."

- (6) mukhya stambho'yamittham te jneyah svedadayo'pi ca

This is an example of stambha (becoming stunned), which is classified as mukhya snigdha sattvika bhava (owing to its arising from madhura mukhya rati). Sveda (perspiration), and other sattvika bhavas should also be understood to be of the same classification.

Atha gaunah-

(7) ratya'kramanatah prokta gaunaste gaunabhutaya  
atra krsnasya sambandhah syat kincid vyavadhanatah

When the mind is overwhelmed by any emotion instigated by the secondary mellows (gauna rati) of bhakti rasa, such as laughter, wonder, etc., the sattvika bhavas arising from that are known as gauna snigdha sattvika bhavas. In this case the emotion which arises is not in a direct relationship with Sri Krsna owing to the presence of some intervention or hindrance (vyavadhan).

Yatha-

(8) svavilocana-catakambhude puri nite purushottame pura  
atitamramukhi sagadgadham nripamakroshati gokuleshvare  
imau gaunau vaivaranya-svarabheda

The following is an example of gauna snigdha sattvika bhava-"Gokulesvari Sri Yashodadevi is compared to the cataka bird because she always thirsts for the cloud of Sri Krsna. When Purushottama Sri Krsna was first taken to Mathura puri, Sri Yasodadevi, her face red with anger, began to condemn Vrajaraja Nanda Maharaja, so vehemently that her voice was faltering. This is an example of vaivaranya (pallor-i.e. change of color) and svarabheda (hoarseness-faltering of the voice), which are classified as gauna snigdha sattvika bhavas (owing to their arising from Krodha, which is belonging to gauna rati, or the secondary mellows).

Atha digdha-

(9) Rati-dvayavina-bhutairbhavair-manasa akramat  
jane jataratau digdhaste ced-raty-anugaminah

In a devotee whose rati is already established, the mind is sometimes possessed by emotion which is not instigated by either the principal or secondary mellows (mukhya or gauna rati) of bhakti rasa. The emotions which follow in the wake (anugami) of that rati are called digdha sattvika bhavas.

Yatha-

(10) putanamiha nishamya nishayam sa nishantaluthadudbhatagatrim  
kampitangalatika vrajarajni putramakulamativicinoti

The following is an example of digdha sattvika bhava-"Once, at the end of night, Vrajesvari Sri Yashoda dreamt that Putana was lying on the ground in a most dreadfully fearful form. Upon seeing her, Sri Yashoda awoke trembling (kampa), and her mind being very agitated, she began to search out her son Sri Krsna."

(11) kampo raty-anugami-tvadasau digdha itiryate

In this example, the symptom which was manifest by Sri Yashoda of kampa (trembling), follows in the wake of rati and is therefore called digdha sattvika bhava.

Notes: In the above stated example, Sri Yashoda is already situated in her eternally established rati of vatsalya (parental affection) toward Sri Krsna. Yet because she was sleeping, Krsna was not displayed before her and therefore at that time, the vatsalya rati was not awakened. Seeing Putana in a dream, she became afraid on her own account. Krsna was not the subject of her fear (initially) because she did not remember Krsna in sleep. It may be understood from this that the sattvika bhava of Kampa (trembling) which arose in Yashodaji was instigated neither by mukhya rati of vatsalya nor by gauna rati of fear. In the beginning Sri Yashoda did not remember Krsna on account of being asleep. Seeing Putana in the dream, she became afraid on her own account and began to tremble. But because Yashoda's view is imbued with the vatsalya rati, the fear which arose upon seeing Putana in the dream gave rise to feelings of fear in relationship to her son Sri Krsna as well. From this fear trembling arose in her.

It is this kampa which follows in the wake of vatsalya rati. Only upon the awakening of the vatsalya rati did Sri Yashoda begin to tremble out of fear of Putana on account of her son Sri Krsna. At that time she began to search for Sri Krsna. (In other words, fear of Putana arose first, when Krsna was not manifest in her thoughts. Then on account of that fear her natural feelings of vatsalya arose as a by-product. Upon the arising of the vatsalya sentiments, kampa sattvika bhava became manifest). Because this trembling follows in the wake of rati it is called digdha sattvika bhava.

Atha Rukshah-

(12) Madhurashcaryya-tad-varttotpannair mudvismayadibhih  
jata bhaktopame ruksha ratishunyo jane kvacit

It is occasionally observed in persons who are devoid of rati (ratishunya), that emotion arises, similar to that exhibited by devotees, by hearing the sweet and astonishing recitation of Srimad Bhagavatam. Such emotion is called ruksha sattvika bhava.

Yatha-

(13) bhogaikasadhanajusha ratigandhashunyam svam  
ceshtaya hrdayamatra vivrnvato'pi  
ullasinah sapadi madhavakeligitai-  
stasyamgamutpulkitam madhuraistada'sit

Sometimes materialistic persons, devoid of rati, may be engaged in the practice of sadhana. From such endeavor, a change occurs within the heart and they experience delight. At that time the hairs of their body stand on end. This standing of the hairs on end (utpulaka or romanca) is a kind of sattvika bhava.

Ruksha esha romancah-

(14) ruksho'yam ratishunyatvadromancah kathito budhah  
mumukshuprabhrtau purvam yo ratyabhasa iritah

Learned scholars call such standing of the hairs on end, in persons who are devoid of rati, as ruksha sattvika bhava. A description was previously given (First division, third wave, texts 47-55) of ratya bhasa in persons who aspire for liberation and other such persons. This is an example of ruksha sattvika bhava.

Notes: In text 12 the word bhaktopama appears. Jiva Gosvami has explained that this word means 'similar to devotees in whom rati is already established' (jatarati bhakta). Sri Visvanatha Cakravarti Thakur has explained it to mean 'similar to the siddha bhaktas'. The purport of these statements is that those persons in whom ruksha sattvika bhava arises are not factually situated in rati nor are they siddha bhaktas, in others words rati is not present in them. From the word ratishunya the same may be concluded. Therefore, there is no question of such persons being situated in sattva (pure goodness). Sometimes sattvika bhavas such as tears and standing of the hairs on end may become visible in them but in reality these do not arise from sattva. They arise solely on account of the bliss and wonder that result from hearing the sweet pastimes of Sri Krsna. There is not even a trace of Krsna rati in such persons. Therefore these symptoms are called ruksha sattvika bhavas. Although these do not arise from sattva, because they are similar to the sattvika bhavas in external appearance, they are also called sattvika bhavas. The manifestation of tears and horripilation seen in sannyasis at the time of hearing and chanting about Sri Krsna, are only ruksha sattvika bhavas, because rati is not present in them. Trembling, standing of the hairs on end, etc. arose in the sannyasis who witnessed Sri Caitanya Mahaprabhu's pastime of delivering Sri Prakashananda Sarasvati. All these symptoms were but displays of ruksha sattvika bhavas.

(15) cittam sattvibhavat prane nyasyatyatmanamudbhatam  
pranastu vikriyam gacchan deham vikshobhayatyalam  
tada stambhadayo bhava bhaktadehe bhavantyami

(16) te stambhasvedaromancah svarabhedo'tha vepathuh  
vaivarnyamashru pralaya ityashtau sattvikah smrtah

(17) catvari ksma'dibhutani prano jatvalambate  
kavacitsvapradhanah san dehe carati sarvatah

(18) stambham bhumisthitah pranastanotyashru jalashrayah  
tejasthah svedavaivarnye pralayam viyadashritah

(19) svastha eva kramanmandamadyatibratvabhedabhak  
romancakampavaishvaryaanyatra trini tanotyasau

(20) bahirantashca vikshobhavidhayitvadatah sphutam  
prokta'nubhavata'mosham bhavata ca manishibhih

(The principal cause of the sattvika bhavas is when the mind is overpowered with emotion in relationship with Sri Krsna. When the mind is overpowered in this way it becomes severely agitated. But what kind of agitation is experienced

by the mind is expressed externally in the form of stambha (becoming stunned) etc, manifested on the body of the devotee. In this connection it is said)-

Upon the manifestation of the sattvika bhavas, or in other words when the mind is overpowered with emotion in relation to Krsna, the mind becomes extremely restless. On account of this restlessness, the mind submits itself unto the vital air (prana). The vital air then also experiences transformations causing the body to become excessively agitated. At that time the sattvika bhavas such as stambha (becoming stunned) etc. manifest themselves on the body of the devotee. The sattvika bhavas are eight in number-(1) stambha (becoming stunned), (2) sveda (perspiration), (3) romancha (horripilation-standing of the hairs on end), (4) svarabheda (faltering of the voice), (5) kampa (trembling), (6) vaivarnya (pallor-change of color), (7) ashru (tears) and (8) pralaya (devastation). The vital air sometimes supports the four elements-earth, water, fire and sky, and sometimes it acts independently, or in other words, taking shelter of the air, it begins to wander all over the body. When the vital air comes in contact with the earth, then stambha (becoming stunned) becomes manifest. When in contact with water, then asru (tears) become manifest. When the vital force comes in contact with fire, sveda (perspiration) and vaivarnya (pallor) are manifested. When in contact with the sky, pralaya (devastation) occurs. When the vital air acts independently, it gives rise to three gradations of sattvika bhavas-mild, moderate and intense. The symptoms manifested in accordance with these three degrees of intensity are respectively, romanca (standing of the hairs on end), kampa (trembling) and svarabheda (faltering of the voice). All these sattvika bhavas manifest themselves very clearly on the external body, and within, they give rise to great agitation (of the emotions). Therefore, learned scholars refer to the sattvika bhavas both as anubhavas (which manifest externally) and as bhavatva (emotionality-or that which manifests internally).

Tava Stambhah-

(21) stambho harsha-bhayashcaryya-vishadamarsha-sambhavah  
tatra vagadirahityam naishcalyam shunyata'dayah

Stambha (becoming stunned) arises from the following emotions: harsa (jubilation), bhaya (fear), ashcarya (astonishment), vishad (despondency) and amarsha (anger). The following symptoms are manifested in stambha; there is loss of voice, immobility (suspension of the function of the working senses such as the hands and feet) and voidness (suspension of the function of the knowledge acquiring senses).

Tatra harshadyatha tritiye (3/2/14)-

(22) yasyanuraga-pluta-hasa-rasa-  
lilavaloka-pratilabdha-manah  
vraja-striyo drgbhir anupavrtta-  
dhiyo'vatasthuh kila krtya-sheshah

The following is an example of becoming stunned due to harsha (jubilation)-In Srimad Bhagavatam (3/2/14) Sri Uddhava said to Sri Vidhura-"Upon seeing the pastimes and affectionate smile of Sri Krsna laden with sentiment (rasa), the beautiful damsels of Vraja felt greatly esteemed and became overwhelmed with jubilation (harsha). But upon Krsna's leaving them, their vision and intelligence followed along behind Him. Dropping their household duties exacty as they were, they sat down without being able to move."

Bhayad Yatha-

(23) girisannibhamallacakaruddham  
puratah pranapararddhatah parardhyam  
tanayam janani samiksya shushpan-  
nayana hanta babhuva nishcalangi

The following is an example of becoming stunned due to bhaya (fear)-"When Devaki saw her son Sri Krsna, who is more dear to her than her own life, surrounded by the assembly of wrestlers who were built just like mountains, her eyes remained unwavering and her body became motionless." (It is understood that this instance of becoming stunned (stambha) arising from fear on account of the existence of the vatsalya rati in Devaki, is a sattvika bhava.)

Ashcaryyad yatha dashame (10/13/56)-

(24) tato'tikutakod vrttas-timitaikadashendriyah  
tad-dhamna'bhud-ajas-tushnim pur-devy-antiva putrika

The following is an example of becoming stunned due to ashcarya (astonishment)-"Sri Brahma, seeing Sri Krsna along with the calves and cowherd boys stolen by him, became struck with wonder at the majestic power of Sri Krsna, and all his senses were stunned in transcendental bliss. He remained silent, unable to speak even a single word. Just as statues

are often established in front of the presiding deities of Vraja, Lord Brahma stood motionless before Lord Krsna, just like a golden statue with four hands.

Yatha va-

(25) shishoh syamasya pashyanti shailamabramliha kare  
tatra citrarpitevasid goshti goshtanivasinam

A second example of becoming stunned due to ashcharya is given as follows-"When the community of cowherders of Vraja saw Sri Krsna holding sky-high Govardhana hill on His hand they were struck with wonder and remained still just like painted pictures."

Vishadad Yatha-

(26) bakasodara-danavodare puratah prekshya vishantam-acyutam  
divishannikarau vishannadhih prakatam citrapatayate divi

The following is an example of stambha arising from vishada (despondency)-"When the demigods in the higher planetary systems saw Sri Krsna enter into the belly of Aghasura, the brother of Bakasura, they were filled with despondency and became stunned exactly like dolls in a painting."

Amarshad Yatha-

(27) karttum icchati muradvishe purah  
patrimoksham-akrpe krpisute  
satvaro'pi ripunishkriye rusha  
nishkriyah kshanam-abhut-kapidhvajah

The following is an example of stambha arising from amarsha (anger)-"Seeing Asvatthama, the merciless son of Kripa, prepared to release his arrows at Sri Krsna who was standing before him, Arjuna, who bears the flag of Hanuman, and who is quick at cutting down the enemy, became stunned and remained unconscious for some time."

Atha Sveda:-

(28) svedo harsham-bhaya-krodhad-ijah svedakarastanau

When the mind is overwhelmed with emotion in relationship to Krsna and the body begins to perspire, such a symptom is called sveda sattvika bhava. This sveda (perspiration) arises from harsha (jubilation), bhaya (fear), and krodha (anger). Tatra Harshad Yatha-

(29) kimatra suryya-tapamakshipanti  
mugdhakshi! caturyamurikaroshi  
jnata purah prekshya saroruhaksham  
svinna'si bhinna kusumayudhena

The following is an example of sveda arising from harsha (jubilation)-(Seeing Sri Krsna, Sri Radhika became soaked with perspiration. But in order to conceal the reason for this, She began to condemn the sun, making it appear as though Her perspiration was due to the heat of the sun. Seeing this, one sakhi spoke as follows)-"Oh girl with the charming eyes Radhe! Why are You cleverly condemning the rays of the sun? I can understand that upon seeing the lotus-eyed Sri Krsna standing before You, You have become afflicted with cupid's flower arrows and thus You are perspiring heavily."

Bhayad Yatha-

(30) kutukad-abhimanyu-veshinam harim-akrushya gira pragalbhaya  
viditakrtirakulah kshanadajani svinnatanuh sa raktakah

The following is an example of sveda arising from bhaya (fear)-"One day, just to amuse Himself, Sri Krsna adopted the dress of Abhimanyu. Seeing Him dressed in this way, Sri Krsna's servant Raktaka rebuked Him very severely. Later, when he came to understand that it was Sri Krsna, his mind became very perturbed and for some time, he was soaked in perspiration."

Notes: In text thirty, a gopa by the name of Abhimanyu is described. In his commentary on this text, Jiva Gosvami

explains that by the influence of yogamaya, Abhimanyu thinks himself to be the husband of Sri Radha. Yogamaya manufactured a duplicate of Sri Radha who remains with him. This is indicated in the following verse from Srimad Bhagavatam-(10/33/37)-

nasuyan khalu krsnaya mohitas tasya mayaya  
manyamanah sva-parsva-sthan svan svan daran vrajaukasah

"The cowerd men, bewildered by Krsna's illusory potency, thought their wives had remained home at their sides. Thus they did not harbor any jealous feelings against Him."

This Abhimanyu, the so-called husband of Sri Radha, is also a construction of yogamaya. When Raktaka saw Krsna in the dress of Abhimanyu he became angry and rebuked Him. When he later understood that it was his master Sri Krsna, he became soaked with perspiration due to fear.

Krodhad Yatha-

(31) yajnasya bhangadati-vrshti-karinam  
samikshya shakram sarusho garutmatah  
ghanoparishad-api tishthatas-tada  
nipeturangad ghananir-abindavah

The following is an example of sveda arising from Krodha (anger)-"Seeing Indra showering torrents of rain on the inhabitants of Vraja on account of their abandoning the Indra yajna, Garuda, who was situated above the clouds, became very angry and began to perspire."

(32) romanco'yam kilashcaryyam-harshotsaha-bhayadijah  
romnamabhyud-gamas-tatra gatra-samsparshanadayah

The sattvika bhava known as romanca (standing of the hairs on end), arises from ashcaryya (astonishment), harsha (jubilation), utsaha (enthusiasm) and bhaya (fear), caused by dealings in relationship to Krsna's pastimes. Romanca is characterised by the standing of the hairs on end a feeling in the limbs as if they were touching something.

Tatra Ashcaryyad Yatha-

(33) dambhasya jrmbham bhajatas-trilokim  
vilokya vailakshyavati mukhantah  
babhuva goshtendra-kutumbiniyam  
tanuruhaih kudmalitanga-yashtih

The following is an example of romanca arising from ascharyya (astonishment)-"Once child Krsna opened His mouth widely while yawning. Sri Yashoda, the wife of Nanda Maharaja, seeing the three worlds in His mouth, was struck with wonder and the hairs of her body stood on end."

Harshad Yatha Sri Dashame (10/30/10)

(34) kim te krtam kshiti tapo bata keshavanghri-  
sparshotsavotpulakitanga-ruhair vibhasi  
apy anghri-sambhava urukrama-vikramad va  
aho varaha-vapusah-parirambhanena

The following is an example of romanca arising from harsha (jubilation)-(When Sri Krsna disappeared from the rasa dance, the gopis were searching for Him from forest to forest. Seeing the smooth grass sprouted from the earth, they believed the earth to be exhibiting symptoms of ecstatic horripilation (romanca) and inquired as follows)-"O mother earth, what austerity did you perform to attain the touch of Lord Keshava's lotus feet, which has brought you such great joy that your bodily hairs are standing on end? You appear very beautiful in this condition. Was it during the Lord's current appearance that you acquired this ecstatic symptom, or was it perhaps much earlier, when He stepped upon you in His form of the dwarf Vamanadeva, or even earlier, when He embraced you in His form of the boar Varahadeva?"

Utsahad Yatha-

(35) shringam kelir-anarambhe ranayaty-aghamaiddane  
shridamno yoddhu kamasya reje romancitam bapuh

The following is an example of romanca arising from utsaha (enthusiasm)-"When Sridham, who was eager to engage in fighting, heard the buffalo horn of Sri Krsna, the annihilator of sins, announcing the beginning of the fighting sports,

his body became decorated with ecstatic horripilation."

Bhayad Yatha-

(36) vishvarupa-dharamad-bhutakrtim  
prekshya tatra purushottamam purah  
arjunah sapadi shushyadananah  
shishriye vikatakantakam tanum

The following is an example of romanca arising from bhaya (fear)-"Seeing the Supreme Personality of Godhead Sri Krsna standing before him in His astonishing feature as the Universal form, Sri Arjuna's face dried up and the hairs of his body stood on end."

(37) vishada-vismayamarsha-harsha-bhityadi-sambhavam  
vaisvaryyam svarabhedah syadesha gadgadika'dikrt

Upon the arising of vishada (despondancy), vismaya (wonder), krodha (anger), harsha (jubilation) and bhaya (fear), (in endeavors that are connected to Krsna), the sattvika bhava known as svarabheda (hoarseness or faltering of the voice) becomes manifest. The symptom of svarabheda is characterised by the faltering of the voice.

Tatra Vishad Yatha-

(38) vrajarajni! rathatpuro harim  
svayam-ityarddha vishirnajalpaya  
hrimayenadrsha guravapi  
shlathayantya kila rodita sakhi

The following is an example of svarabheda arising from vishada (despondency)-(At the time of the departure to Mathura, when Sri Krsna climbed upon the chariot of Akrura, Srimati Radharani abandoned all modesty in front of Sri Yashoda and the other elders and spoke as follows)-"O Vrajarajni (Sri Yashoda)! You yourself, from the chariot where Sri Hari stands before you..." Her voice faltering out of great lamentation, Srimati Radharani was only able to speak this much. Seeing this situation all of Her dear friends (priya sakhis) began to cry.

Vismayad Yatha Sri Dashame (10/13/64)

(39) shanairthothaya vimrjya locane  
mukundam-udvikshya vinamrakandharah  
krtanjalih prashrayavan samahitah  
savepathur-gadgad-ayailatelaya

The following is an example of svarabheda arising from vismaya (wonder) as described in Srimad-Bhagavatam (10/13/64) in regards to the Brahma vimohan lila)-"Brahmaji, after offering prostrated obeisances unto Lord Krsna, rose slowly, wiped his eyes and with a lowered head, he gazed upon Sri Krsna. Summoning all of his concentration, his hands folded in humility, trembling and with a faltering voice, he haltingly began to offer prayers to the Lord. (In this instance, Brahmaji's manifestation of the sattvika bhava known as svarabheda (faltering of the voice) is caused by wonder on account of seeing the astonishing sweetness of Sri Krsna.)

Amarshad Yatha Tatraiva (10/29/30)

(40) preshtam priyetaram-iva pratibhashamanam  
krshnam tad-artha-vinivarttita-sarvakamah  
netre vimrjya ruditapahate sma-kincit  
samrambha-gadgada-giro'bruvatanuraktah

The following is an example of svarabheda instigated by amarsha (anger) as described in Srimad-Bhagavatam (10/29/30)-(On the night of rasa, hearing the sound of Sri Krsna's flute, all the young gopis of Vraja abandoned kith and kin and arrived by Krsna's side. Krsna then began to tell them they should return home. Describing the scene at that time, Sukadeva Gosvami spoke as follows.)-"My dear Maharaja Pariksit! The gopis were extremely attached to Sri Krsna. They had renounced all other interests and were exclusively devoted unto Him. They were also very dear to Sri Krsna. However, when they heard such unpleasant words from the mouth of Sri Krsna, their eyes became practically blind from continuous crying. Wiping their eyes and being somewhat angry, they began to speak with faltering voices."

Harshad Yatha Tatraiva (10/39/56-57)

(41) vilokya su-bhrsham prito bhaktya paramaya yathah  
hrshyat-tanuruho bhava-pariklinnatma-locanah

gira gadgadaya'staushit sattvam-alambya sattvatah  
pranamyamurhdnavahitah krtanjali-putah shanaih

The following is an example of svarabheda arising from harsha (jubilation) as described in Srimad-Bhagavatam (10/39/56-57)-(When Akrura was taking Krsna and Balarama to Mathura, he stopped and got down from the chariot along the way in order to take bath in the Yamuna. Akrura saw that Krsna and Balarama were also in the Yamuna and at that time he witnessed their multifarious opulence.)-"At that time the hairs of his body stood on end, his body became soaked with perspiration due to intense emotion and his eyes were flooded with tears. "Our very own Sri Krsna is the Supreme Lord"-understanding this, Akrura, filled with great affection, bowed in reverence toward the Lord, made prostrated obeisances, and with folded hands and a faltering voice, he began to offer prayers from pure goodness."

Bhiter Yatha-

(42) tvayy-arpitam vitara venum-iti pramadi-  
shrutva madiritam-udir-na-vivarna-bhavah  
turnam babhuva guru-gadgada-ruddha-kanthah  
patri mukunda ! tad anena sa harito'sti

The following is an example of svarabheda arising from bhaya (fear)-(One friend said to Sri Krsna)-"O friend! I said to Your servant Patri, "Please return the flute which I had given you." Hearing me speak these words, his complexion faded, his throat became choked and he began to speak in a faltering voice. Therefore, O Mukunda! Your flute has been lost due to the carelessness of that Patri."

Atha Vepathuh-

(43) vitrasamarsha-harshadyair vepathur-gatra-laulyakrt

When there is trembling in the body due to vitrasa (fear), amarsha (anger) or harsha (jubilation) such a condition is called vepathu or kampa (trembling).

Tatra Vitrasena Yatha-

(44) shankhacudam-adhirudha-vikramam  
prekshya vistrabhujam jighrkshaya  
ha vrajendra-tanayeti vadini  
kampa-sampadamadhata radhika

The following is an example of vepathu (trembling) arising from vitrasa (fear)-(Once when Sri Krsna was enjoying sportive pastimes with Sri Radha and the other sakhis, Shankhacuda came there. Stretching out his hands, he lifted Sri Radhaji and began to make off with Her.)-"Then seeing the great audacity of Shankhacuda as he spread his hands to steal Her away, Sri Radha cried out, `O Vrajendranandana! Saying only this much, She began to tremble fiercely."

Amarshana Yatha-

(45) krshnadhikshepa-jatena vyakula nakulanujah  
cakampe dragamarshena bhukampe giriradiva

The following is an example of kampa arising from amarsha (anger)-"Upon hearing the blasphemy of Sri Krsna by Sisupala, Sadadeva, the younger brother of Nakula, his mind greatly perturbed, became insulant with anger. At that time he began to tremble exactly as a mountain becomes tremulous during an earthquake."

Harshena Yatha-

(46) vihasasi katham hatashe ! pashya bhayenadya kampamana'smi  
cancalam-upasodantam nivaraya vrajapatestanayam

The following is an example of kampa arising from harsha (jubilation)-(Once Sri Radha began to tremble with ecstatic bliss upon seeing Sri Krsna. Seeing this, one of Her sakhis began to joke with Her. Sri Radha thus spoke to Her sakhi.)-"O Hatashe! Why are you joking with me? Can't you see that today I am trembling from fear. (In order to hide Her true feelings, Srimati Radharani said that She was trembling due to fear instead of from the bliss of seeing Sri Krsna). Don't go near this restless son of the king of Vraja (Vrajendranandana).

Atha Vaivarnyam-

(47) vishada-rosha-bhityader-vaivarnyam varnavikriya

bhavajnair-atra malinya-karshyadyah parikirtitah

When there is pallor, or a change of color arising from vishad (despondency), krodha (anger) or bhaya (fear), such a condition is known as vaivarnya. Learned scholars in the science of discerning emotions say that when there is change of color, one also appears gloomy (malin) and emaciated (krsha).

Tatra Vishad Yatha-

(48) shvetikrtakhilajanam birahena tavadhuna  
gokulam krshna ! devarsheh svetadvipa-bhrama dadhe

The following is an example of vaivarnya arising from vishad (despondency)-"O Krsna! Due to separation from You, all the residents of Gokula have turned white, their color having faded. Therefore, Devarshi Narada has mistaken Gokula for Svetadvipa.

Roshad Yatha-

(49) kamsa-shatrum-abhiyunjatah puro  
vikshya kamsa-sahajanudayudhan  
sribalasya sakhi ! tasya rushyatah  
prodyadintunibhamanana babhau

The following is an example of vaivarnya arising from rosha (indignation or anger)-(After the death of Kamsa, when his brothers Kanka, Nyagrodha, etc. came to fight with Krsna, the city women observing the scene, began to speak among themselves as follows)-"O friend! Just see the brothers of Kamsa coming forward wielding weapons to fight with Sri Krsna. Just see the face of Sri Baladeva, red with anger, just as the rising of the full moon is decorated with a reddish hue."

Bhithar Yatha-

(50) rakshite vrajakule bakarina parvatam varamudasya lilaya  
kalima valaripormukhe bhavannucivan-manasi bhitimutthitam

The following is an example of vaivarnya arising from bhita (fear)-"Upon learning that Sri Krsna had easily lifted Govardhana, the King of mountains, in order to protect the land of Vraja, Indra's face turned black intimating at the fear which had arisen in his mind."

(51) vishade shvetima prokto dhausaryyam kalima kvacit  
roshe tu raktima bhityam kalima kvapi shuklima

When there is change of color (vaivarnya) arising from vishada (despondency) then the complexion sometimes becomes whitish, sometimes dust colored and sometimes blackish. When there is a change of color due to rosha (anger) the complexion becomes reddish and when there is change of color arising from fear the complexion sometimes becomes blackish and sometimes whitish.

(52) raktima lakshyate vyakto harshodreke'pi kutracit  
atrasarvatratkatvena nauvasyodahrtilh krta

When there is a change of color arising from excessive jubilation (harsha) the complexion becomes very distinctly reddish. However, since this is not observed in all cases, no example has been given here.

(53) harsha-rosha-vishadadyair-ashru netre jalodgamah  
harshajo'shruni shitatvamaushnyam roshadasumbhava  
sarvatra nayanakshobharagasammarjanadayah

When, due to harsha (jubilation), krodha (anger) or vishada (despondency), the eyes become filled with tears without any effort, such a condition is called `ashru'. Tears arising from jubilation are cold, whereas tears arising from anger are hot. In all the varieties (mentioned above) of the sattvika bhava known as ashru, there is restlessness of the eyes, redness and constant rubbing of the eyes. (Running of the nose is also a characteristic part of ashru).

Tatra Harshena Yatha-

(54) govinda-prekshana-kshepivashpa-purabhivarshinam  
uccara-nindad-anandamaravi-locana

The following is an example of ashru arising from harsha (jubilation)-"When lotus-eyed Rukmini's vision of Sri Govinda was obstructed due to the rain of tears arising from jubilation, she began to severely condemn such jubilation (ananda)."

Notes: In this example, it is not ananda which is condemned since by nature, ananda is not something which is to be condemned. It is the constant wiping of the eyes, which are filled with tears on account of ananda, which is condemnable. From the bliss of seeing Krsna so many tears began to flow that Rukmini's vision of Krsna became obstructed. Therefore, in this instance it is only the tears arisen from excessive bliss and which presented an obstacle in seeing Krsna which is condemned. In Jiva Gosvami's Durgama Sangamani commentary on this verse, a statement of nyaya (logic) has been partially cited. Sripad Visvanatha Cakravarti, in his commentary on Srimad Bhagavatam, text (11/30/1) has cited the same reference in full-"savisheshane hi vidhi-nishedhau visheshanam-upasankramatah sati visheshyabadhe." In other words, in the application of rules with reference to nouns and their qualifying adjectives, if the application of that rule with the noun is negated, then the authority of that rule is transferred to the adjective. In this verse the noun is `anandam'. The relationship of the verb `anindat' (past tense of nind-to condemn) with the noun `anandam' is prohibited, since by nature ananda is not something which is condemnable. Therefore, it should be accepted here that the verb `anindat' is related to the adjective `vashpa-purabhimarshinam' (rubbing of the eyes due to constant crying) and not to the noun `ananda'. The purport of these statements is that the tears presented an obstacle in seeing Krsna and it is that which is condemnable, not ananda.

Roshena Yatha Harivamshe-

(55) tasyah susrava netrabyham vari pranaya-kopajam  
kusheshaya-palashabhyam-avashyaya-jalam yatha

The following is an example of ashru arising from rosha (anger) as stated in Harivamshe-"Due to the fury of love, a stream of tears, just like drops of mist, began to flow from the lotus-like eyes of Satyabhama."

Yatha Va-

(56) bhimasya cedishavadham vidhitso  
reje'sru visravi rushoparaktam  
udyanmukha vadhikanavakirnam  
sandhyatvisha grastam ivendubimbam

A second example of ashru arising from anger is given as follows-"When Bhimasena was ready to kill Sisupala his face became red with anger and his eyes filled up with tears. At that time it appeared that his face was being decorated, just as the moon, rising in the evening sky, is decorated by a reddish hue and by drops of water."

Vishadena Yatha Sri Dashame (10/60/23)-

(57) yada sujatena nakharunashriya  
bhuvam kikhantyashru bharanjanasitaih  
asincati kunkumarushitau stanau  
tasthavadhomukhyati-duhkha-ruddhavak

In the Srimad-Bhagavatam (10/60/23), the following example is given of ashru arising from vishada (despondency)- (Once Sri Krsna, joking with Rukmini, spoke in such a way that was very unpleasant for her. Krsna said, "O Rukmini! You made a great mistake by selecting me as your husband, leaving aside Sisupala and all the other heroic kings. Being that I am a desireless individual, you may now go wherever you like." The condition which was experienced by Rukmini upon hearing this statement is described in the above verse.)-"Hearing the statement of Sri Krsna, Rukmini began to dig up the earth with the gracefully decorated red nails of her soft lotus feet. Her breasts which were nicely adorned with Kunkum powder became consecrated with the blackish tears falling from her collyrium anointed eyes. Her throat became choked up and she cast her glance downward."

Atha Pralayah-

(58) pralayah sukha-dukhabyam ceshta-jnananirakrtih  
tatanubhava kathita mahinipatanadayah

When all activity (ceshta) is arrested and one loses consciousness (jnana) due to happiness or tribulation, such a condition is called pralaya (devastation) or murccha (fainting or swoon).

Notes: In the state of pralaya, because the asraya alambana vibhava, in other words the individual in whom love is

reposed, becomes merged in Sri Krsna, there is a deficiency in activity (ceshta) and consciousness (jnana). Because the totality of the mind becomes merged in Sri Krsna, the mental faculties become devoid of activity and therefore any kind of memory or consciousness also becomes lost.

The symptoms of the sattvika bhava known as stambha (becoming stunned) resemble those mentioned here. The distinction between the two is that in stambha, the function of the knowledge acquiring senses is suspended but the mind continues to function. But in murccha (fainting), the function of the mind is also lost. This is due only to it's becoming merged in Sri Krsna.

Tatra Sukhena Yatha-

(59) militam harim-alokya latapunjadatarkitam  
jnapti-shunya-mana reje nishcalangi vrajangana

The following is an example of pralaya arising from sukha (happiness)-"Suddenly, Sri Krsna emerged from the thicket of creepers and came towards one particular gopi in order to meet with her. Seeing this, she became completely motionless and fell unconscious."

Dukhena Yatha Sri Dashame (10/39/15)-

(60) anyashca tad-anudhyana-nivrttasheshavrttayah  
nabhyajananimam lokam-atmalokam gata iva

In the Srimad-Bhagavatam (10/35/15), the following example is given of pralaya arising from dukha (distress)-(When the gopis learned that Akrura had come in order to take Sri Krsna to Mathura, many of the sattvika bhavas arose in them simultaneously). "The gopis were so deeply absorbed in meditation upon Sri Krsna that all the functions of their senses became completely suspended. They had given up all interest in the things of this world so much so that they lost consciousness of their own bodies.

Their condition was exactly like the state of liberated persons absorbed in samadhi."

(61) sarve hi sattvam-ulatvadbhava yadyapi sattvikah  
tatha'pyamisham sattvaika-mulatvat-sattvika-pratha

Even though both the anubhavas such as dancing, etc. which are known as udbhasvara, and the sattvika bhavas such as becoming stunned etc. arise from sattva and are therefore emotions arising from unadulterated goodness (sattvika bhava), the sattvika bhavas alone are termed as such because they arise purely from goodness without any application of the intelligence.

(62) satvasya taratamyat-prana-tanu-kshobha-taratamyam syat  
tata eva taratamyam sarvesham sattvikanam syat

The vital air and the body become agitated in accordance with the degree of sattva. Therefore there are degrees of intensity of all the sattvika bhavas.

Notes: Sveda (perspiration), stambha (becoming stunned), etc. alone are known as sattvika bhavas. Yet there are conditions under which these very same symptoms cannot be accepted as sattvika bhavas. Tears, trembling, horripilation and fainting etc. are apparently present in worldly minded persons arising from extreme happiness, distress, anger, fear etc. in connection with the practical subjects of this material world. However these are not sattvika bhavas. Only those symptoms which arise from sattva, in other words, only those symptoms which arise when the mind is overpowered with emotion in relationship with Krsna, are called sattvika bhavas. Nrtya (dancing), viluhita (rolling on the ground) etc., also arise only from sattva, but because in those movements there is application of the intelligence they are not called sattvika bhavas. They are known as udbhasvara. Certainly these (dancing etc.) arise on the basis of sravana, kirtan etc., but in the case of the sattvika bhavas, the various practices of bhajana are not the exclusive foundation giving rise to those symptoms.

By the degree of sattva (mentioned in the verse above), is implied the degree to which the mind is overpowered by emotions in relationship to Krsna. In other words, the intensity of the emotions being overpowered is called the degree of sattva. The degree of agitation of the vital air and body corresponds to the degree to which the emotions are overpowered. Therefore, the extent to which the overpowering of the mind by emotions in relationship with Krsna is developed, determines the degree of radiance in the expression of the sattvika bhavas. Accordingly, four grades or characteristic features of each of the sattvika bhavas are described ahead.

(63) dhumayitaste jvalita dipta uddiptasanjnitah  
vrddhim yathottaram yantah sattvikah syush-caturvidhah

Progressively increasing sattvika bhavas are of four types-(1) dhumayita (smouldering), (2) jvalita (flaming), (3) dipta (burning) and (4) uddipta (brightly burning). (The increase in radiance in the manifestation of the sattvika bhavas is herein likened unto the degree of radiance of the flames in burning wood.)

(64) sa bhuri-kala-vyapitvam bahvanga-vyapita'pi ca  
svarupena tathotkarsha iti vrddhis-tridha bhavet

This increase in radiance is measured according to three different criteria-(1) the length of time for which the symptoms manifest (bhuri kala vyapi), (2) the degree to which the symptoms pervade the limbs of the body (bahvanga vyapi) and (3) the extent to which the particular nature of the sattvika bhavas are manifest (svarupena utkarsha).

Translator's note: There are three criteria by which the intensity of the sattvika bhavas may be measured. If we take the example of Kampa (trembling), the first criteria is how long the trembling lasts for. The second criteria is the extent to which that trembling is spread to different parts of the body and the third criteria is the intensity of the trembling in any or all parts of the body. According to the radiance of the sattvika bhava, as measured by the above-mentioned criteria, and it's combination with other sattvika bhavas, the ecstatic symptoms exhibited are classified in four categories as described ahead.

(65) tatra netrambuvaisvarya-varjanam-eva yujyate  
bahvanga-vyapita'misham tayoh ka'pi vishishtata

Apart from tears and faltering of the voice, all the other sattvika bhavas are spread throughout the body. Tears and faltering of the voice have certain specialized features.

(66) tatrashrunam drgauchunya-kariv-amavadatata  
tatha tara'ti-vaicitri-vailakshanya-vidhayita  
vaisvaryasya tu bhinnatve kaunthya-vyakulata'dyah

The shedding of tears cause the eyes to become swollen and whitish and the pupils to take on a peculiar appearance. (These are the specialized features of ashru). When there is faltering of the voice, because of the difference (bhinnatva) in tone, the throat becomes choked (kaunthya) and the voice becomes perturbed (vyakulata).

(67) bhinnatvam sthana-vibhramshah kaunthyam syat-sanna-kanthata  
vyakulatvam tu nanocanicagupta-viluptatta

By difference (bhinnatva) in tone, it is implied that the voice becomes faded (sthanna-vibramshah), in other words, it appears as if the words are rumbling from the throat. By bluntness (kaunthya), it is implied that the throat becomes choked and thus no sound is able to come out from the throat. By perturbation (vyakulata) it should be understood that the voice fluctuates, being sometimes high, sometimes low, sometimes hidden, and sometimes vanished.

(68) prayo dhumayita eva rukshas-tisthanti sattvikah  
snigdhasu prayashah sarve caturddhaiva bhavantyami

All sattvika bhavas which are classified as ruksha (dried up) generally manifest only in the stage known as dhumayita (smouldering). The sattvika bhavas which are classified as snigdha (soft) generally are of four varieties-(1) dhumayita (smouldering), jvalita (flaming), dipta (burning) and uddipta (brightly burning).

(69) mahotsavadi-vrtteshu sadagoshthitanda-vadishu  
jvalanty-alpasinah kvapi te ruksha api kasyacid

Sometimes during religious festivals, when there is dancing in the association of devotees, sattvika bhavas which are classified as ruksha may rise to the stage of jvalita (flaming).

(70) sarvannanda-camatkara-hetur-bhavo varo ratih  
ete hi tad-vinabhavanna camatkarita'shrayah

Attachment (rati) for Krsna alone is the cause of joyous astonishment. Therefore, rati is the topmost emotion. Without rati, the ruksha sattvika bhavas cannot be the basis of astonishment.

(The stages of manifestation of the sattvika bhavas (dhumayita, etc.) will be described next, in detail along with examples.)

Tatra dhumayitah-

(71) advitiya ami bhava athava sadvitiyakah

ishad vyakta apanhotum shakya dhumayita matah

That sattvika bhava which manifests in a very small quantity either by itself or combined with another sattvika bhava and which is capable of being hidden (by the devotee), is called 'dhumayita' (smouldering).

Notes: When stambha (becoming stunned) alone is very slightly manifest, or when other symptoms such as tears, trembling etc. manifest along with it, and when the devotee is able to hide those symptoms, then it is called dhumayita bhava. Because the symptoms are manifest only to a small extent in the dhumayita stage, the devotee is able to conceal them. But when the symptoms manifest to a great extent, the devotee is not able to conceal them.

Yatha-

(72) akarnayann-agharam-aghavari-kirtti-  
pakshmagramishra-viralashrur-abhut-purodhah  
yashta darocchvasitaloma-kapolamishat  
prasvinna-nasikam-uvaha mukharavindam

The following is an example of sattvika bhava manifested in the dhumayita stage-"When the sacrificial priest, heard the glories of Sri Krsna, which destroy all sins, a few tears began to fill his eyelids, the hairs on his cheeks were slightly raised and some perspiration appeared on his nose. In this way his lotus face bloomed to a slight extent, being decorated with various symptoms of ecstasy (sattvika bhavas)."

Notes: In this example, ashru (tears), romanca (horripilation) and sveda (perspiration) arose simultaneously in the priest, but only to a very slight extent. Tears arose only in his eyelids, horripilation occurred only on his cheeks and perspiration appeared only on his nose. Therefore, this is an instance of dhumayita bhava.

Atha Jvalitah-

(73) te dvau trayo va yugapadyantah suprakatam dasham  
shakyah krcchrena ninhotum jvalita iti kirttitah

If two or three sattvika bhavas manifest prominently at the same time, and if they can be concealed only with great difficulty, this condition is called jvalit (flaming).

Yatha-

(74) na gunjamadatum prabhavati karah kampataralo-  
drshau sasre piccham na paricinutah satvarakrti!  
kshamavuru stabdhau padam-api na gantum tava sakhe!  
vanadvamshidhvane parisaramavapte shravanayoh

The following is an example of sattvika bhavas being manifest in the jvalit stage (flaming)-A cowherd boy said to Sri Krsna-"O friend! When I heard the sound of Your flute from within the forest, my hands began to tremble and therefore I was immediately unable to grasp the gunja berries. On account of the tears which filled my eyes, I could not recognize the peacock tail, and my thighs became so stunned that I could not move a single step."

Notes: In his commentary on this verse, Srila Jiva Gosvami explains the significance of the words satvarakrti. Satvara means very speedily and krti means work or deed. The verse says that on account of his trembling, the cowherd boy was very quickly unable to grasp the gunja berries. This implies that after some time, he was again able to do so. In other words, with a significant endeavor, he was able to conceal his trembling. Therefore, this is accepted as an instance of jvalit bhava.

Yatha Va-

(75) niruddha vashpambhah katham-api maya gadgadagi-  
hriya sadyo gudhah sakhi! vigatito vepathur-api  
giridronyam venau dhvanati nipunauringitamaye  
tatha'pyuhancakre mama manasi ragah parijanaih

A second example of jvalit sattvika bhava is given as follows-"O Sakhi! When I heard the sound of Krsna's flute in the foothills of the mountain, I was able to stop my tears with great difficulty. Feeling ashamed, I was somehow or other able to conceal my choked voice also. But I was unable to stop the trembling of my body. Therefore all of my clever friends could easily detect the attachment for Sri Krsna that was present within my mind."

Atha Diptah-

(76) praudham tricatura vyaktim panca va yugpadgatah  
samvaritum-ashakyaste dipta dhirair-udahrta

When three, four or five sattvika bhavas manifest very powerfully at the same time and when it is not possible to suppress such expressions, this condition is known as dipta sattvika bhava.

Yatha-

(77) na shaktim-upabinane ciramadhatta kampakulo-  
na gadgada-niruddhvak prabhur-abhud-upashlokane  
kshamo'jani na vikshane vigalad-ashrupurah puro-  
muradvishi pari-sphuraty-avashamurtir-asinmunih

The following is an example of sattvika bhavas being manifest in the dipta (burning) stage-"Seeing Sri Krsna before him, Narada Muni became so helpless that from the trembling in his limbs, he was unable to play his vina. Because of the faltering of his voice, he was unable to offer prayers to the Supreme Lord. And due to the uninterrupted flow of tears from his eyes, his vision of Sri Krsna was impaired."

Yatha Va-

(78) kim-unmilaty-asre kusum-ajarajo ganjasi mudha  
saromance kampe himamanishamakrohasi kutah  
kim-urustambhe va vanaviharanam dvekshe sakhi? te  
nirabadha radhe! vadati madanadhim svarabhida

A second example of dipta sattvika bhava is given as follows-(When Sri Radha heard the sound of Sri Krsna's flute, her condition was such that, upon seeing her, a friend spoke to her as follows)-"O friend! Of what use is it to accuse the flower pollens for the stream of tears flowing from Your eyes? Why are You uselessly becoming angry at the cold air on account of the trembling which has arisen in Your body? What is the point in Your trying to attribute the stunned condition of your limbs to Your wanderings in the forest? How many excuses will You not make, O Radhe! The faltering of Your voice has been brought about by the ache of cupid (madana)." (In this instance, the bhava of Sri Radha is so intense that She is unable to suppress any of its symptoms).

(79) ekada vyaktimapanah pancasha sarva eva va  
arudhah paramotkarsham-uddipta it shabdita

When five or six, or even all eight of the sattvika bhavas manifest simultaneously and attain supreme exaltation, this condition is called uddipta sattvika bhava.

Yatha-

(80) adya svidyati vepate pulakibhirmih spandamangakair  
dhate kakubhirakulam vilapati mlayatyanalposhmabhih  
timyatyambubhirambakastavakitaih pitambaroddamaram-  
sadyas-tvad-virahena muhyati muhur-ghoshtadhivasi janah

The following is an example of uddipta sattvika bhava-"O Pitambara (Krsna-who wears a yellow cloth)! Today all the residents of Gokula are trembling and perspiring due to separation from You. They are remaining stunned with the hairs of their bodies standing on end. Being very perturbed, they are lamenting with voices full of anguish. On account of extreme grief they are withering away. They are becoming soaked from the flow of plump tears falling from their eyes like clusters and they are swooning very powerfully again and again."

(81) uddipta eva suddipta mahabhava bhavantiyami  
sarva eva param kotim sattvika yatra vibhrati

In the condition known as maha-bhava, in other words in the Krsna-rati of the gopis of Vraja, all the sattvika bhavas reach the summit of expression being extremely bright in their radiance. Such a state is called suddipta (blazing). (This condition of Maha-bhava is not to be found in anyone other than the gopis of Vraja. Therefore, only in them is the condition known as suddipta observable.)

Kinca-

(82) athatra sattvikabhava vilikhyante caturvidhah

Four kinds of sattvika bhava abhasa will now be described. (Jiva Gosvami explains in his commentary that in actuality these are not sattvika bhavas but because they resemble the sattvika bhavas, they are called sattvika bhava abhasa.)

(83) ratyabhasa-bhavaste tu satvabhas-bhavastatha  
nihsatvashca pratipashca yathapurvamami varah

The four kinds of sattvika bhava abhasa are as follows-(1) Ratyabhasa bhava (that which arises from an abhasa of rati), (2) sattvabhasa bhava (that which arises from an abhasa of sattva), (3) nisattva (that which does not arise from sattva) and (4) pratipa (that which arises in persons who are averse to Krsna). Of these four kinds of sattvika bhava abhasa, ratyabhasa is the best and the others are successively inferior in quality.

Tatradyah-

(84) mumukshu-pramukhoshvadya ratyabhasat-puroditat

What was previously described (in text 1.3.45) as ratyabhasa bhava, existing in those who are desirous of liberation, etc. is also known as sattvika abhasa.

(85) varanasi-nivasi kashcid-vayam vyaharan hareshcaritam  
yatigoshthyam-utpulkah sincati gandadvayimasraih

The following is an example of sattvika abhasa-It is sometimes observed amongst the assembly of sannyasis in Varanasi, that certain symptoms of ecstasy may become manifested in an individual upon hearing the songs glorifying the activities of Lord Hari. Such an individual may manifest horripilation and tears. These symptoms are known as sattvika abhasa.

Notes: Those who are desirous of liberation generally live in Varanasi. This was the custom in ancient times. The sannyasis residing there are called mumukshus (those desirous of liberation). When jnanis and yogis are desirous of liberation, then during their practice of sadhana, it is possible that they may undertake certain limbs of bhakti. At that time some emotion may accidentally manifest in them. Although they may execute certain items of devotional service, bhakti or Krsna rati is not desired by them. At the time of chanting the holy name or hearing the narrations of Lord Hari, they may sometimes manifest horripilation, tears and other symptoms. It is accepted that these symptoms, known as sattvika abhasa (the semblance of sattvika bhava) are produced from rati abhasa (the semblance of rati). These symptoms are not accepted as real rati or real sattva. They are a mere shadow of rati or sattvika bhava. It may also be understood from this that if by the influence of anything related to Krsna, tears, trembling, etc. arise, these also are merely sattvika abhasa.

Atha Sattvabhasabhavah-

(86) mudvismayaderabhasah prodyan jatya shlathe hrdis  
satvabhasa iti proktah satvabhasa bhavastatah

In persons whose hearts are naturally weak (shithila) or soft (komal), an abhasa of jubilation, wonder, etc. sometimes arises and this is known as sattvabhasa. Symptoms such as horripilation, tears etc, arising subsequently from that abhasa of sattva, are called sattva abhasa bhava sattvika abhasa (sattvika abhasa arising from sattva abhasa).

Yatha-

(87) jara-mimamsaka-syapi shrnvatah krsna vibhramam  
hrshtayamana-manaso babhuvotpulkam vapuh

The following is an example of sattva abhasa-Sometimes while repeatedly hearing of the transcendental appearance and activities of Sri Krsna, mimamsaka philosophers, who are devoid of bhakti, may experience some delight within the mind which gives rise to symptoms in the body such as horripilation.

Translator's Note: The example given here, of mimamsaka philosophers, is just to show that such symptoms may manifest even in non-devotees. Srila Prabhupada explains that in actuality the hearts of such persons are not melted. They are hard-hearted. But the influence of the glories of the Lord is so great that even the nondevotees sometimes shed tears.

Yatha va-

(88) mukunda caritamrta-prasara varshinaste maya  
katham kathana-caturi-madhurima gurur varvyatam  
muhurtamatadarthino vishayino'pi yasyanana-

nnishamya vajaya prabhordadhathi vashpadharamami

A second example of sattva abhasa is given as follows-"How can I describe the extraordinary sweetness, or your ingenious statements which cause to fall, the rain of nectar in the form of the glorification of the activities of Sri Mukunda? Hearing the triumph of Sri Krsna from your mouth, even persons who are ordinarily without relationship to such speeches and who are ensnared in material sense gratification, become filled with love and tears flow from their eyes." (In this example the tears are sattvikabhasa because persons whose minds are attached to material sense enjoyment are devoid of rati for Sri Krsna.)

Notes: In the hearts of those persons who from birth are soft-hearted, an abhasa of harsha (jubilation), vismaya (wonder), etc. may arise upon hearing any topics connected to Sri Krsna. This condition is called sattvabhasa. In the heart of those devotees in whom rati is already established, harsha (jubilation), vismaya (wonder), etc. arise from emotions related to Krsna. The heart which is overpowered by such feelings (jubilation, etc.) is called sattva, and the heart which is overcome by emotion (bhava) related to Krsna is also called sattva. In those instances where jubilation, wonder, etc. do not arise from sattva (in other words when such feelings arise in persons in whom rati is not already established), they are merely an abhasa. When the heart is overpowered by that abhasa it is called sattvabhasa. Because it increases the duration of life (ayu), ghee is called 'ayu'. Similarly because it gives rise to sattvabhasa, the abhasa of jubilation, wonder etc. is called sattvabhasa. Symptoms of ecstasy such as tears, horripilation, etc. which arise from that sattvabhasa are called sattvabhasa bhava sattvikabhasa. In sattvikabhasa also there is the requirement of things in relationship with Krsna such as hearing the pastimes of Sri Krsna.

Atha Nihisattva-

(89) nisargapicchilasvante tad-bhyasapare'pi ca  
satvabhasam vina'pi syuh kvapy-ashru-pulakadayah

There are persons whose hearts are naturally slippery (picchila) and who practice tears, trembling etc., but who are devoid of even the abhasa of sattva as described above. Such tears, horripilation, etc, which are sometimes observed in them are called 'nihisattva sattvikabhasa' (sattvika abhasa which is devoid of sattva).

Yatha-

(90) nishamayato haricaritam na hi  
sukha-duhkhadayo'sya hrdis bhavah  
anabhiniveshajjatah  
katham-asravadasram-ashrantam

The following is an example of nihisattva sattvikabhasa-"In the heart of this person, who is hearing the narrations of Lord Hari without concentration, the emotions of happiness and distress are not arising. Who then can understand how it is that an uninterrupted stream of tears is flowing from his eyes?"

(91) prakrtya shithilam yesham manah picchilam-eva va  
teshveva satvikabhasah prayah samsadi jayate

Persons whose minds are soft and slippery generally manifest such symptoms known as sattvikabhasa during festivals when there is performance of kirtan in a large assembly.

Notes: In sattvikabhasa which has arisen from an abhasa of sattva the heart is described as being shalatha (weak) and here the heart is described as being 'picchila' (slippery). The heart which is described as 'shalatha' (weak) is soft both externally and internally. The heart which is 'picchila' (slippery), is soft externally but internally it is very hard. The meaning of picchila is that which is slippery. A person who walks upon a slippery area does not fall everytime but only upon certain specific places. Similarly, it is not that everytime a slippery hearted person hears narrations of Sri Krsna that tears, horripilation, etc. will arise, but only on some occasional basis. But in those whose hearts are shalatha (soft), or in other words who are by nature very sentimental, tears, horripilation, etc. will arise everytime they hear Krsna Katha. Those symptoms which arise neither from sattva, nor from an abhasa of sattva and which have no touch of harsha (jubilation), vismaya (wonder), etc. either externally or internally, are therefore called nihisattva sattvikabhasa. Some persons practice exhibiting crying, trembling, etc. for the entertainment of others or in other words to make a display of their so-called love. Nihisattva is therefore called sattvikabhasa only because ignorant persons consider it to be just like the actual manifestation of sattvika bhavas. For this reason it is described in context of sattvikabhasa. Nihisattva is inferior to sattvabhasa sattvikabhasa. Those whose hearts are shithila (soft or weak) manifest symptoms of sattvikabhasa even without being in a festival in which kirtan is being conducted in a large assembly. However, those whose hearts are picchila (slippery) manifest such symptoms only in such large gatherings.

Atha Pratipah-

(92) hitad-anyatra krsnasya pratipah krud-bhayadibhih

When the enemies of Krsna experience change in bodily color (vaivarnya, etc.) as a result of fear, anger, etc, such symptoms are called 'pratipa' sattvikabhava.

Tatra Krudha Yatha Harivamshe-

(93) tasya prashuritaushthasya raktadharatasya ca  
vaktram kamsasya roshena raktasuryayate tada

The following is an example of pratipa sattvikabhava arising out of anger, as stated in the Harivamshe-"Due to feelings of great anger toward Sri Krsna, Kamsa's upper lip was quivering, and his lower lip was becoming red. Thus his whole face became as red as the sun." Bhayana Yatha-

(94) mlanananah krshnam-avekshya range  
sishveda mallas-tvadhi-bhalashukti  
mukti-shriyam sushthu puro milanty-  
amatyadaradardhyanivojjahara

The following is an example of pratipa sattvikabhava arising from fear-"Seeing Sri Krsna in the amphitheater the face of the wrestler became faded, and on his forehead drops of perspiration appeared. It was as if the drops of perspiration were pearls in the form of the anticipation of liberation (after being killed by the Lord), appearing within the oyster shell of his forehead. With these pearls he was respectfully offering worship to the lotus feet of the Lord." (The vaivarnya (change of color) and sveda (perspiration) which arose here in an enemy of Krsna due to fear, are called pratipa sattvikabhava. Pratipa sattvikabhava is exhibited by those who are possessed of the temperament of being opposed to Krsna (virodhi bhava). In nisattva sattvikabhava there is no such sentiment. Therefore pratipa is inferior to nisattva sattvikabhava.

Notes: In this text there is a pun on the use of the word. Mukti. Mukti means liberation as well as pearl. Therefore the drops of perspiration which are compared to pearls, also refer to mukti or liberation which the wrestler was anticipating upon being killed by Sri Krsna.

Yatha- (95) pravacyamane puratah purane-  
nishamya kamsasya madatirekam  
pariplavantah karanah samantat-  
kashcit-parimlana-mukhas-tada'sit

A second example of pratipa sattvikabhava arising from fear is as follows-"Upon hearing a recitation from the Bhagavat Purana of Kamsa's pride being pulverized, great turmoil arose within the heart of one enemy of Sri Krsna and his face became gloomy."

(96) nastyarthah satvikabhava-kathane ko'pi yadyapi  
satvikanam vivekaya dik tatha'pi pradarshita

The author says that although there is no need to mention the varieties of sattvika bhava, the description has been given here just to clarify the position of the sattvika bhavas. (The import of this statement is that the symptoms of asru (tears), pulaka (horripilation), etc, are not always taken to be sattvika bhavas. Therefore, the imitative symptoms of sattvikabhava have been described in context of the genuine symptoms of the sattvika bhavas.)

Thus ends the Third Wave of the Southern Division of Sri Bhaktirasamrta Sindhu, entitled Sattvika Bhava.

#### Fourth Wave (Vyabhicari bhava)

Atha Vyabhicarinih-

(1) athocyante trayas-trimshad-bhava ye vyabhicarinih  
visheshenabhimukhyena caranti sthayinam prati

After the description of the sattvika bhavas, there is a description of thirty-three vyabhicari bhavas. Movement or variation which is specifically directed toward the sthayi bhava is called vyabhicari bhava.

(2) vaganga-sattvasucya ye jneyaste vyabhicarinih  
sancarayanti bhavasya gatim sancarino'pi te

The manifestation of these emotions is intimated at or understood, through one's words, through the limbs (eyes, eyebrows, etc.) and through sattva or in other words, through the anubhavas arisen from sattva. All these vyabhicari

bhavas move (sancarit) the condition of the emotions. Therefore, they are also called sancari (which moves) bhavas.

- (3) unmajjanti nimajjanti sthayiny-amrtavaridhau  
urmmivad-varddhayanty-enam yanti tad-rupatam ca te

These vyabhicari bhavas emerge and submerge in the nectar ocean in the form of the sthayi bhava. They increase and enlarge the sthayi bhava just like waves and then again merge into the sthayi bhava. Just as waves rise up from the ocean and then expand the ocean, the vyabhicari bhavas arise from the sthayi bhava and then enhance the sthayi bhava. And as the waves arisen from the ocean merge back into the ocean, and become one with the ocean, the vyabhicari bhavas arisen from the sthayi bhava, merge back into the sthayi bhava and become one with the sthayi bhava.

Notes: The general meaning of the word vyabhicara is debauchery, misbehaviour or depravity. Accordingly, a person who is attached to such behavior is called a vyabhicari (debauchee). But here, the word vyabhicari is not connected with the general meaning given in the dictionary. The word vyabhicari here has a special technical meaning. It can be broken down into three parts: vi (opposing or intensifying), abhi (towards) and cari (going). In other words an emotion which moves particularly in the direction of the sthayibhava is called vyabhicari. It arises from the sthayi bhava, increases the sthayi bhava and then merges back into the sthayi bhava. It has no connection with anything apart from the sthayi bhava.

The description of the sthayi bhavas is related in detail in the next wave. Here it is sufficient to know that Krsna rati is called sthayi bhava. Therefore, that emotion which arises from Krsna rati, enlarges it and then merges back into it, is called vyabhicari bhava. Because it moves (sancarit) the condition of the emotions, it is also called sancari (which moves) bhava.

- (4) nirvedo'tha vishado dainyam glani-shramau ca mada-garvau  
shanka-trasavega unmadapasmrti tatha vyadhiih
- (5) mohor mrtir-alasyam jadyam brida'vahittha ca  
smrtir-atha vitarka-cinta-mati-dhrtayo harsha utsukatvam ca
- (6) augyamarshasuyash-capalyam caiva nidra ca  
suptir-bodha itime bhava vyabhicarinih samakhyata

There are thirty three vyabhicari bhavas as follows: (1) nirveda (self-disparagement), (2) vishada (despondency), (3) dainya (depression), (4) glani (debility), (5) shrama (fatigue), (6) mada (intoxication), (7) garva (pride), (8) shanka (doubt), (9) trasa (fear), (10) avega (agitation), (11) unmada (madness), (12) apasmrti (forgetfulness or hysteric convulsions), (13) vyadhi (disease), (14) moha (confusion or fainting), (15) mrti (death), (16) alasya (laziness), (17) jadya (inertness), (18) brida (shame), (19) avahitya (concealment of emotions), (20) smrti (remembrance), (21) vitarka (argumentativeness), (22) cinta (anxiety), (23) mati (thoughtfulness or resolve), (24) dhrti (fortitude), (25) harsha (happiness), (26) utsukata (ardent desire), (27) ugrata or augya (fierceness), (28) amarsha (intolerance), (29) asuya (envy), (30) capala (fickleness), (31) nidra (sleepiness), (32) supti (dreaming) and (33) bodha (awakening). Hereafter these vyabhicari bhavas will be reviewed systematically along with examples.

- (191) iti bhavas-trayas-trimshat-kathita vyabhicarinah  
shreshtha-madhyam-kanishtheshu varnaniya yathocitam

Up to this point a description of thirty three vyabhicari bhavas has been given. These symptoms are appropriately described according to three divisions: uttama (topmost), madhyam (intermediate) and kanishtha (beginning).

- (192) matsaryodvega-dambhershya viveko nirnayas-tatha  
klaiviyam kshama ca kutukam-utkantha vinayo'pi ca
- (193) samshayodharshtyam-aty-adya bhava ye syuh pare'pi ca  
ukteshvanta-bhavantiti na prthaktena darshitah

Besides the thirty three emotions described above, there are thirteen more mentioned as follows: matsarya (envy), udvega (anxiety), dambha (conceit), irshya (jealousy), viveka (reason), nirnaya (judgement), klaiviyam (impotence), kshama (forgiveness), ashcharya (astonishment), utkantha (longing), vinaya (humility), samshaya (doubt) and dhrshata (impudence). Because these emotions are included within the thirty three vyabhicari bhavas already mentioned, they are not separately described here.

Tathahi-

- (194) asuyayam tu matsaryyam trase'pyudvega eva tu

dambhas-tatha'vahitthayam-irshya'marshe matavubhau

Matsarya (envy or malice) is included within asuya (envy), udvega (uneasiness) is included within trasa (fear), dambha (conceit) is included within avahitya (concealment of emotions) and jealousy is included within amarsha (intolerance).

(195) viveko nirnayashcema dainye klaivyam kshama dhrtau  
autsukye kutukotkanthe lajjayam vinayas-tatha  
samshayo'ntar-bhaves-tarke tatha dharshtyam ca capale

Viveka (reason) and nirnaya (judgment) are included within mati (resolve or thoughtfulness), klaivyam (impotence) is included within dainyam (depression), kshama (forgiveness) is included within dhrti (fortitude), kutuka (curiosity or eagerness) and utkantha (longing) are included within autsukya (ardent desire) and vinaya (humility) is included within brida or lajja (shame). Samshaya (doubt) is included within vitarka (argumentativeness) and dhrshtata (impudence) is included within capala (fickleness).

Notes: In his commentary on these two verses, Jiva Gosvami explains how these thirteen additional qualities are included within others previously mentioned. Malice (matsarya) is included within asuya (envy) because the malice that one feels upon seeing the prosperity of others, is called matsarya. This malice superimposes defects even upon qualities. To project faults upon qualities is called envy (asuya). Therefore matsarya or malice is said to be included within asuya (envy).

Uneasiness (udvega) is included within fear (trasa) because the fear which suddenly arises due to lightning or other such phenomena is called trasa. In this fear, the uneasiness which is of a non-enduring nature is called udvega.

Conceit (dambha) is included within avahitya (concealment) for the following reason. To conceal one's mentality, which is called avahitya, is pretentious. Similarly to exhibit one's superiority, which is called dambha, is also pretentious. Because both conceit and concealment are pretentious, dambha is said to be included within avahitya.

Jealousy (irshya) is included within amarsha (intolerance) for the following reason. The inability to tolerate the offenses of others is called amarsha or krodha (anger). The inability to tolerate the opulence of others is called irshya (jealousy). Since both have the inherent nature of intolerance, irshya is said to be included within amarsha.

Determination or assessment of meaning is called mati (resolve or conclusiveness) which is also called nirnaya (judgment). The cause of judgment (nirnaya) is thought (vicara) and the cause of thought is reason (viveka). Since both reason (viveka) and nirnaya (judgment) are involved in the establishment of a conclusion they are said to be included within mati (resolve).

To consider oneself to be inferior to others is called dainyam (depression or humility). The absence of enthusiasm is called impotence (klaivyam). Since impotence is an aspect of depression, it is said to be included within dainyam (depression).

Steadiness of the mind is called dhrti (fortitude). Forgiveness (kshama) is called tolerance (sahishnuta) which is an aspect of steadiness. Therefore, forgiveness (kshama) is said to be within fortitude (dhrti).

The inability to put something off till later is called autsukya (ardent desire). The desire to see a wondrous thing is called kutuka (curiosity or eagerness). Curiosity is also sometimes the cause of ardent desire. Therefore, curiosity (kutuka) is included within autsukya (ardent desire). Utkantha (longing) is a subtle form of autsukya (ardent desire). Therefore, utkantha is also included within autsukya.

Doubt (samshaya) is included within argumentativeness (vitarka) because without doubt, there is no possibility of argumentativeness. In the same way unsteadiness (capala) arises after impudence (dhrshtata). Therefore unsteadiness is included within impudence.

(196) esham sancaribhavanam madhye kashcana kasyacit  
vibhavashcanubhavashca bhavedeva parasparam

Some of the sancari bhavas become stimulants instigating the rise of other sancari bhavas. In that case they are also known as uddipana vibhava. Again, some may become anubhavas of other sancari bhavas. Thus in the meeting of two emotions, the quality of vibhava and that of anubhava is seen simultaneously.

(197) nirvede tu yathershyaya bhavedatra vibhavata  
asuyayam punas-tasya vyaktam-ukta'nubhavata

For example, the feeling of envy (asuyata) gives rise to disgust (nirveda). Thus asuyata possesses the quality of

vibhava in relationship to nirveda. Similarly, disgust (nirveda) follows after envy (asuya). Thus nirveda is an anubhava of asuya.

(198) autsukyam prati cintayah kathita'tranubhavata  
nidram prati vibhavatvam-evam jneyah pare'pyami

Anxiety (cinta) follows after ardent desire (autsukya). Thus cinta is an anubhava of autsukya. Similarly, anxiety (cinta) gives rise to drowsiness (nidra). Thus cinta possesses the quality of vibhava in relationship to nidra. It should be understood that all other vyabhicari bhavas behave in the same way.

(199) esham ca sattvikanam ca tatha nanakriyatateh  
karyakarana-bhavastu jneyah prayena lokatah

The mutual relationship of cause and effect between all these vyabhicari bhavas, the sattvika bhavas and various kinds of actions, should be understood in accordance with general behavior.

Translator's Note: The meaning of this text will be made clear by the example given in the next text.

(200) nindayastu vibhavatvam vaivarnyamarshayormatam  
asuyayam punas-tasyah kathitaivanubhavata

When a person is intolerant of another (amarsha) and changes color (vaivarnya), he proceeds to condemn that person. Since intolerance and change of color give rise to condemnation, they are said to possess the quality of vibhava in relationship to it. Similarly, condemnation (ninda) follows after jealousy

(asuya). Therefore, condemnation is an anubhava of jealousy.

Translator's note: In this example, change of color (vaivarnya) is a sattvika bhava and intolerance (amarsha) is a sancari bhava. These two are the cause of condemnation (ninda). Similarly condemnation (ninda) is the effect of jealousy (asuya) which is also a sancari bhava. Thus we have mutual cause and effect of the sattvika bhava vaivarnya and the vyabhicari bhava amarsha together with the action of condemnation. The internal emotion of jealousy is made known by the external behavior of condemnation.

(201) praharasya vibhavatvam sammoha-pralayau prati  
augryam praty-anubhavatam-evam jneyah pare'pi ca

When a person has been assaulted (prahara) or struck with a blow, he may become stupified (sammoha) and fall unconscious (pralaya). Since the act of being assaulted (prahara) gives rise to stupification (sammoha) and fainting (pralaya), it possesses the quality of vibhava in relationship to them. Since assault (prahara) follows as a result of cruelty (augryam), it is an anubhava of cruelty. The same pattern holds true in regards to other emotions.

(202) trasa-nidra-shramalasya-madabhid-bodha-varjinam  
sancarinam-iha kvapi bhaved-raty-anubhavata

Trasa (fear), nidra (drowsiness), shrama (fatigue), alasya (laziness), mattata (madness) and ajananata (ignorance) (the last two arising from intoxication), are sancari bhavas that sometimes follow in the wake of rati. Thus they are also known as anubhavas of rati.

(203) sakshad-rater-na sambandhah shadbhis-trasadibhih saha  
syat-paramparaya kintu lila'nugunatakrte

These six sancari bhavas namely, fear, drowsiness, fatigue, laziness, madness and ignorance, actually have no relationship with rati. But by indirect relation, they follow in due course of Krsna's pastimes.

Translator's note: There is no Krsna rati which directly gives rise to fear, drowsiness, fatigue, laziness, madness or ignorance. But in due course of Krsna's pastimes they may follow as an indirect result and therefore it is said in text 202 that they are sometimes counted as anubhavas of rati.

(204) vitarka-mati-nirveda-dhrtinam smrti-harshayoh  
bodhabhid-dainya-suptinam kvacid-rati-vibhavata

Vitarka (argument), mati (resolve), nirveda (self-disparagement), dhrti (fortitude), smrti (remembrance), harsha (jubilation), ajananata (ignorance), dainyam (depression) and supti (dreaming) sometimes act as stimulants to rati and are therefore said to possess the quality of vibhava in relationship to rati.

(205) paratantrah svatantrashcety-uktah sancarino dvidha

Sancari bhavas are of two kinds-Paratantra (dependent) and Svatantra (independent).

Notes: Shanta, dasya, sakhya, vatsalya and madhura are five kinds of rati known as `mukhya rati'. And hasya (laughter), karuna (compassion), adbhut (astonishment), vira (chivalry), raudra (anger), bhayanak (dread), and vibhatsa (ghastliness) are seven kinds of rati known as `gauna rati'. Those sancari bhavas which are controlled by these two kinds of rati are called `paratantra sancari bhavas'. The appearance of paratantra sancari bhavas occurs only under the influence of emotions in relationship to Krsna. Those sancari bhavas which are not controlled either by the mukhya or gauna rati, or in other words, whose appearance is not dependent on emotions in relationship to Krsna, are called `svatantra sancari bhavas'.

Tatra Paratantrah-

(206) varavarataya proktah paratantra api dvidha

Paratantra sancari bhavas are of two types-`vara' (principal-those which nourish either the mukhya rati or gauna rati) and `avara' (subordinate-those which do not nourish the mukhya or gauna rati).

Tatra Varah-

(207) sakshad vyavahitashceti varo'pyesha dvidhoditah

Vara paratantra sancari bhavas are again divided into two-sakshat (direct-those which nourish the mukhya rati) and vyavahita (indirect-those which nourish the gauna rati).

Tatra Sakshat-

(208) mukhyam-eva ratim pushnan sakshad-ity-abhidhiyate

Those sancari bhavas which nourish the mukhya rati are called `sakshat vara paratantra sancari bhavas'.

Yatha-

(209) tanuruhali ca tanushca nrtyam  
tanoti me nama nishamya yasya  
upashyato mathura-mandalam tad  
vyarthena kim hanta drshor-dvayena (Sakshadesha nirveda)

The following is an example of sakshat vara paratantra sancari bhava-"Alas! What is the use of possessing eyes that are unable to behold the land of Mathura. Simply by hearing the name of Mathura, the hairs of my body stand on end and I begin to dance." In this statement nirveda (despondency or self-disparagement) is expressed and this is an example of sakshat vara paratantra sancari bhava.

Notes: In text 207 it was mentioned that paratantra (dependent) sancari bhavas are of two types-sakshat (direct) and vyavahita (indirect). Although there is a difference between these two they are both of the same kind, namely vara paratantra (in other words they nourish either the mukhya or gauna rati). Those sancari bhavas which are components (angatva) of the mukhya and gauna rasa are known as vara paratantra, and those sancari bhavas which are not components of these two are called avara paratantra.

This will be further explained in text 213.

In the example above, the desire to see the land of Mathura is born of Bhagavad rati. Therefore, the sancari bhava displayed here of nirveda (despondency) is called sakshat (direct) because it nourishes the mukhya rati.

Translator's note: The suffix `tva' in sanskrit is used to convert common nouns and adjectives into abstract nouns denoting a quality or a state of being. Thus they convey the sense of `ness' or `hood' as in happiness or childhood. The word `angatva' used here in Jiva Gosvami's commentary and also in the sanskrit to text 213 literally means the state of being a part. Sancari bhavas which arise in relationship to mukhya and gauna rati and which give nourishment to the same are called components of mukhya and gauna rati (vara paratantra sancari bhavas). Those which do not arise in relationship to mukhya and gauna rati and which do not give nourishment to the later are not components of mukhya and gauna rati (avara paratantra sancari bhavas).

Atha Vyavahitah-

(210) pushnati yo ratim gaunim sa tu vyavahito matah

Those sancari bhavas which nourish the gauna rati are called `vyavahita paratantra'.

Yatha-

(211) dhigastu me bhuja-dvandvam bhimasya parighopamam  
madhavakshepinam dushtam yat pinashti na cedipam

The following is an example of vyavahita paratantra sancari bhava-"I am Bhima. My two arms are just like thunderbolts. Yet these two arms were not able to smash Sishupala when he was blaspheming Krsna. Therefore all condemnation upon them."

(212) nirvedah krodhavashyatvadayam vyavahito rateh

In this example, Bhima's condemnation of his arms is an instance of nirveda (self-disparagement) which has arisen under the influence of anger. Anger is one of the secondary mellows (gauna rasa) of sthaya bhava. Therefore, nirveda is taken here as vyavahita vara paratantra because it nourishes the gauna rati.

Atha Avarah-

(213) rasa-dvayasyapy-angatvam-agacchann-avaro matah

Those paratantra sancari bhavas which are not components of the mukhya and gauna rasa are called `avara paratantra' sancari bhavas.

Yatha-

(214) lelihyamanam vadanair-jvaladbhir-  
jaganti damshttra-sphutadutta-mangaih  
avekhsya krsnam dhrta-vishvarupam  
na svam vishushyan smarati sma jishnuh

The following is an example of avara paratantra sancari bhava-When Arjuna saw Sri Krsna in His universal form, whose flaming mouths and illuminated heads were devouring all living entities existing in the universe and grinding them between His teeth, he became dried up and forgot himself.

(215) ghora-kriya'dy-anubhavadacchadya sahajam ratim  
durvara'virabhubhitir-moho'yam bhivashastatah

In this instance, irresistible fear arisen from ghastly activities, covered the natural rati of Arjuna toward Krsna. From that fear illusion arose which was under the control of the fear and which gave nourishment to the fear.

Notes: Seeing the Universal form of the Lord, the fear which arose in Arjuna was not that which is associated with gauna-rati. Only due to seeing such a fearful form with which he was not acquainted and due to beholding such a ghastly vision, did fear arise out of apprehension that all people would be devoured. Arjuna's natural inborn rati was covered by that fear. From the statements of Arjuna in Bhagavad-gita it may also be understood that the natural love which Arjuna had for Sri Krsna was covered at that time. Therefore, the fear as well as the illusion which arose from fear, are not associated with the fear of gauna rati. Arjuna's illusion was devoid of relationship with Krsna rati. It arose merely from fear. His illusion was under the control of fear and gave nourishment only to that fear. Since the sancari bhava of illusion (moha) did not give nourishment to fear in relationship to Krsna rati, and since the fear was not that of gauna rati, this is an example of avara paratantra sancari bhava.

Atha Svatantrah-

(216) sadaiva paratantrye'pi kvacid-esham svatantrata  
bhupalasevakasyeva pravrttasya karagrahe

A government official is always dependent. In other words he is always under the subordination of the state. But when he goes to collect taxes from the citizens he is seen to be independent. (In the same way, svatantra sancari bhavas are also always dependent (paratantra) yet they are sometimes seen as independent).

(217) bhavajnai rati-shunyash-ca raty-anusparshanas-tatha  
rati-gandhish-ca te tredha svatantrah parikirtitah

Those who are learned in the science of discerning emotions say that svatantra sancari bhavas are of three types-(1)

rati shunya (devoid of rati), (2) rati anusparshan (which is devoid of rati but which subsequently acquires contact with rati) and (3) rati gandhi (with a slight trace of rati).

Notes: In the svatantra sancari bhavas, the condition of independence is obvious in those emotions which are devoid of rati (rati shunya). Those which subsequently contact rati (rati anusparshan) and those with a slight trace of rati (rati gandhi) are always paratantra (dependent) yet they are sometimes seen as being independent.

Tatra Rati shunyah-

(218) janeshu rati-shunyeshu rati-shunyo bhaved-asau

Emotions which arise in persons who are devoid of rati are called 'rati shunya'.

Yatha Sri Dashame (10/23/39)-

(219) dhig-janma nastrovdyat-tad dhig vratam dhig bahujnatam  
dhik kulam dhik kriya-dakshyam vimukha ye tvadho'kshaje

atra svatantra nirvedo

The following is an example of rati shunya svatantra sancari bhava as given in the Srimad Bhagavatam (10/23/39)-The yajnic brahmanas said, "Condemnation upon our high birth which has provided us with brahminical power, the sacred thread and initiation by a spiritual master. Condemnation upon our learning, vows of celibacy, and extensive knowledge. Condemnation upon our family lineage, and upon our eternal (nitya) and occasional (naimittika) duties, for we are averse to Adhokshaja Sri Krsna."

Notes: In this example, nirveda (self-disparagement) arose in the yajnic brahmanas. They were devoid of rati towards Krsna. The nirveda which they displayed is svatantra (independent) because it is not related to Krsna rati. It is a mere shadow of rati which is indicated by their own statement of aversion toward Krsna. Therefore, the sancari bhava displayed here of nirveda is rati shunya svatantra.

Raty anusparshanah-

(220) yah svato ratigandhena vihino'pi prasangatah  
pashcad-ratim sprshedesha raty-anusparshano matah

That emotion, which even though devoid of rati itself, later contacts rati due to some particular incident, is called rati anusparshana bhava.

Translator's Note: Rati anusparshana bhava literally means that emotion which subsequently (anu) touches (sparsha) or contacts rati. This will become clear by the explanation given below.

Yatha-

(221) garishtha-rishtatankaraur-vidhura badhirayita  
ha krsna! pahi pahiti cukroshabhara-balika (atha trasa)

The following is an example of rati anusparsha svatantra sancari bhava-Being very perturbed and deafened by the thunderous roar of the dreadful Aristasura demon, the young cowherd girls began to yell, "O Krsna! Save us, Save us." In this instance, trasa (fear) is cited as an independent emotion (svatantra bhava).

Notes: Rati for Krsna is always present within the young cowherd girls of Vraja. Therefore the sancari bhavas manifested by them are always paratantra, being under the subjugation of Krsna rati. In this example, seeing the dreadful Aristasura demon, fear (trasa) arose independently (svatantra bhava). This fear did not arise in them under the instigation of Krsna rati. If fear arises upon apprehending Krsna's distress, then it is said to be under the subjugation of Krsna rati. But in the case of the cowherd girls, fear arose due to the apprehension of their own distress. It did not arise from Krsna rati, yet later it came into contact with rati. How that is so, is because they called Sri Krsna for their protection. Only on account of possessing rati for Krsna did they call for Him. Only in this call for help is their rati being intimated at. The fear of the young cowherd girls which was devoid of any trace of rati, came into contact with rati. Because the fear which was devoid of rati, later came into touch (sparsha) with the rati which was naturally within them, this is taken as an example of raty anusparshana bhava.

Atha Rathi gandhih-

(222) yah svatantrye'pi tad-gandham rati-gandhir-vyanakti sah

Those sancari bhavas which, in spite of being independent (svatantra), manifest a trace of rati, are called rati gandhi svatantra bhava.

Yatha-

(223) pitamshukam paricinomi dhrtam tvaya'nge  
sangopanaya nahi naptri ! vidhehi yatnam  
ityaryyaya nigadita namitottamanga  
radha'vagunthitamukhi tarasa tada'sit (atra lajja)

The following is an example of rati gandhi svatantra sancari bhava-Mukhara devi said-"O Radhe! I recognise that yellow clothing you are wearing on Your body. Therefore, don't even try to hide it." Hearing these words of the respectable woman, Sri Radha immediately lowered Her head in shame and covered Her face with Her veil. In this instance, the shame of Srimati Radharani is cited as an example of rati gandhi bhava. Notes: In this example, the shame which arose in Srimati Radharani is a sancari bhava, but it is to be understood as svatantra (independent) because it did not arise from Her natural inborn rati. This shame arose because the respectable woman Mukhara understood Sri Radha's hidden secret. That Her secret was known by a respectable woman was the only cause for shame to arise. Therefore, this shame is independent (svatantra). It is not subordinate to Krsna rati. In spite of this, the shame of Sri Radha manifests a trace of rati (rati gandha). Only due to the rati which Sri Radha has for Sri Krsna was Krsna's yellow clothing found present on Her limbs, as a consequence of any endeavors in relationship to that rati. Therefore, although Her shame was not produced from Krsna rati, it has a slight connection with rati. Therefore, it is accepted that the svatantra sancari bhava of shame observed in this example is rati gandhi svatantra bhava.

(224) abhasah punaretesham-asthane vrttito bhavet  
pratikulyam-anaucityam-asthanatvam dvidhoditam

Sancaric bhavas which exist in improper conditions (asthan) are called sancari bhava abhasa. These improper conditions are of two types-pratikulya (unfavorable) and anaucitya (improper).

Tatra Pratikulyam-

(225) vipakshe vrttiresham pratikulyam-itiryate

Emotions which arise from feelings of hostility are called pratikulya.

Yatha-

(226) gopo'pyashikshitarano'pi tamashvadaityam-  
hanti sma hanta mama jivitanirvishesham  
krida-vinirjit-asuradhipateralam me  
durjivitena hatakamsanaradhipasya (atra nirvedasyabhasah)

The following is an example of pratikulya sancari bhava abhasa-(Hearing of Krsna's killing of the Kesi demon, Kamsa spoke as follows)-"This Kesi demon in the form of a horse, was as dear to me as my own life. Alas! now he has been killed by an illiterate cowherd boy who is unskilled in combat. I who had easily defeated the king of the demigods, Indra, no longer know the purpose of this contemptible life, now that this tragedy has befallen me." The disparagement (nirveda) expressed in this example is called pratikulya abhasa.

Notes: Sri Krsna is an enemy of Kamsa. Disparagement (nirveda) arose in Kamsa upon seeing the valour of the enemy. In actuality though, this emotion of nirveda was not a sancari bhava because it did not arise from rati in relationship to Krsna. This self-disparagement resembles the sancari bhava known as nirveda and therefore it is accepted as nirveda abhasa. Sancari bhavas are favorably situated toward the subject Sri Krsna. Those which are unfavorable are improperly situated. It is intimated here that because Kamsa was unfavorable toward Krsna, there is impropriety in the emotion resembling nirveda sancari bhava. Therefore it is called an abhasa.

Yatha Va-

(227) dundubho jalacarah sa kaliyo-  
goshtha-bhubhrd-api loshtasodarah  
tatra kamma kim-ivadbhutam jane  
yena murkha! jagad-ishateryyate (atra asuyaya)

The following is another example of pratikulya sancari bhava abhasa-(While condemning Akrura, Kamsa spoke as follows)-O fool! You are imagining this cowherd boy to be the Supreme Lord of the Universe, simply because He subdued the Kaliya serpent who is just like a harmless water snake and lifted Govardhana hill which is just like a clump of earth.

What is so astonishing about that?" The emotion cited here is an abhasa of asuya (envy).

Atha Anaucityam-

(228) asatyatvam-ayogyatvam-anaucityam dvidha bhavet  
apranini bhaved-adyam tiryagadishu cantimam

Anaucitya (improper) sancari bhava abhasa is of two types-(1) asatyatvam (non-existence) and (2) ayogyatvam (incapability). In non-moving living entities (apranis) there is non-existence of sancari bhavas (asatyatvam) and in animals (tiryag) there is incapability to experience the sancari bhavas (ayogyatvam).

Translator's Note: The word anaucitya means the conditions under which the consideration of an emotion as a sancari bhava is improper. These improper considerations are of two types-(1) asatyatva (when there is non-existence of the sancari bhava) and ayogyatva (when there is inability to experience sancari bhavas). In the non-moving species of life there is no possibility of experiencing sancari bhavas. Therefore it is said, that in them there is asatyatva (non-existence of sancari bhavas). In the animals, there is inability to experience sancari bhavas and therefore it is said that in them there is ayogyatva (incapability). All this will become clear from the examples given below.

Tatra Apranini Yatha-

(229) chaya na yasya sakrd-apy-upasebita'bhut  
krsnena hanta mama tasya dhigastu janma  
ma vam kadamba! vidhuro bhava kaliyarhi-  
mrdgan karishyati harish-caritarthatam te  
(atra nirvedasya)

The following is an example of aprani asatyatva anaucitya sancari bhava abhasa (sancari bhava abhasa in which there is the impropriety of non-existence)-(One devotee tried to console a Kadamba tree who was condemning its life because it had been unable to serve Sri Krsna even once by offering its shade.)-"O Kadamba! Do not be so miserable. After killing the Kaliya serpent, Sri Krsna will grant your desire and thus you will ascend."

Notes: In this example, the Kadamba tree which was inert (apranis), exhibited an abhasa of the sancari bhava known as nirveda (self-disparagement). In actuality, because of being inert, there is no possibility of self-disparagement arising in the Kadamba tree. Therefore its self-disparagement is non-existent (asatyatva). The person who made the above mentioned statement targeted at the Kadamba tree, understood within his own mind that such self-disparagement had arisen in the tree. Therefore, in this example there is impropriety (anaucitya) in the form of non-existence (asatyatva) and in this improper condition the superimposition of the sancari bhava known as nirveda is but an abhasa.

Tirashci Yatha-

(230) adhiro-hetu kah pakshi kakshamaparo mamadhya medhyasya  
hitva'pi tarkshya-paksham bhajate paksham harir-yasya  
(atra garvasya)

The following is an example of tiryag ayogyatva anaucitya sancari bhava abhasa (sancari bhava abhasa in which there is the impropriety of incapability)-A peacock said-"Today, leaving aside even the wings of Garuda, Sri Krsna has held my sanctified feathers. Therefore, what other bird can be a match for me?"

Notes: In this example, an abhasa of garva (pride) is seen in a peacock. In reality, there is no possibility of this kind of pride being fostered in a peacock. Such an experience is not possible in a peacock. A person seeing a peacock feather in the turban of Sri Krsna, acknowledges the good fortune of the peacock and then transposes the conception of pride on the peacock. Therefore, this is an impropriety (anaucitya) in the form of ayogyatva (incapability) and in this improper condition, the superimposition of the sancari bhava known as garva (pride) is but an abhasa.

Atra Garvasya-

(231) vahamaneshvapi sada jnana-vijnana-madhurim  
kadambadishu samanya-drshtya'bhasatvam-ucyate

(The author comments as follows regarding the analysis of the above mentioned sancari bhava abhasa.) The Kadamba trees etc. of Vraja are bearing knowledge and realisation which is appropriate for their species. In other words they experience sweetness in relationship to the Lord. It is only from the common viewpoint that the symptoms observed in them are said to be a matter of sancari bhava abhasa.

Notes: In the Kadamba tress etc. of Vraja, there is both knowledge and realization which is appropriate for their species. But it is not identical to the knowledge possessed by human beings. If it were so, then the lover and beloved (Sri Sri Radha Krsna) would have to hide Their confidential amorous pastimes from them. Such a condition would present a hindrance to the pastimes. In the Srimad Bhagavatam (11/12/8) it is clearly described that the gopis, the cows, the mountains, the deer, the snakes and all other unintelligent life forms residing in Vraja, have love or emotion toward Sri Krsna. However, this emotion is of a general type which is not accompanied by reason. Jiva Gosvami has said that because their knowledge was devoid of reason, the word samanya drshtya (common or general viewpoint) is given in the above verse. (In other words, from the common viewpoint, the trees etc. are said to be incapable of expressing emotions).

Sripad Vishvanatha Cakravarti Thakura has clearly said that the trees of Vraja have experience only regarding the Supreme Lord.

Sripad Mukunda dasa Gosvami has said that only in order to give an example (of sancari bhava abhasa) the viewpoint of ordinary trees etc. has been transposed upon the Kadamba trees, etc. of Vraja. Therefore, their emotion is said to be an abhasa. In reality, they always experience bhakti rasa in relationship to the Lord. Just as the Lord is always devoid of hunger, thirst, etc. But hunger, thirst, sleep, etc. are manifested by the pastime potency of the Lord for the purpose of nourishing the uniqueness of rasa. Similarly, imitation of the ordinary species of trees, etc. is exhibited by the trees, etc. of Vraja, under the influence of the pastime potency in order to nourish the uniqueness of rasa.

The purport of all these statements is that the Kadamba trees, peacocks, etc. of Vraja are not ordinary trees and birds. They are all eternal associates of Sri Krsna, and their emotions (bhava) toward Sri Krsna exists from time immemorial. In order to facilitate the pastimes, the knowledge residing in them is devoid of reason. Therefore, their emotion (bhava) is here said to be an abhasa.

(232) bhavanam kvacid-utpatti-sandhi-shabalya-shantayah  
dashash-catasra etasam-utpattis-tviha sambhavah

At various times, the sancari bhavas exist in four different conditions-(1) utpatti (the stage of generation), (2) sandhi (when there is union of two emotions), (3) shabalya (allaying of each preceding emotion by the succeeding one) and (4) shanti (pacification of a highly developed emotion). All these conditions are possible only upon the advent or generation of emotion which is called utpatti.

Yatha-

(233) mandale kim-api candamaricerlohitayati nishamya yashoda  
vaisnavin-dvanidhuramavidure prasravastimitakanculika'sit

(atra harshotpattih)

The following is an example of utpatti (generation)-"At twilight, when the setting sun was very red, Mother Yashoda heard the high sound of the flute nearby, and a stream of milk flowed from her breasts thus moistening her bodice." Here the generation (utpatti) of the sancari bhava known as harsha (jubilation) is seen.

Yatha Va-

(234) tvayi rahasi milantyam sambhramanyasabhugna'-  
pyushasi sakhi! tavalī mekhala pashya bhāti  
iti vivrtarahasye madhave kuncitabhru-  
drshamanrju kiranti radhika vah punatu (atra asuya utpatti)

The following is an example of utpatti (generation) in connection with asuya (envy)-"O sakhi Vishaka! At dawn, when you suddenly appeared in the bedroom, your sakhi Sri Radha being confused by your arrival, tried to fasten the belt around her waist which had been loosened in the course of amorous sports, but She was completely unable to do so. Just see how splendid that belt has become now that it is bent irregularly. When Sri Radha heard this confidential description from the mouth of Sri Madhava, Her curved eyebrows became bent in anger and She cast a scowling glance at Sri Krsna. May Sri Radha purify you by the casting of such a glance.

Notes: In this example, asuya (envy or intolerance) arose on account of malice instigated by love for Sri Krsna as a result of His jokingly manifesting His excellence.

Atha Sandhih-

(235) sarupayor-bhinnayor-va sandhih syad bhavayor-yuti

The mutual union of two emotions of identical nature (samanarupa) or of different nature (bhinnarupa) is called sandhi.

Tatra Sarupayoh Sandhih-

(236) sandhih sarupayos-tatrabhinna-hetutthayor-matah

If two emotions having the same nature (samarupya) arise from different causes and meet simultaneously, this is called sandhi produced by the meeting of two alike emotions (samarupya sandhi).

Yatha-

(237) rakshasim nishi nishamya nishante-  
gokulesha-grhini patitangim  
tatkucopari sutam ca hasantam hanta-  
nishcalatanuh kshanamasit

(atranishteshta-saviksha-krtayor-jadyayor-yutih)

The following is an example of samarupya sandhi (the union of two alike emotions arising from different causes)-"Sri Yashoda, the wife of Gokula pati Sri Nanda, dreamt that the Putana demon was lying in her house, and that her son Sri Krsna smilingly sat on her chest. Seeing this dream, Sri Yashodaji became stunned for some time." In this example there is the meeting of two kinds of jarata (the condition of being stunned) arising from seeing the object of her adoration (ishta) and also from the perception of calamity (anishta).

Notes: One kind of jarata (becoming stunned) arose in Sri Yashoda as a result of intense bliss from seeing Sri Krsna, the object of her adoration (ishta). A second kind of jarata arose due to the apprehension aroused by seeing the calamity (anishta) presented by the Putana demon. Both kinds of jarata are of the same nature (samarupya) because in both, there is manifest immobility of the limbs. But the cause of becoming stunned is different. The cause of one condition of becoming stunned is the bliss produced from seeing Sri Krsna and the cause of the other is the apprehension for the safety of Sri Krsna due to the perception of the Putana demon. But the nature of becoming stunned is the same. Therefore, this is an example of sandhi (union) produced by the meeting of two alike emotions.

Atha Bhinnayoh-

(238) bhinnayor-hetunaikena bhinnenapy-upajatayoh

If two emotions arise from the same cause or from different causes, the meeting of those two emotions is called bhinna bhavadvaya milana janit sandhi (sandhi produced from the meeting of two different emotions).

Tatraika-Hetujayor-Yatha

(239) durvara-capalo'yam dhavan-antar-bahishca goshtasya  
shishurakutashcid-bhitir-dhinoti hrdayam dunoti ca me

(atra harsha shankayoh)

The following is an example of eka hetu bhinna bhavadvaya sandhi (sandhi produced from the meeting of two emotions arising from the same cause)-(Mother Yashoda spoke as follows regarding her son Sri Bala Krsna)-"The restlessness of this child is unbearable. He is always running in and out of the cow pen. His fearlessness brings both jubilation (harsha) and apprehension (shanka) to my heart." In this example there is a meeting of two emotions- jubilation (harsha) and shanka (apprehension). The cause of both of these is the same, namely seeing the restless and fearless nature of Sri Krsna.

Bhinna Hetujayor Yatha-

(240) vilasantam-avekshya devaki  
sutam-utphulla-vilocanam purah  
prabalam-api malla-mandalim  
himamushnam ca jalam drshor-dadhe  
(atra harsha vishadayoh sandhi)

The following is an example of bhinna hetu bhinna bhavadvaya sandhi (sandhi produced from the meeting of two emotions arising from different causes)-"When Sri Devaki saw before her, her son Sri Krsna, with blooming eyes like lotus petals, her eyes filled with cold tears due to jubilation (harsha). However, seeing the faces of the extremely powerful wrestlers, her eyes filled with hot tears due to apprehension." In this example the meeting of two emotions- jubilation (harsha) and despair (vishada) arising from two different causes is seen.

(241) ekena jayamananam-anekena ca hetuna

bahunam-api bhavanam sandhii sphutam-avekshyate

When the meeting of several emotions arising either from one cause or from several causes, come clearly into view, it is called aneka bhava sandhi.

Tatra Eka-Hetu-Janam Yatha-

(242) niruddha kalindi-tatabhuvi mukundena balina  
hathadantah-smeram tarala-taratarojjvala-kalam  
abhivyaktavajnam-aruna-kutilapanga-sushamam-  
drsham nyasyanty-asmin jayati vrshabhano kulamanih

(atra harsha-autsukya-garva amarsha asuyanam sandhiih)

The following is an example of eka hetu aneka bhava sandhi (the meeting of several emotions arising from one cause)-"Once when Srimati Radharani was walking in the forest along the bank of the Kalindi, Sri Mukunda who was very powerful, suddenly appeared and blocked Her path. Within Herself, She was smiling out of jubilation (harsha). Her restless eyes moved with artistic splendour due to intense longing (autsukya). Externally She manifested contempt due to pride (garva). Her eyes became red with anger (amarsha), and with the movement of Her eyebrows, She cast a scornful glance (asuya) at Sri Krsna which was most captivating. In this way the jewel of the family of Vrshabhano exhibited Her supreme excellence. In this example there is the meeting of several emotions-harsha (jubilation), autsukya (intense longing), garva (pride), amarsha (anger) and asuya (envy). These are all arising from one cause, namely Sri Krsna obstructing the path of Sri Radha.

Aneka-Hetu-janam Yatha-

(243) parihita-hari-hara vikshya radha savitrim  
nikata-bhuvi tatha'gre tarkabhak smerapadmam  
harim-api daradure svaminam tatra casin  
mahasi vinata-vakra-prasphuran-mlana-vaktra  
(atra lajja amarsha harsha vishadanam sandhiih)

The following is an example of aneka hetu aneka bhava sandhi (the meeting of several emotions arising from different causes)-"Whenever any festivals were celebrated at the house of Sri Nandaraja, Sri Radhaji would also grace such occasions. During one such occasion, Srimati Radharani was wearing a necklace beneath Her clothes, given to Her by Sri Krsna.) In this situation, Sri Radha saw Her mother before Her and She began to reflect within Her mind. ("For a chaste girl like me, it will be considered improper to wear the necklace of Sri Krsna around My neck. My mother has surely detected this secret.") Padma, the adversary of Srimati Radharani, seeing that She was wearing the necklace of Sri Krsna, began to smile (thinking that Srimati would be exposed). Seeing this, Sri Radha lowered Her face in anger. Seeing Sri Krsna in the distance, Her face blossomed with happiness. Seeing Her husband Abhimanyu present at the festival, Sri Radha's face became withered. In this example, shame (lajja) arose from seeing Her mother. Anger (amarsha) arose from seeing Padma. Jubilation (harsha) arose from seeing Sri Krsna and lamentation (vishada) arose from seeing Abhimanyu. In this way, there is the union of four emotions arising from four different causes.

Atha Shabalyam-

(244) shabalatvam tu bhavanam sammarddah syat-parasparam

The aggregation of many different emotions is called shabalya. Otherwise stated, the allaying of each preceding emotion by the succeeding one is called shabalya.

Yatha-

(245) shaktah kim nama karttum sa shishur-  
ahaha me mitra-pakshana-dhakshi-  
datistheyam tam-eva drutamatha  
sharanam kuryyuretanna virah  
am divya malla-ghoshthi viharati  
sa karenodda-dhara-drivaryya-  
kuryyamadyaiva gatva vrajabhuvi  
kadanam ha tatah kampate dhiih

(atra garva-vishada-dainya-mati-smrti  
-shanka-amarsha-trasanam shabalyam)

The following is an example of shabalyam-Kamsa began to think within himself-"That Krsna is but a child, what harm can He possibly do to me? He has no power." (Here pride (garva) is manifested. Then again remembering the valour of Sri Krsna he spoke as follows.) "Alas! This child has annihilated my friends." (Here pride (garva) is superseded by despair (vishada). Kamsa thought-) "What shall I do now? Should I immediately go and take shelter of that Krsna?" (Here despair (vishad) is superseded by humiliation (dainya). That very moment he thought-) "No, I cannot take shelter of Him because no hero would do as such." (Here humiliation (dainya) is superseded by resolve (mati). Again Kamsa said-) "Why should I be afraid? I have many extremely powerful wrestlers to support me." (Here resolve (mati) is superseded by remembrance (smrti). But the next moment he began to think-) "How will my powerful wrestlers be able to defeat that Krsna? He even lifted Govardhana Hill." (Here remembrance (smrti) is superseded by apprehension (shanka). Then he thought-) "Today, shall I go to Vraja Bhumi and begin to massacre all the residents there?" (Here apprehension (shanka) is superseded by anger (amarsha). Then again he considered-) "But even that I cannot do because my intelligence and heart are trembling out of fear of that child." (Here anger (amarsha) is superseded by fear (bhaya).) In this way the mutual aggregation of eight sancari bhavas-pride (garva), despair (vishad), humiliation (dainya), resolve (mati), remembrance (smrti), apprehension (shanka), anger (amarsha) and fear (trasa) is seen if this verse. In bhava sandhi, two or more emotions of equal strength appear together at the same time. But in bhava shabalya, the preceding emotion is suppressed by the succeeding emotion. This is the difference between bhava sandhi and bhava shabalya.

Yatha Va-

(246) dhigdirghe nayane mamastu mathura yabhyam na sa prekshyate  
vidyeyam mama kim-kari-krta-nrpa kalastu sarvankashah  
lakshmi-keli-grham grham mama haha nityam tanuh kshiyate  
sad-manyeva harim bhajaya hrdayam vrndatavi karshati

(atra nirveda-garva-shanka-dhrti-  
vishadam-aty-autsukyanam shabalyan)

The following is another example of shabalya-"Conemnation upon these eyes of mine, which were not able to behold the land of Mathura." (Here self-disparagement (nirveda) is exhibited). "Actually, it doesn't matter if I could not see Mathura, because with these eyes I have acquired such knowledge that has made even the kings my servant." (Here self-disparagement (nirveda) is superseded by pride (garva). But education without worship of the Supreme Lord cannot save one from the time factor. Thinking this he said.) "Time destroys everything." (Here pride (garva) is superseded by apprehension (shanka).) "My home always overflows with prosperity due to the goddess of fortune." (Here apprehension (shanka) is superseded by fortitude (dhrti).) "But my body is becoming weaker every day." (Here fortitude (dhrti) is superseded by despair (vishad).) "Therefore, while residing at home, I shall worship the Supreme Lord." (Here despair (vishad) is superseded by resolve (mati).) "O, but my mind is being forcibly drawn toward Vrndavan!" (Here resolve (mati) is superseded by ardent longing (autsukya).) In this way, the aggregation of seven emotions-self-disparagement (nirveda), pride (garva), apprehension (shanka), fortitude (dhrti), despair (vishad), resolve (mati) and ardent longing (autsukya), is taken as an example of bhava shabalya.

Atha Shantih-

(247) atyarudhasya bhavasya vilayah shantir-ucyate

The dissolution of a highly intense emotion is called bhava shanti.

Yatha-

(248) vidhurita-vadana vidunabhasastam-  
aghaharam gahane gaveshayantah  
mrdukala-muralim nishamya shaile  
vrajashishavah pulakojjala babhuvuh (atra vishada shanti)

The following is an example of Bhava shanti-"Once the cowherd boys of Vraja were searching for Sri Krsna, the killer of Aghasura, in the forest. Not being able to see Him, their faces became gloomy and their complexion faded. Just then they heard the mellow-sweet sound of the flute from on top of Govardhana Hill. Immediately the hairs of their body stood erect and they became radiant with happiness." In this example, the dissolution or pacification of despair (vishad) is seen.

Next ahead, in concluding the subject of sancari bhavas, some special information is given.

(249) shabdārtha-rasa-vaicitri vaci kacana nasti me  
yatha kathānci-devoktam bhavadāharanam param

The author Sri Rupa Gosvami, out of his humility, has said that even though the words, meanings and rasa comprising his speech, contain nothing astonishing, he has nevertheless given some examples of various kinds of ecstatic emotions (bhavas).

(250) trayams-trishad-ime'shtau ca vakshyante sthayinashca ye  
mukhyabhava-bhidhastveka-catvam-rishadami smrtah

The thirty three vyabhicari bhavas, plus the seven secondary mellows-laughter (hasya), wonder (adbhuta), chivalry (vira), compassion (karuna), anger (raudra), dread (bhayanaka) and ghastliness (bibhatsa), plus one principal mellow (out of the five principal mellows of shanta, dasya, sakhya, vatsalya and madhura, only one is counted), all these taken together total forty one emotions (bhavas).

Translator's Note: Srila Jiva Gosvami explains that the word ashtau in the above verse should be understood to mean the seven secondary mellows (laughter, anger, etc.) plus one of the principal mellows (mukhya rati-shanta, dasya, etc.). The word ashtau here should not be confused with the eight sattvika bhavas for they are not mukhya bhakti rupa. Only one of the principals mellows is counted here because within any given devotee one kind of Krsna rati will be present.

(251) sharirendriya-garvasya vikaranam vidhayakah  
bhava vibhava-janitash-cittavrttaya iritah

The mental disposition (cittavrtti) which arises from the manifestation of these emotions, is said to bring about transformations in the body and senses.

(252) kvacit-svabhaviko bhavah kashcid-agantukah kvacit  
yastu svabhaviko bhavah sa vyapy-antarbahih sthitah

Sometimes these emotions are innate (svabhavik bhava) and sometimes they are incidental (agantuka bhava). Those emotions which are innate remain, pervading both the external and internal being of the devotee.

Translator's note: The svabhavika bhava refers to the sthayi bhava and the agantuka bhava refers to the vyabhicari bhavas.

(253) manjishtha'dye yatha dravye ragastanmaya ikshyate  
atra syannamamatrena vibhavasya vibhavata

Just as in manjishtha (an Indian herb which is used as a natural red dye) or any substance in which the color red is innate, redness is the permanent condition which pervades both within and without. (Thus if that substance is contacted even slightly, redness will come out). In a similar way, in the devotee who has even a slight contact with the stimulating factors (vibhava), his natural inborn rati will be aroused.

(254) etena sahajenaiva bhavenanugata ratih  
ekarupa'pi ya bhakte vividha pratibhaty-asau

Although the rati which follows after the innate emotion (svabhavik bhava) is of one type, it manifests in many varieties.

(255) agantukastu yo bhavah patadau raktim-eva sah  
taistair-vibhavair-evayam dhiyate dipyate'pi ca

Just as white cloth may be dyed red, so the incidental emotions (agantuka bhavas) are manifested in the heart of the devotee by the influence of the innate emotions (svabhavika bhavas). Therefore, they are called anubhavas or effects of the innate emotions.

Notes: In general, rati is of one type. In other words it is full of affection toward Krsna. But the particular impressions within the consciousness (vasana) which dictate the type of affection toward Krsna possessed by different devotees is of different varieties. Therefore, according to those impressions or according to the desires of a devotee to serve Krsna in a particular way, one type of affection toward Krsna or in other words, one type of Krsna rati manifests itself. In the shanta bhaktas, shanta rati is manifest. In the dasya bhaktas, dasya rati is manifest. In this way rati is manifest in various forms. Rati of all different varieties is inherent within the Lord's eternal associates. Rati is eternally situated in them since time immemorial. In practicing devotees (sadhakas) who follow the rati of the eternal associates, the corresponding rati also develops in them. From the very beginning, rati corresponding to the rati found in the eternal associates, exists in the hearts of those devotees (the sadhakas).

If white cloth is dyed red, it's redness is incidental (agantuka). It is not inherent (svabhavika) within it's nature as is the case with manjishtha. Similarly the incidental (agantuka) emotions are not inherent. They are only anubhavas or effects of the inherent emotions (svabhavika bhavas).

(256) vibhavanadi-vaishishtyad-bhaktanam bhedatas-tatha  
prayena sarva-bhavanam vaishishtyam-upajayate

Generally the characteristic feature of all ecstatic emotions (bhavas) arise on account of the difference in the specific stimulating factors (vibhava) that the devotee is exposed to and on account of the difference in the moods (bhava) of different devotees.

(257) vividhanam tu bhaktanam vaishishtyadi-vividham manah  
mano'nusarad-bhavanam taratamya kilodaye

Because of the difference in the characteristic qualities of various devotees, their minds (mana) are of different types. The rise of specific emotions instigated by the stimulating factors is under the jurisdiction of the mind. Therefore, according to the disposition of the mind there will be a corresponding rise of emotions (bhavas).

Translator's note: A review of texts 250-257 will be helpful as they are a lead in to the discussion which is to follow in texts 258-270. It is mentioned in text 250 that the thirty three sancari bhavas, the seven indirect mellows (gauna rati) plus the sthayi bhava of the particular devotee, all together make forty one emotions. In text 252 it is said that a certain mental disposition arises from the combination of these different emotions which brings about transformations in the body and senses (in the form of anubhavas and sattvika bhavas). The foundation for all this is the svabhavika bhava. As mentioned in text 254 and the purport to text 255, Krsna rati is an anugata (a follower) of the svabhavika bhava. The svabhavika bhava refers to the impressions within the heart (vasana) to serve Krsna in a particular way. From those impressions, one kind of Krsna rati arises. Then, according to the characteristics of different devotees, the mind will also be of different varieties (text 257). The emotions which ensue are under the control of the mind and are dictated by the particular mental disposition of the devotee as well as the particular stimulating factors (vibhava) which come into play in a given situation. Having explained that the rise of emotions is under the control of the mind or the heart of the devotee, Srila Rupa Goswami then proceeds to describe varieties of conditions of the heart in texts 258-270.

(258) citte garishthe gambhire mahishthe karkashadike  
samyag-unmilitashcami na lakshyante sphutam janaih

A devotee whose heart is hard (karkasha), is of three varieties. The heart may be heavy (garishtha-being compared to gold in terms of its hardness), grave (gambhira-being compared to the ocean in depth) or big (mahishtha-being compared to a great city in size). These are all characteristics of a heart which is said to be hard (karkasha). In devotees whose hearts possess such characteristics, even though ecstatic emotions may thoroughly arise in them, because they are not clearly expressed through transformations in the external body and senses, people are not able to perceive them.

(259) citte laghishthe cottane kshodishthe komaladike  
manag-unmilitashcami lakshyante vahir-ulvanah

A devotee whose heart is soft (komal), is also of three varieties. The heart may be light (laghishtha-being compared to cotton in terms of its lightness), shallow (uttana-being compared to a small pond in depth) or tiny (kshodishtha-being compared to a small cottage in size). These are all characteristics of a heart which is said to be soft (komal). In devotees whose hearts possess such characteristics, even a slight uprise of emotion is clearly visible through transformations in the body and sense and therefore people are able to see them very distinctly.

(260) garishtham svarnapindabham laghishtham tulapindavat  
cittayugme'tra vijneya bhavasya pavanopama

The heart which is heavy like a lump of gold is called 'garishtha' (heavy). The heart which is light like a ball of cotton is called 'laghishtha' (light). Emotion which arises in the heart of these two, varieties should be understood to be like the wind.

(261) gambhiram sindhu-vaccittam-uttanam palvaladivat  
cittadvaye'tra bhavasya mahadrishikharopama

The heart which is grave (or deep) like the ocean is called 'gambhira' (deep). The heart which is shallow like a small pond is called 'uttana' (shallow). Emotion which arises in the heart of these two varieties, should be understood to be like a great mountain peak.

(262) pattanabham mahishtham syat kshodishtham tu kutiravat  
cittayugme'tra bhavasya dopenebhena vopama

The heart which is very large like a great city is called 'mahishtha' (very big). The heart which is small like a cottage is

called `kshodis`tha' (tiny). Emotion which arises in the heart of these two varieties can be compared to a lamp and an elephant.

Notes: A strong wind has no influence on a lump of gold, but even a slight breeze will send a cotton ball flying. Similarly, in the heart which is `garishtha' (heavy), even when there is a very powerful rise of emotion (bhava), no transformation is seen. But in the heart which is `lagishtha' (light), even when there is a small rise of emotion, transformations are clearly seen. In the ocean, even great mountain peaks are not seen. But even an ordinary stone, (when thrown) in a small pond, causes a noticeable displacement of the water. In the same way, in the heart which is `gambhira' (deep or grave), even when a very powerful emotion arises it is not seen. But in the heart which is `uttana' (shallow), even a small rise of emotion can bring about an upheaval causing clear transformations. In a great city, lamps and elephants are not noticed. But in a small village, lamps and elephants are clearly seen. Similarly in the heart which is `mahishtha' (very big), no transformations are seen on the rise of emotion. But in the heart which is `kshodishtha' (tiny), transformations resulting from the rise of emotion are immediately seen.

(263) karkasham trividham proktam vajram svarnam tatha jatu  
cittatraye'tra bhavasya jneya vaishvanaropama

The hard heart is said to be of three kinds-(1) like a diamond (or a thunderbolt), (2) like gold and (3) like shellac. Emotion (bhava) which arises in these three varieties of hard hearts should be understood to be like fire.

(264) atyantakathinam vajram-akutashcanam-arddavam  
idrsham tapasadinam cittam tavad-avekshyate

A diamond is extremely hard. Even fire cannot melt it to any extent. Similarly the hearts of persons who are engaged in severe austerities (in other words neophyte shanta bhaktas) are extremely hard. They never become melted or softened.

(265) svarnam dravati bhavagnes-tapenati-gariyasa  
jatu dravatvam-ayati tapaleshena sarvatah

Gold becomes melted when exposed to a very high temperature of fire. In the same way, the heart which is hard like gold, becomes melted by intense emotions. Shellac is completely melted by a slight temperature of fire. Similarly the heart which is like shellac is melted by even a slight rise of emotion.

(266) komalam ca tridhaivoktam madanam navavitakam  
amrtam ceti bhavo'tra prayah suryya-tapayate

Softness of the heart is of three kinds-(1) like wax, (2) like butter, and (3) like nectar. Emotion which arises in the soft heart of these three varieties, is like the heat of the sun.

(267) dravedatradyayugalamatapena yathayatham  
dravibhutam svabhavena sarva-daivamrtam bhavet  
govinda-preshtha-varyanam cittam syad amrtam kila

Wax and butter are easily melted by the heat of the sun. Similarly the heart of the devotee which is like wax or butter becomes melted by a slight contact with emotions (bhava). Nectar is by nature always liquid. Similarly the hearts of Sri Krsna's dearest devotees are by nature just like nectar. They always remain soft and melted.

(268) krsna-bhakta-visheshasya garishtha-tvadibhir-gunaih  
samavetam sada'mibhir-dvitirair-api mano bhavet

The heart of special devotees of Sri Krsna always possesses two or three of the above mentioned characteristics, such as garishthata (heaviness), etc.

(269) kintu sushthu mahishthatvam bhavo badham-upagatah  
sarvaprakaram-evedam cittam vikshobhayatyalam

But when the devotee is affected by very powerful symptoms of ecstatic love, the heart becomes severely agitated in various ways. (In this condition it is not possible to hide the emotions).

Yatha Danakeli-kaumudyam (2)-

(270) gabhiro'pyashrantam duradhigamaparo'pi nitaram-  
maharghyam maryyadam dadhadapi hareraspadamapi  
satam stomah premavyudayati samapresthagayitum-

vikaram na spharam jalanidhirivendau prabhavati

As it is said in Danakeli-kaumudi (2)-The ocean which is the resting place of Sri Narayana, is always very deep and can never be crossed by anyone. Nor does it ever extend beyond its boundaries. But in spite of this, on the rising of the full moon, the ocean is incapable of checking its agitation. In the same way, the devotee who has taken full shelter of Sri Hari, who constantly envisions the Lord within his heart, who is grave (who is capable of hiding his prema), who is possessed of all good qualities and who naturally abides by the proper codes of behavior, is incapable of suppressing the transformations of ecstasy which arise when prema reaches its zenith.

Notes: Heaviness (garishthatva) and lightness (laghishthatva) of the heart have been described in order to illustrate the perplexity (vikshepa) and non-perplexity (avikshepa) of the heart that arises upon being exposed to the influence of the vyabhicari bhavas. Similarly, the heart is said to be hard (karkasha) or soft (komal) according to its degree of meltability or non-meltability by the vyabhicari bhavas. The heart which is unmoved by a slight contact with the vyabhicari bhavas is said to be heavy (garishtha) and the heart which is easily moved is said to be light (laghishtha). In reality, the heart is neither heavy nor light nor hard. Only according to the degree of emotional frenzy experienced by the heart on contact with the vyabhicari bhavas is the heart said to be hard or soft.

Brahma jnana and aisvarya jnana cause the heart to become hard in relationship to Krsna. Madhurya jnana alone can produce affection (sneha) toward Sri Krsna. Brahma jnana and aisvarya jnana can produce awe and reverence but they can not produce affection. The mind of all individuals is produced from the mode of goodness. Therefore, this distinguishing feature (between brahma jnana and madhurya jnana) is not due to the mind. This distinguishing feature is due only to the difference in the disposition of the heart (bhavantara). The disposition of the heart (bhavantara) is of two types-material (prakrta-bhava) and spiritual (bhagavata-bhava). In kanishtha adhikaris (those situated in brahma jnana and aisvarya jnana), the material disposition (prakrta-bhava) alone, is the cause of hardness or softness of the heart (garishtha etc.). But in uttama adhikaris, the spiritual disposition (bhagavata-bhava) is the exclusive cause of hardness or softness of the heart.

In comparison to that emotion which brings about the condition of the heart which is compared to nectar, all other emotions are insignificant. The degree of meltability of the heart varies in accordance with the sthaya bhava. The progressive scale of meltability of the heart is mentioned in texts 263 and 266 (gold, shellac, wax, butter and nectar). Beginning from gold (diamond is not included here because other than in very exceptional cases it cannot be melted) each successive substance has a higher degree of meltability. The vyabhicari bhavas which bring about agitation or non-agitation of the heart are also measured in accordance with the sthaya bhava. It is the inherent nature of the self (svabhavika bhava or in other words the sthaya bhava) which is the cause of the permanent condition of the heart such as heaviness, lightness etc. Whereas the incidental emotions (agantuka bhava or in other words the vyabhicari bhavas) are the cause of perplexity or agitation of the heart.

By the application of certain chemicals, even diamond can be melted. Similarly, if there is extreme augmentation of the sthaya bhava (by the vyabhicari bhavas), then even the heart which possesses the characteristics of heaviness and hardness can be agitated. In support of this, the evidence of Danakeli Kaumudi is cited.

Thus ends the Fourth Wave of the Southern Division of Sri Bhakti-rasamrita-sindhu entitled "Vyabhicari Bhava."