

Ujjvala Nilamani Kiranah

**A Ray of Light from the Ujjvala Nilamani
(the resplendent, bright blue sapphire of Lord Kṛṣṇa)**

Sri Viswanath Cakrabarti Thakur

[*Ujjval Nilamani* is a composition by Sri Rupa Gosvami]
Ujjval Nilamani Kiran is composed by Sri Viswanath Cakrabarti Thakur.

Sri Sri Krsna Saranam

I take shelter of Sri Krsna

After having, completed the description of *Sri Bhaktirasamrta Sindhu Bindu*, a delineation of the topmost pinnacle of mellows (ujjval ras) is now being undertaken. In these loving mellows Sri Krsna plays the part of the hero, the crest jewel amongst all lovers.

Nayak-vibhed (Different kinds of divisions amongst Heroes)

The crest jewel of all dramatic actors, Sri Krsna, is most perfect in Gokul, more perfect in Mathura, and perfect in Dvaraka - these are His three principal modes of acting. Each of these heroic actors can again be classified according to four distinctions: Dhirodatta, Dhiralalita, Dhiroddhata, and Dhirasanta.

The personality of Dhirodatta resembles Lord Ramacandra in terms of gravity, humility, His quality of always offering proper respect to fitting persons, and other such wonderful qualities which endear Him to everyone. The personality of Dhiralalita is like Kamadeb. He is submissive to His lover, free from care or anxiety, endowed with new youthfulness, and very witty or humorous. The personality of Dhiroddhata is similar to Bhimasena in terms of arrogance and impudence. He is a conceited braggart, possessed of intense and passionate anger and has the tendency to impose his will upon others even to the point of dissimulation and beguilement. The personality of Dhirasanta is exemplified by Yudhisthira. His predominant qualities are religiousness, mastery over his senses, and possession of knowledge of the scriptures.

The above mentioned four classifications are each further subdivided into two and again four other subdivisions. One subdivision is pati and upapati. These two divisions refer to svakiya and parakiya rasas, as pati means husband and upapati means paramour. The other subdivision consists of four types: 1) *Anukul* 2)

Dakkin 3) *Satha* and 4) *Dhrsta*. *Anukul* means someone who is attached to only one lover whereas someone who behaves equally with many lovers is called *Dakkin*. That person who speaks agreeably and amiable before his lover but tries to do her harm in her absence is called *Satha*. Someone who comes before one lover, decorated with signs of love making from another lover, but who remains unafraid and tells lies on order to cover the real truth, is known as *Dhrsta*. In this way, 96 different kinds of lovers can be described.

In *Bhakti Rasamrta Sindhu Bindu* it has been described that the permanent mellow of the topmost pinnacle of all mellows (*ujjval ras*) is *priyata rati*: the mutual experience of ecstasies by Krsna and the gopis during remembrance of and meeting with each other. *Priyata rati* can be described as a kind of conceit or pride experienced in the heart of the gopis arising from the intense affection that they feel towards Shyamsundar, "*amar pranpati*" - "The Lord of my life and breath!" The dwelling place of this amorous attachment is in the lady-lovers of Krsna (the gopis). Therefore, they (the gopis) are known as the *asray-alamban* - the shelter and support of this sentiment. Because the hero (Krsna) appears as the object of this sentiment, He is known as the *visoy-alamban*. These sentiments are awakened by hearing, remembrance of the Qualities, Name, Fame, Form, etc., of the object, Sri Krsna.

So the crest jewel amongst all lovers, Sri Krsna, is the object; Sri Radhika and the other mistresses (gopis) are the shelter and support of these loving sentiments and the Qualities, Names, etc. which manifest or reveal these sentiments are known as *uddipan-vibhab*.

Nayika-vibhag (Division amongst female lovers)

The first twofold division amongst female lovers is: 1) *Svakiya* and 2) *Parakiya*. The gopis who worshipped goddess Katyayani and who were later married with Krsna according to the Gandharva rites of marriage are called *sviya*. Separate from them are the gopis headed by Dhanya who are *parakiya*. The more experienced gopis headed by Sri Radhika, who are very much beloved by Sri Krsna, are *parakiya*. Beside them there are some gopis in Gokul who though they are *sviya*, are actually *parakiya* due to the fear they feel in front of their superiors, like their mother and father. In Dvaraka, all of the queens, headed by Rukmini, are *sviya*.

Amongst these two types of lovers there are three other subdivisions: 1) *mugdha* 2) *madhya* & 3) *pragalbha*. *Madhya* is further divided into three, according to different types of feigned anger (*man*). That lover, who with irony, pun, innuendo and ambiguous expression sarcastically and with affected importance rebukes the hero, is known as *Dhiramadhya*: whereas *Adhiramadhya* simply uses harsh and unkind words due to being overpowered by anger. That lover who uses a mixture of both kinds of language is called, *Dhiradhira madhya* (Sri Radha).

The lover who conceals her anger yet is disinterested in being embraced by Sri Krsna, is called *Dhira-pragalbha*. Examples of this are *Candravali*, *Palika* and

Bhadra. Those who severely scold Sri Krsna with the force of a raging storm, using language described as Karnotpal(?) are Adhira pragalbha. This nature is exemplified in the gopi, Shyamala. Lovers like Mangala however, who withhold their anger and only slightly reprimand the hero are called, Dhiradhira pragalbha.

There is only one type of *mugdha*. The personality who is controlled by this sentiment becomes so enraged and indignant that they don't say anything.

In this way, there are three kinds of *madhya*; three kinds of *pragalbha* (impudent, shameless, unabashed, forward, daring, intrepid, impertinent, insolent, saucy, pert, cheeky); and one kind of *mugdha* (stunned, bewildered, stupefied). In all, that makes seven. Then amongst these, some are *sviya* and some are *parakiya* which makes fourteen. There is also one more type which is similar to *mugdha* and is called *kanyakao*. Thus a total of fifteen different kinds of female lovers have been described.

Asta-nayika bheda (Eight divisions amongst lovers)

1) abhisarika 2) basaksajja 3) virahotkanthita 4) vipralabdha 5) khandita 6) kalahantarita 7) prositabharttrka 8) svadhinbharttrka.

That lover who causes Sri Krsna to make an assignation with her and who herself keeps that tryst with Krsna is called *abhisarika*. That lover who, desiring to enjoy with her beloved, prepares a bed within a makeshift room, constructed within the forest groves, and who decorates that place and prepares flower garlands and pan is called *basaksajja*. The lover who becomes anxious and impatient due to feeling separation when Krsna is late in arriving is known as *virahot-kanthita*. That lover who has intimated by hints and gestures, to meet her, yet is 'stood up' by Sri Krsna is called *vipralabdha*. That lover who meets Sri Krsna in the morning, seeing His body decorated with signs of the previous night's love making with another gopi and who becomes very angry towards Him becomes known as *khandita* (or *manavati* - a woman in a fit of pique). That lover whose resentment has subsided and who then feels repentance is called *kalahantarita*. The lover who has become extremely miserable as a result of Sri Krsna's having gone away to Mathura is known as *prositabharttrka*. That lover, who after having enjoyed love making with Sri Krsna, asks Him to adjust her clothes, ornaments and hair is known as *svadhinbharttrka*. The previously mentioned fifteen different types of lovers, when differently affected by these eight emotions, can produce a total of one hundred and twenty different situations of affected and disaffected lovers. Again, all of these lovers can be classified according to *uttam* (best), *madhyam* (medium) and *kanistha* (least). Thus there are a total of three hundred and sixty divisions.

Amongst all of these lovers, the beautiful gopis of Braja, some of them, like Sri Radha and Candravali are *nitya siddha*, eternally perfected. Then, some of them are *sadhan-siddha* (perfected as a result of executing devotional service). Still others were in their previous lives, munis (sages), srutis (personified Vedas) and debis (demigoddesses).

Nayika ganer svabhava (Natures of lovers)

Among all of these aforementioned lovers, some of them have a very hot, sharp or acute nature (*prakhara*), like Shyamala, Mangala, etc. Some of them have a mediate nature, like Sri Radha, Pali, etc. While others are very gentle, supple and meek (*mrdivi*) like Candravali, etc.

Then, amongst the lady lovers of Sri Krsna, some of them are *sapaksa* (partisan), some *suhrdpaksa* (well-wishers), some *tatastha paksa* (marginal), and some are *vipaksa* (opposed).

Partial to Radharani are Lalita, Visakha, etc. Shyamala (who is herself the leader of a group of gopis), is not only partisan but a very close friend and companion of Sri Radha as well. Bhadra is neutrally situated, whereas Candravali is an opponent or adversary. Amongst these four groups some are *bama* (left wing) and some are right wing (*dakkin*).

[Left wing - Those who are very persevering in the matter of *man* (pique, feigned resentment out of love); who become angry if their pique is neglected, are impervious to the hero (that is, they are unyielding to Him) and whose language can be very stern.

Right wing - They are completely unforgiving in the matter of *man*; they present just and reasonable arguments before the hero but when solaced by the hero they become docile and submissive.]

Srimati Radhika is left wing; *madhya*; She wears a blue skirt or sari, with a red veil. Lalita is sharp; of a hot nature (*prakhara*) and wears cloth the colour of peacock feathers. Visakha is left wing; *madhya*; and wears cloth decorated with stars. Indurekha is left wing; *prakhara* (pungent and acrid) and wears cloth the colour of a sunrise. Rangadevi and Sudevi are left wing; their nature is acute (*prakhara*) and their cloth is red in colour. All of them have a golden coloured bodily complexion. Campaklata is left wing; *madhya* and wears blue coloured cloth. Citra is right wing; gentle by nature and wears blue cloth. Tungavidya is right wing, hot nature and wears white coloured cloth. Shyamala is left wing, generous and kind, hot nature and wears red cloth. Bhadra is right wing, gentle and wears cloth decorated with pictures (printed / multicoloured). Candravali is right wing, docile and wears blue cloth. Her friend Padma is right wing, yet hot tempered. Saibya is right wing and gentle. These two sakhis both wear red cloth.

[*Madhya* - that sakhi is known as Madhya, in whom sharpness and mildness are equally present. The balance of these two opposite qualities mollifies her intensity and thus she is known as madhya. Such a lover is equibalanced in terms of bashfulness and lust, her speaking can be slightly impertinent, yet the delivery of her words has a cadence and beautiful, musical quality about it typified by ecstatic emotion. Her nature is powerful and influential. In the matter of *man* (at the time of feeling piqued) she can be sometimes docile and sometimes cruel.]

Duti Bhed (Different kinds of messengers)

In the conjugal mellow there are two kinds of messengers. A lover, revealing her emotions and intentions, can act as her own messenger, otherwise she can take into her confidence one of her reliable followers, who, as a friend, carries out the duties of a messenger. Close companions who act as messengers fall into three categories: 1) *amitartha* 2) *nistrartha* and 3) *patraharini*. The messenger who, without speaking conveys her messages by gesture and hints is called *amitartha*. The *nistrartha* messenger accomplishes everything as she is instructed and takes personal responsibility for causing the meeting to take place. The messenger who sends her messages and executes her duties by way of letters is known as *patraharini*.

All of these messengers are fully conversant in the fine arts, able to predict one's fortune, celibate, expert at attending to one's needs, nursemaids and sylvan goddesses. In Braja, Sri Krsna has three messengers: Bira, Brinda and Bamsi. Bira is saucy in speech, Brinda is sweet-tongued and fair spoken, while Bamsi is the accomplisher of all deeds.

Sakhi Bhed (Different kinds of sakhis)

There are five types of sakhis: 1) *sakhi* 2) *nitya sakhi* 3) *pran sakhi* 4) *priya sakhi* and 5) *parampretha sakhi*. Amongst them some are *sama-sneha* and some are *visam sneha*.

Those who are more affectionate towards Krsna are called *sakhis*. Some of the sakhis are Brinda, Kundalata, Vidya, Dhanistha, Kusumika, Kamada, Atreyi, etc. The *nitya sakhis* are more affectionate towards Sri Radha. Some of the *nitya sakhis* are Kasturi, Manojna, Mani-manjari, Sindura, Candanvati, Kaumudi, Madira, etc. The principal amongst the *nitya sakhis* are called *pran sakhis*. Some of the *pran sakhis* are: Tulasi, Kelikandali, Kadambari, Sasimukhi, Candrarekha, Priyambada, Madonmada, Madhumati, Basanti, Kalabhasini, Ratnabali, Malati, Karpurlatika, etc.

All of them are almost equal in beauty with the Queen of Brindaban, Sri Radhika. Malati, Candralatika, Guncura, Barangada, Madhavi, Candrika, Prem-manjari, Tanumadhyama, Kandarapasundari, etc. are amongst the tens of millions of beautiful Braja *priya sakhis*. The chief amongst them are the *param pretha sakhis*. Even though Lalita, Visakha, Citra, Campaklata, Rangadevi, Sudevi, Tungavidya and Indurekha are equally affectionate towards Radha and Govinda, still they are prejudiced towards Sri Radha.

Bayo Bhed (Age differences)

The Braja Gopis ages are divided into four groups: 1) *bayah sandhi* 2) *navyayauvan* 3) *byakta yauvan* and 4) *purna yauvan*. Kalavati, etc., has just come into adolescence (kaisor) - *bayah sandhi*. Dhanya, etc. are just in the prime of adolescence (kaisor / 10-15) *navya yauvan*. Sri Radhika and others are in the age group - *byakta yauvan* - the age at which the breasts become clearly defined, the belly is marked with three lines, and all of the bodily limbs have a glow and lustre about them. Candravali, Padma, etc. are in the age group *purna yauvana* - at this age the hips become wider, the waist is very thin, the body becomes very lustrous, the breasts become big and the thighs take on the appearance of banana tree trunks.

Uddipan vibhab (Different kinds of stimulation for ecstatic love)

There are many kinds of stimulation for ecstatic love; some of which are: Krsna's and the gopi's qualities, Their Names, ecstatic dancing, the music of the flute, milking of the cows, ornaments, (Krsna's and the gopis') songs (about Krsna and the gopis), the signs born on their lotus foot prints, peacock feathers, necklaces of gunja (a small red, hard berry with a black dot on it), ornaments for the head and ears, the sight of a dark rain cloud (which is the colour of Krsna's body), etc.

Anubhab (transformations produced in the mind and body due to experiencing ecstatic emotions)

There are many types of *anubhab*. Amongst them, *bhav*, *hab*, *hela*, *sobha*, *kanti*, *dipti*, *madhurya*, *pragalbhata*, *audarya*, *dhairya*, *lila*, *vilas*, *vicchitti*, *vibhram*, *kilakincit*, *mottayita*, *kuttamit*, *bibbok*, *lalit* and *vikrta*; have been designated by these figures of speech. The first transformation that is observed in an unaffected and composed state of mental equilibrium is called *bhab*. The condition which is indicated by bending of the neck and expansion of the eyes and eyebrows is known as *hab*. When the breasts throb, other ecstatic symptoms such a horripilation (standing of the hairs on end) take place and the belt and clothes loosen and begin to slip off - this is called *hela*. The bodily ornaments are described as *sobha* (lovely and lustrous) due to the influence of bodily beauty and physical enjoyment. *Kanti* is the grace or loveliness which becomes noticeable during the blooming of new youth. When *kanti* becomes even more enhanced due to certain times, places or circumstances then it is known as *dipti* (blazing, glittering radiance). When the body becomes languid due to fatigue from dancing or any other related physical exertion, this is called *madhurya*. Inverted physical enjoyment is called *pragalbhata* (boldness, intrepidity). During the time of intense anger, if the symptoms of humility are expressed it is called *audarya*. Even though there is the likelihood that one will be afflicted with sorrow if he (or she) remains steady in attachment and in love, then this is known as *dhairya*. Imitation of the activities of the hero is called *lila*. When the face becomes very cheerful and gay at the time of being together with one's darling, this is known as *vilas* (wanton dalliance).

Even though one is wearing less clothes and ornaments, when He (or she) still appears very charming and lovely this is called *vicchitti*. When going out to meet one's lover, as a result of being very busy in order to keep the tryst, when the flower garlands and necklaces decorating one's body become disarrayed this is called *vibhram*. During Radha and Krsna's pastimes, for instance, when Krsna blocks Radharani's path and simultaneously She is moved by the following emotions, namely, pride due to excessive mirth, intense desire, crying, laughing, jealousy, fear and anger, the aggregate of all of these simultaneously present symptoms is called *kilakincit*. By receiving news of one's lover, when the hairs stand on end and other ecstatic symptoms are present and intense desire is manifested, this is known as *mottayita*. When the lover's lips are being bitten and there is forcible attraction to her breasts which produces delightful pleasure yet she outwardly gives the appearance that she is being pained, this is called *kuttamit*. Though one greatly desires something, when he (or she) shows disregard towards that object due to being overly affected by pride, then this is known as *vibbok*. When one moves his eyebrows, makes various gesticulations and gestures and waves his hands and arms in order to shoo away a bumble bee, then this attempt is called *lalit*. Due to feeling shame, one sometimes may not admit to having done something, but when this deception becomes revealed it is known as *vikirta*. These are the twenty ecstatic embellishments.

Beside these, there are two more ecstatic symptoms. Even though one already knows something but pretends he doesn't and thus asks a question, this question is called *maugdhya*. When one feels fear due to seeing some bumble-bees in front of his (or her) most dearly beloved then this is known as *cakit*.

There are a few other ecstatic symptoms which will be only briefly referred to: negligence in binding one's belt, upper garment or hair; various gestures and gesticulations: yawning, slight shaking of the nose, breathing, etc.

Sattvik (Symptoms of existential ecstatic love)

Next are the eight symptoms of existential ecstatic love beginning with becoming stunned and perspiration, as well as their gradual development through the stages of smoking, burning, blazing and bright illumination.

Byabhicari (Further symptoms which express overwhelming ecstatic love)

Various emotional stages, beginning with dejection, indifference, etc. which help to establish the permanent mellow.

Bhavot pattyadi

Next there are four conditions which manifest themselves: 1) *bhavotpatti* 2) *bhav-*

sandhi 3) *bhav sabalya* and 4) *bhav santi*. The appearance of an emotion in the heart is called *bhavotpatti*. When two emotions combine together it is known as *bhav sandhi*. When one emotion becomes defeated by another emotion that is called *bhav savallya*. When an emotion disappears it is called *bhav santi*.

Sthayi bhab (Permanent mellow)

In *Ujjval Ras*, the topmost pinnacle of all devotional mellows is *madhur-rati* (the conjugal attachment that the gopis feel for Krsna). This *madhur rati* is of three kinds: 1) *sadharani* 2) *samanjasa* and 3) *samartha*. The *sadharani madhur rati* found in Kubja is, like an ordinary gem, rare. The royal queens of Dvaraka, beginning with Rukmini, are possessed of *samanjasa rati*. This is compared to *cintamani* (touchstone). The gopis of Braja (Braja devis) are possessed of *samartha rati*. This is compared to the *Kaustubha* gem. Briefly, that attachment which has as its design and intent one's own personal enjoyment is called *sadharani*. That attachment which has as its purpose the enjoyment which accrues both to Krsna and one's self, from being His wife, is called *samanjasa*. That attachment which has as its intent, the exclusive pleasure of Sri Krsna, which He obtains by enjoying others' wives, is called *samartha*.

Now the fully mature condition of *samartha rati* is being described.

In the first stage the attachment is in the seedling stage. Pure love is compared to sugar-cane; affection is compared to sugar-cane juice; *man* (pique) is compared to molasses; then *pranoy* (intimacy) is compared to raw sugar; *rag* (deep attachment), characterized by an insatiable desire to have Krsna - even having obtained His association one wants Him even more - is compared to sugar; *anurag* (passionate devotion) is compared to highly refined sugar; and finally *mahabhab* (ecstatic love) is compared to rock candy.

As a result of feelings or tendencies acquired in previous births, or due to taking great delight in hearing and chanting of Krsna's pastimes, when the mind becomes so attached, that it's condition is described as contiguous or fastened to Sri Krsna, then this is called *rati*. Even though there may be impediments, when it is seen that *rati* doesn't wane or decline then it is known as *prem*. When the heart melts due to intense love it is called *sneha*. When this *sneha* acquires the quality of *tadiyata bhab* (the feeling that I belong to Krsna) as it does amongst *Candravali* and others, then it is called *ghrita-sneha*. When this feeling becomes even further transformed, due to being mixed with such fondness for the hero that it approaches over indulgence, then it becomes *suras sneha*. Amongst Sri Radha and some of the other Braja badhus, the further quality of *madiyata bhab* (Krsna belongs to me) transforms this affection into *Madhu-sneha*. Just as honey, when combined with another foodstuff imparts such a distinctive flavour and a savour to whatever it is combined with, rather than its own taste being particularly affected by the combined substance, similarly the affection felt by *Srimati Radhika* for Sri Krsna doesn't depend or rely on any other emotion but it's self. Thus it has become celebrated as *madhu sneha*.

Due to very excessive affection, when there is sufficient reasonable or insufficient, unreasonable cause, or because of anger produced from jealousy, or in the absence of any cause whatsoever, when the affections acquire some *crooked* aspect then it is called *man*. Amongst Candravali and the other gopis, sometimes this *man* is accented by a *right wing* nature and sometimes by a *left wing* nature. The feigned anger (*man*) of Radharani and Her followers is called *Lalit man*.

When *man* becomes further advanced and one believes that the body, mind and senses of her beloved have become united with her own, then this is known as *pranoy*. This is of two varieties - *sakhya* and *maitrya*.

When *pranoy* increases to the point that suffering which is in relationship to Krsna is experienced as happiness, then that is called *rag*. This is of two varieties - *nilima* and *raktima*. The *rag* of Candravali and her followers is *nilrag*. That *rag* which surrounds (or covers) a self-centred nature is called *nilrag*. When this type of *rag* (attachment) is perpetually desired or striven for, then it becomes known as *shyam rag*. Bhadra and her followers possess this type of attachment. Sri Radha and Her followers possess *manjistha rag*. This attachment is neutral and does not conceal any inner purpose. Shyamala and her followers possess *kusumbha rag*. Because there is some motivation for happiness it is considered to be somewhat inferior. The position of the attachment (*rag*) has to be understood in accordance with the qualities of the person who possesses that attachment. When one experiences at every moment, that her attachment to Sri Krsna appears to be newer and newer, ever fresh and extraordinarily wonderful, then that attachment is called *anurag*. In *anurag* one desires that non-living objects which have some relationship with Sri Krsna might take birth; even in the personal presence of Sri Krsna one feels separation; and when there actually is separation one feels His (Krsna's) presence. These kinds of actions are inspired by *anurag*.

Hereafter, *mahabhab* is being described. *Mahabhab* is of two kinds: *rurha* and *adhirurha*. Even while enjoying the happiness of Krsna's association one sometimes feels greatly aggrieved due to apprehension of some (imaginary) malady or distress (persecution). Then also, when one cannot tolerate not to see Krsna, even for the brief moment that the eyes involuntarily blink, these symptoms or conditions indicate the presence of *rurha mahabhab*. When, on account of one's emotional state, she cannot possibly even consider any comparison between the happiness obtained in tens of millions of universes with even a particle of the happiness that is produced by being in Krsna's association, and vice versa, can also not entertain any comparison between the suffering that comes from being bitten by a snake or stung by a scorpion with the pain the misery that comes from being separated from Sri Krsna, the state that generates this happiness and sorrow due to being either united with or separated from Sri Krsna, is known as *adhirurha mahabhab*.

Again there are two divisions of this *adhirurha mahabhav*: namely *modan* and *madan*. When due to a particular emotion, ecstatic transformations occur in a blazing state in the body of our heroine, and at the sight of these transformations Krsna and the gopis are amazed and given cause to feel greatly alarmed, then that

particular emotion can be recognized as *modan*. This emotion (of *modan*) can only be found in Radharani's camp, not elsewhere. *Modan* is known as *mohan* when experienced during separation. When this emotion rises up in Srimati Radhika's heart during the agony of separation, then Sri Krsna, though He is lying in the embrace of the queens of Dvaraka, becomes unconscious. By the influence of this emotional state the entire universe is plunged in grief and even lower animals, such as birds, begin to cry. These are some of the effects of *Mohan*. Very frequently this *Mohan* makes its appearance in the "Queen of Brindaban." One variation of this state is called *divyonmad* in which are found the moods of ecstatic love called *udghurna*, *citrajalpa*, etc. When in mahabhab unlimited different moods and emotions take their birth, when in even the garlands of forest flowers there is found jealousy, in the untouchables like the Pulindas there is found pride and the fortunate position of even the malati creeper who is in union with the tamal tree is being described, that *mahabhab* then becomes known as *madan*. This is superior to all; that is, it is the topmost pinnacle of love and affection, equal to or above which nothing else is to be found. This is to be found only in Radha, nowhere else.

Now the shelter and support of these various emotions (bhab) is to be ascertained. In Kubja, who possesses sadharani rati, the limit of *prem* is present. In the queens of Dvaraka, who possess samanajasa rati, the limits of *anurag* are to be found. Therein Satyabhama and Laksana correspond to Srimati Radharani. Rukmini and the other queens are the corresponding representatives of Candravali. The progression of the love for Krsna of the *priya narma sakhas* (cowherd boys of Braja) is up to *anurag*. The gopis of Braja (*Brajasundori gon*) who possess samartha rati, possess a deeper love of Shyamsundor, which is up to the limit of *mahabhab*. Amongst Subal and some of the other cowherd boys, the limits of their love can be found to also extend up to *mahabhab*. However, *adhirurha mahabhavb* is only found to be present in Sri Radha's camp, not within any other party group. Then *mohan* is only to be found in Sri Radha, Lalita, Visakha and their followers. And finally, *madan* is existent only in Sri Radha.

Sthayi bhab is of two varieties, differentiated according to separation and union. Separation (*vipralambha*) has four divisions: *purbarag*, *man*, *premvaitcitya* and *prabas*. Before there is actual physical union, when one's attachment is characterized by over anxiousness and impatience then that is called *purba rag*. From this, different conditions or circumstances emerge: *lalasa* (longing), *udbeg* (anxiety), *jagamon* (sleeplessness), *krsata* (weakness), *jarata* (lethargy), *byagrata* (eagerness), *byadhi* (disease), *unmad* (madness), *moha* (fainting) and *mrtyu* (death). *Man* is of two types: *sahetuk* and *nirhetuk*. *Nirhetuk* is alleviated and mitigated on its own. *Sahetuk* is abated by *sam* (conciliatory speeches), *bhed* (separation), *kriya*, *dan* (presenting gifts), *nati* (bow, salutation, obeisances), *upeksa* (neglect) and *rasantor* (suddenly becoming fearful / ie. that Krsna may go away, etc.). Speaking sweet words is called *sam*, showing one's own opulences while proclaiming the heroine's worthlessness is called *bhed*, demonstrating some fear through the confidants is called *kriya*; presenting cloth and flower garlands is called *dan*; offering obeisances is called *nati*; exhibiting indifference and empathy is called *upeksa*. *Rasantor* means proposing the future bestowal of some fear or other type of suffering (threats). The sign(s) that *man* has been pacified are tears,

smiling, etc.

Now *prem vaicittya* is being described.

This occurs when, even though Krsna is nearby, due to excessive *anurag* (attachment), one thinks that He is not there, then this separation is called *prem vaicittya*.

There are two types of *pravas* (sojourn) - *kinciddur nistha* and *sudur nistha*. When Krsna takes the cows out into the pasture that is called *kinciddur nistha*. When He goes to Mathura, however, that is called *sudurnistha*. In this instance the previously mentioned ten conditions become very predominantly manifest.

Sambhog (enjoyment in union) is also of four kinds. The union which takes place after *purvarag*, in which the lips are bruised with the nails, etc., because it is shortened, abridged or abbreviated is called *sankipta* (condensed) *sambhog*. The union which takes place after *man*, because it is mixed with words of jealousy, envy and anger, is called *sankirna* (limited). The union that takes place after Krsna returns from the pastures with the cows, because it is tangible, is called *sampurna* (complete). That union that takes place after Krsna returns from afar, because it is accomplished very apparently is called *samridhiman* (thriving, flourishing). Seeing, touching, speaking, blocking the path, playing in the forest, playing in the water, stealing the flute, pastimes in a boat, playing hide and seek, drinking honey, etc. are just some of the unlimited varieties of *sambhog* (enjoyment in union).

For those who have not studied grammar, yet still are devoted to worshipping and serving the lotus feet of Sri Hari, may this *Ujjval Nilamani Kiran* show them the path.