

**His Divine Grace Śrīla Bhakti Rakṣaka Śrīdhara Deva Goswāmī Mahārāja**

82.05.14.B

**Śrīla Śrīdhara Mahārāja:** ...being related, thinking of that Vṛndāvana, and They're feeling the *gopīs*, all these things, there began some great change in the feeling of Kṛṣṇa, Balarāma, and also in Their body. Just as Mahāprabhu showed, sometimes He fell, He's seen falling at the gate of Jagannātha; His hands and legs entered into His body. So such physical change is possible according to some particular feeling of ecstasy. And They were undergoing such transformation, Kṛṣṇa, Balarāma, and perhaps Subhadrā was there, and seeing Them in that way, She also had some sort of sympathetic transformation, internally that feeling came, and externally, She was also transformed.

**Devotee:** Was Subhadrā also in Vṛndāvana, Mahārāja, with Kṛṣṇa, Balarāma?

**Śrīla Śrīdhara Mahārāja:** No.

**Devotee:** She was born in Mathurā.

**Śrīla Śrīdhara Mahārāja:** From Mathurā, Dvārakā, maybe.

**Devotee:** Was it due to their inability that Kṛṣṇa of Dvārakā could not really become the Kṛṣṇa of Vṛndāvana, Vraja-nandana?

**Śrīla Śrīdhara Mahārāja:** Inability? For the cause of such disfigure?

**Devotee:** \_\_\_\_\_ [?]

**Śrīla Śrīdhara Mahārāja:** I can't remember that. But anyhow, the Vṛndāvana statement, that was going on, and They were feeling that somewhat, They were remembering that Vṛndāvana *līlā*, and such a change came in Their body. And it was they perhaps in any way, this Rohiṇī group, they could trace that They're in there, awake, and suddenly stopped. And They were there, that formation remained.

Then again, I can't remember it systematically, then again They got unconscious and there was Kṛṣṇa in Nava Vṛndāvana, or some Vṛndāvana. There in Dvārakā, Brahmā created for Them. And Kṛṣṇa, though He was awake, but He could not come out from that sort of mentality, that trance. So He was managed to be taken to that Vṛndāvana, and there He saw in His trance that Baladeva was only there, and others eliminated. He saw Baladeva, 'then it is Vṛndāvana.' And Rohiṇī perhaps might have been taken there, and all dolls there. And going there He found that, 'I am in Vṛndāvana, so.'

And the queens they're following from the distance to see what things, how things occur. Kṛṣṇa went and found that Baladeva is there, and Śrīdhara, Sudama they're also there. In another part the *gopīs* are there. And in one part there is Rādhārāṇī standing, and She welcomed. He embraced Rādhārāṇī. At that time Satyabhāmā she was standing far off, and some figure, appearance came in her. Anyhow, when He's in that temperament, then Baladeva went there, and then Rohiṇī. Anyhow, gradually in slow process He was taken in. Here the abrupt stopping caused such thing. And then gradual process His mentality again taken to Dvārakā. This sort of tale is there. And that Dvārakā and Vṛndāvana mixed in Jagannātha. Mainly in Dvārakā, but there the posing of Vṛndāvana also present there.

Hare Kṛṣṇa. Infinite forms of *līlā*. What we can trace, or know? But something like that. That is satisfaction. In *Garga saṁhitā* also we find that in Dvārakā there was arrangement of *rasa līlā*. The queens, they heard that in Vṛndāvana there was *rasa līlā*, that is wonderful thing. And when on some occasion the whole Vṛndāvana party was invited there, then privately, the queens came to Kṛṣṇa and requested Him that, "The *gopīs* are come, if You kindly show the *rasa līlā* to us, this is our earnest desire, from long time."

Then Kṛṣṇa told, "The *gopīs* are there. I have no objection if they're ready."

Then they came to request the *gopīs*, and anyhow they gave their consent, and the *rasa līlā* was arranged. And when it was performed they were all visitors. After it was finished they were astonished and came to the camp of the *gopīs* to express, “What we have seen it is most wonderful. We can’t conceive even all these things.”

Then there is a statement of Rādhārāṇī. “What have we seen? This is nothing. This is nothing. This is a dead representation almost. Where is that Yamunā? Where is that \_\_\_\_\_ [?] *kadamba vrkṣa*, that Mayo, that Hari, all these things? There, that is a natural stage, and that was performed there in our young age. This is nothing, a mockery, what you have expressed.”

Then they said, “Oh, if this is of such a lower order, then of how superior quality of *līlā* was there, I can’t conceive in this way.”

So, Vṛndāvana it might psychological thing. This sudden attraction for Vṛndāvana *līlā*, that *rasa*, when that was again suddenly stopped, some change in the physical plane. Though not physical, but so to say, it might have disfigured the external plane. When there is this earthquake, the internal movement disfigures the surface, something like that. The internal disturbance that was created suddenly by the recollection of Vṛndāvana *līlā*, that created a great disaster in the superficial appearance, and that was stopped, and that in standstill, and that has been pictured and shown in Jagannātha. In Dvārakā and Vṛndāvana, the distinction; sudden stop of the tasting of Vṛndāvana *līlā*, causes such disaster in the prime God. Sudden stop. So, the higher prospect if suddenly stopped, then the reaction comes. So it is a reactionary stage of Dvārakā and Vṛndāvana, Vraja maṇḍala. Svayam-Bhagavān, Svayam-Prakāśa and Prabhāva-Vilāsa, Vaibhava-Vilāsa of Kṛṣṇa. *Rasābhāsa*, something like that. In higher ecstasy also, *rasābhāsa* is possible. The clash into the different *rasa*, the clash in different waves. Different waves of different *rasa*, and the sudden clash. One thing is going in a motion, train is going, car is going, if suddenly there is a check, brake, then there is a disorder in the carriage, or the car, something like that. Hare Kṛṣṇa. Hare Kṛṣṇa. Hare Kṛṣṇa. Hare Kṛṣṇa.

Posing, in different type of posing.

Hare Kṛṣṇa. Gaura Hari bol. Gaura Hari bol. Gaura Hari bol.

*Ādau yad dvāro 'plavate, sindhuḥ pārera apauruṣam* [Garga saṁhitā]

They say that Jagannātha Mūrti it is there from the very conception, from the most ancient times. So every *līlā* of the Lord is eternal. Every part of the Infinite is eternal.

I was told, in *Mahābhārata*, just in the beginning there is Dhṛtarāṣṭra *līlā*, where Dhṛtarāṣṭra is wailing, so many incidents. “I knew that there will be defeat of my party. I knew, when this incident happened, when this incident took place, I was disappointed then.”

The main incidents of *Mahābhārata* is mentioned there. He was told that is in the very beginning of *Mahābhārata*.

Then he asked the *paṇḍita*, “Why, how in the very beginning of *Mahābhārata*, it can be?”

He told that, “This is *nitya*, eternal.”

So the end and the beginning, end of the *līlā* and the beginning of the *līlā*, it cannot be differentiated extremely. It is in cyclic order. That is a very difficult thing to understand, to adjust. Eternal. Everywhere beginning, everywhere end.

In *Māyā's Essay*, “Everywhere there is centre, nowhere circumference.”

Infinite means nowhere circumference, and everywhere there is centre. So everywhere beginning, everywhere *nitya līlā*. And all coexistent at the same time. Every *līlā* is co-existent.

Kavirāja Goswāmī has represented in in a particular way, that morning, every time there is morning, now here, now there; in this way. So, like sun it is moving, Kṛṣṇa *līlā*, the childhood, the birth here, then next it is extended to another *brahmāṇḍa*. It is there. Every *līlā* another *brahmāṇḍa*.

[*aiche kṛṣṇera līlā-maṇḍala caudda-manvantare*  
*brahmāṇḍa-maṇḍala vyāpi' krame krame phire*

["Just as there is an orbit of the sun, there is an orbit of Kṛṣṇa's pastimes, which are manifested one after the other. During the lifetime of fourteen Manus, this orbit expands through all the universes, and gradually it returns. Thus Kṛṣṇa moves with His pastimes through all the universes, one after another."] [*Caitanya-caritāmṛta, Madhya-līlā, 20.391*]

Just like sun. But that is in one aspect; another aspect. In Goloka also it is *nitya*, every *līlā* is *nitya*. That is reflected here in reflection is revolving, so the morning, the sunrise may be traced now here, then here, then here, in this way it is, but it is always present sun ray, and sunset is always present. Here or there, question of space. But in Goloka, in the central place it is all there. In the heart of the devotees, when the devotee remembers about a *līlā*, he's now remembering Vraja *līlā*, now remembering Dvārakā *līlā*. But it is not true what is reflected in the heart of a devotee? That is also true. In this way it is coexistent and it is continuing always. Every part of *līlā* is being always present, coexistent. Succession and coexistence; both harmonized. Hare Kṛṣṇa.

**Akṣayananda Mahārāja:** Mahārāja, is Guru *paramparā* also *līlā*?

**Śrīla Śrīdhara Mahārāja:** Of course, it is a *līlā* of Kṛṣṇa; *māyā*, everything included in *līlā*, from His standpoint. His sweet will. His independence withdrawn, not complaint.

*Mayā tatam idaṁ sarvaṁ* [*Bhagavad-gītā, 9.4*] "Everything in me, nothing in Me. I am everywhere, I am nowhere."

If we come within this, everything will come within this conception.

So He can interfere with the free will of *jīva*, and He does not do. That is also there. He's within, He can control, He may not control. This sort of conception we shall have to indent.

Mahāprabhu says that here's the difference from this Hegelian Philosophy, and Aurovinda. The *māyā* is not a necessary part. By Kṛṣṇa's will *māyā* may be finished, and again may be created.

*koṭi-kāmadhenu-patira chāgi yaiche mare, ṣaḍ-aiśvarya-pati kṛṣṇera māyā kibā kare?*

["If a person possessing millions of wish-fulfilling cows loses one she-goat, he does not consider the loss. Kṛṣṇa owns all six opulences in full. If the entire material energy is destroyed, what does He lose?"] [*Caitanya-caritāmṛta, Madhya-līlā, 15.179*]

He can make or mar. Bhaktivinoda Ṭhākura has written perhaps in *Tattva-sūtra*, that by His will even the existence of *jīva* soul may be finished, effaced. But generally that is not the case, but the Absolute Power is with Him. Designed and destined. The expression that *svarūpa-śakti* is there; of course in that we can't say that God can commit suicide. That is inconsistency in our thought; but still, independence He enjoys fully. And He commits suicide in Brahmaloaka, in deep slumber.

Hare Kṛṣṇa. Hare Kṛṣṇa. Hare Kṛṣṇa. Gaura Hari. Gaura Hari.

**Bhārati Mahārāja:** Mahārāja, sometimes you describe that Kṛṣṇa's *līlās* are flowing in ten different directions.

**Śrīla Śrīdhara Mahārāja:**

*kṛṣṇa-līlā amṛta-sara, tāra śata śata dhara, daśa-dike vahe yāhā haite,  
se caitanya-līlā haya, sarovara akṣaya, mano-haṁsa carāha' tahate*

["There is no doubt that we find the highest nectarine taste of *rasa* in Kṛṣṇa *līlā*. But what is Gaura *līlā*? In Gaura *līlā*, the nectar of Kṛṣṇa *līlā* is not confined to a limited circle, but is being distributed on all sides. It is just as if from all ten sides of the nectarine lake of Kṛṣṇa *līlā* hundreds of streams are flowing."] [*Caitanya-caritāmṛta, Madhya-līlā, 25.271*]

*bhakta-gaṇa, śuna mora dainya-vacana*  
[*tomā-sabāra pada-dhūli, aṅge vibhūṣaṇa kari*’,  
*kichu muñi karoṇ nivedana*]

[“With all humility, I submit myself to the lotus feet of all of you devotees, taking the dust from your feet as my bodily ornaments. Now, my dear devotees, please hear one thing more from me.”]  
[*Caitanya-caritāmṛta, Madhya-līlā, 25.272*]

Infinite sweetness. Caitanya *līlā* means from Caitanya. Whatever is within, whatever is coming from Him, all high nectar of Kṛṣṇa *līlā*, nothing else. Caitanya *līlā* means the centre from which Kṛṣṇa *līlā* in different forms oozing from all sides, oozing from every pore. Nothing but Rādhā-Kṛṣṇa *līlā*, or Vraja *līlā* combined there, *śata śata*, coming out for the public, coming out to help the public. Kṛṣṇa *līlā* is distributing, voluntary distribution of Kṛṣṇa *līlā* of different nectarine tastes coming from the stand, that is Mahāprabhu. Mahāprabhu has got no separate existence. But that *līlā, nāma, rūpa, guṇa, līlā*, of Kṛṣṇa, Rādhā-Kṛṣṇa. Kṛṣṇa, Rādhā, or Yaśodā, all these all relative, if one is there the others must be there. All correlative system. So Kṛṣṇa *līlā* means Kṛṣṇa with His group. Even the Vṛndāvana, the water, the forest, the animals, the birds, all included Kṛṣṇa *līlā*, Vraja *līlā*. And that is coming from Caitanya, nothing else. That is in self distributing nature, Kṛṣṇa, Rādhā-Kṛṣṇa, self-distributing nature. Whatever is coming that is all Kṛṣṇa. Even in His childhood, when one could not trace anything of Kṛṣṇa, but it was there. And in different way He was helping to create the background of distributing Kṛṣṇa *līlā* to others.

Nitāi Gaura Hari bol. Nitāi Gaura Hari bol. Nitāi Gaura Hari bol. Nitāi Gaura Hari bol.  
Nitāi Gaura Hari bol. Kṛṣṇa. Hare Kṛṣṇa.

*Kṛṣṇa-nāma dhare kata bala* [From *The Songs of Bhaktivinoda Thākura*, p 59-61]  
[And from, Collection of verses quoted by Śrīla Śrīdhara Mahārāja, 253]

The sound Kṛṣṇa is over-flooding. Sound Kṛṣṇa, *rūpa*, Kṛṣṇa. These four specialities of Kṛṣṇa, Rūpa Goswāmī has given. Every *jīva* has got fifty kinds of qualities. Then, seven selected *devatā*, they have got fifty five, and little in intense form, those qualities. In Nārāyaṇa we find in full sixty qualities, what is not found in *jīva*. And in Kṛṣṇa, four more, sixty four. And those four are *rūpa mādhurya*, then *veṇu mādhurya*, *līlā mādhurya*, *parikara mādhurya*. These four is not found even in Nārāyaṇa. Rūpa Goswāmī has given us to understand the speciality of Kṛṣṇa *līlā* in this way.

**Bhāratī Mahārāja:** Mahārāja, Vasudeva Kṛṣṇa, sixty two?

**Śrīla Śrīdhara Mahārāja:** It is only in Vṛndāvana. Vasudeva Kṛṣṇa has no flute, and not *rūpa*. Even Dvārakā Kṛṣṇa, He’s also charmed to find Vṛndāvana Kṛṣṇa. It is mentioned, *rūpa mādhurya* in Vṛndāvana, so *rūpa mādhurya*. *Śabda mādhurya*, *rūpa*, *śabda*, *rūpa*, then *parikara*, Vraja maṇḍala *parikara*, and *līlā*. *Līlā karora vadi* [?] Hare Kṛṣṇa. Hare Kṛṣṇa. Gaura Hari. Gaura Hari.

**Devotee:** Mahārāja, when Vasudeva took Devakī-nandana to Vṛndāvana, then He merged into Nanda-nandana. And when Akrūra was bringing Kṛṣṇa...

**Śrīla Śrīdhara Mahārāja:** Then Nanda-nandana gone underground, He disappeared, and,

*kṛsno ‘nyo yadu sambhuto [yah purnah so ‘styatah parah*  
*vrndavanam parityajya sa kvacit naiva gacchati]*

[The Kṛṣṇa known as Yadu-kumara is Vasudeva Kṛṣṇa. He is different from the Kṛṣṇa who is the son of Nanda Mahārāja. Yadu-kumara manifests His pastimes in the cities of Dvārakā and Mathurā, but Śrī Kṛṣṇa, the son of Nanda Mahārāja never at any time leaves Vṛndāvana, even for a moment.]  
[*Laghu-Bhāgavatāmṛta, Purva-khanda*, 165] & [*Gauḍīya Kaṇṭhahāra*, 7.42]

Just to Govinda-nandana, *vrndavanam parityajya sa kvacit naiva gacchati*. He can't avoid Vṛndāvana, *nitya līlā*, but suppressed. Sometimes the *gopīs* went in dream, or in some such occasion, abruptly, and disappeared. But not for ordinary mundane, this *līlā, prapañca līlā*.

**Devotee:** Then when Akrūra was taking Kṛṣṇa to Mathurā, how did that Vasudeva Kṛṣṇa come out?

**Śrīla Śrīdhara Mahārāja:** Vasudeva Kṛṣṇa went there to Mathurā.

**Devotee:** Yes. But They merged together when he brought. How did They separate? \_\_\_\_\_ [?]

**Śrīla Śrīdhara Mahārāja:** Merged?

**Devotee:** \_\_\_\_\_ Brahmā-kuṇḍa Mahārāja that when Akrūra went to take the bath \_\_\_\_\_ [?]

**Śrīla Śrīdhara Mahārāja:** After that place Vṛndāvana Kṛṣṇa went.

**Devotee:** Yes. And then when he went to take bath in...

**Śrīla Śrīdhara Mahārāja:** In Yamunā, then they came back and Vasudeva went away. Vasudeva went to Mathurā and Nanda-nandana went back to Vṛndāvana. Yes, you may say so. But when they are going, and the *gopīs* are opposing, “I, we won't allow you to go.” They're just falling on the front of the chariot. “We can't allow you to go, leaving us.” A very pathetic scene. But did Kṛṣṇa go, ignoring them up to Akrūra ghāt? He was there. He was there.

Once, I heard from Parvat Mahārāja, he asked Prabhupāda, that when after the *rasa līlā* finished, Kṛṣṇa suddenly found, detected that Rādhārāṇī is not here. Then the charm of *rasa līlā* vanished, He went away to find where did Rādhārāṇī go. Then after some time He could find Rādhārāṇī, and then He was taking Her alone. And then Rādhārāṇī told that, “I can't walk any more. If You like to go anywhere, You'll have to carry Me.” Then, suddenly He disappeared.

Then, Parvat Mahārāja told, “I asked Guru Mahārāja why Kṛṣṇa disappeared, and why Rādhārāṇī \_\_\_\_\_ [?] and She began to repent, “Why I asked Him to carry Me? Now the reaction He has left Me here.”

Then Parvat Mahārāja asked here, to our Guru Mahārāja, “Why Kṛṣṇa left Rādhārāṇī, dishonoured Her? What's the cause?”

Our Guru Mahārāja he was very much excited. “What is *bhakti* here? Any trace of *bhakti* here you find? You come to ask this question? Do you find any devotion here?” In this way he was chastised. No answer.

So, then I tried to see, Bhaktivinoda Ṭhākura, how he has given interpretation here? I found that Bhaktivinoda Ṭhākura has written here that to enjoy the stage of Rādhārāṇī when She was left alone in the forest, to enjoy that symptoms and sentiments of Rādhārāṇī in that stage, Kṛṣṇa disappeared. And again He came, He appeared. So, for some purpose, for some *līlā*, He may show that He's apart, but He cannot go apart. He was there in another form, to watch how Rādhārāṇī behaves in that lonely place when She's left alone. He was there. So, Kṛṣṇa can't go anywhere, crossing this fine quality of attraction of such intensity. It is not possible.

So, Prabhupāda's opinion, he's not ready to hear that the slight possibility of dishonour to Rādhārāṇī. They are prejudice, partial to the *śakti* within the Lalitā section. Going to chastise Kṛṣṇa. Always supporting the cause of Rādhārāṇī, always, continuous support towards Rādhārāṇī. And sometimes if necessary, going to chastise Kṛṣṇa. “You are wrong, You have done wrong. She's all right.” This is their spirit. So, Prabhupāda is not ready to hear a slight dishonour concerning Rādhārāṇī. “No *bhakti*. We won't hear that.”

And I also traced once, perhaps Prabhupāda ordered one gentleman to sing this song.

- 1) *āmi to' svānanda-sukhada-bāsī, [rādhikā-mādhava-carāṇa-dāsī*
- 2) *duñhāra milane ānanda kori, duñhāra biyoge duḥkhetē mari*
- 3) *sakhī-sthalī nāhi heri nayane, dekhile śaibyāke paraye mane*
- 4) *je-je pratikūla candrāra sakhī, prāṇe duḥkha pāi tāhāre dekhi'*
- 5) *rādhikā-kuñja āndhāra kori, loite cāhe se rādhāra hari*
- 6) *śrī-rādhā-gobinda-milana-sukha, pratikūla-jana nā heri mukha*
- 7) *rādhā-pratikūla jateka jan, sambhāṣaṇe kabhu nā hoy mana*
- 8) *bhaktivinoda śrī-rādhā-carāṇe, saṅpeche parāṇa atība jatane]*

[1] I am a resident of Svānanda-sukha-kuñja and a maidservant of the lotus feet of Rādhikā and Mādhava.

2) At the union of the Divine Couple I rejoice, and in Their separation I die in anguish.

3) I never look at the place where Candrāvalī and her friends stay. Whenever I see such a place it reminds me of Candrāvalī's *gopī* friend Śaibyā.

4) I feel pain in my heart when I catch sight of Candrāvalī's girl-friends, for they are opposed to Rādhā.

5) Candrāvalī wants to take away Rādhā's Lord Hari, thus covering the grove of Rādhikā with the darkness of gloom.

6) I never look at the faces of those who are opposed to Śrī Rādhā and Govinda's joyous union.

7) Nor do I find any pleasure in conversing with those who are opposed to Rādhā.

8) Bhaktivinoda has enthusiastically entrusted his soul to the lotus feet of Śrīmatī Rādhārāṇī.]

*[Bhakti-pratikūla-bhāva Varjanāṅgīkāra,*  
renunciation of conduct averse to pure devotion, song 4.]  
[From *Śaraṅgati* by Śrīla Bhaktivinoda Ṭhākura]

Bhaktivinoda Ṭhākura's song. There it is mentioned, *rādhikā-kuñja āndhāra kori, loite cāhe se rādhāra hari*. This is my very Śaibyā and the *sakhī* of Candrāvalī, Śaibyā and Padya. *Āmi to' svānanda-sukhada-bāsī*. I am in the group of Rādhārāṇī. I can't tolerate the sight of the *sakhīs* of the other camp. *Sakhī-sthalī nāhi heri nayane, dekhile śaibyāke paraye mane. Rādhikā-kuñja āndhāra kori*. Always they're busy to entice Kṛṣṇa from our camp to their camp, so I can't tolerate."

So I saw Prabhupāda is sitting in a canvas chair, and the song is sung there. The song was sung once and then repeated again. But whenever in the course of that song, this statement came, *rādhikā-kuñja āndhāra kori*, Prabhupāda got a shock. In this way, his body had a jerk in this way. I noticed it. Again when the song was repeated, he's patiently hearing Bhaktivinoda Ṭhākura's song, there are so many things very covetable, but whenever that point again came, *rādhikā-kuñja āndhāra kori*, he had a shock. As if some arrow thrown from that side and he's coming in this way. Can't tolerate. Not ready to tolerate any dishonour in the camp of Rādhārāṇī. They are such trained, or not trained, but eternally they have got such formation of their mind, or sentiment, or whatever it is, can't tolerate. That I found. Gaura Hari bol.

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