

Divine love



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Radhe_Krishna Hari Krssna Krssna Krssna Hari Hari

Aum Shree Krsssna Hari Krssna Krssna Krssna Hari Hari

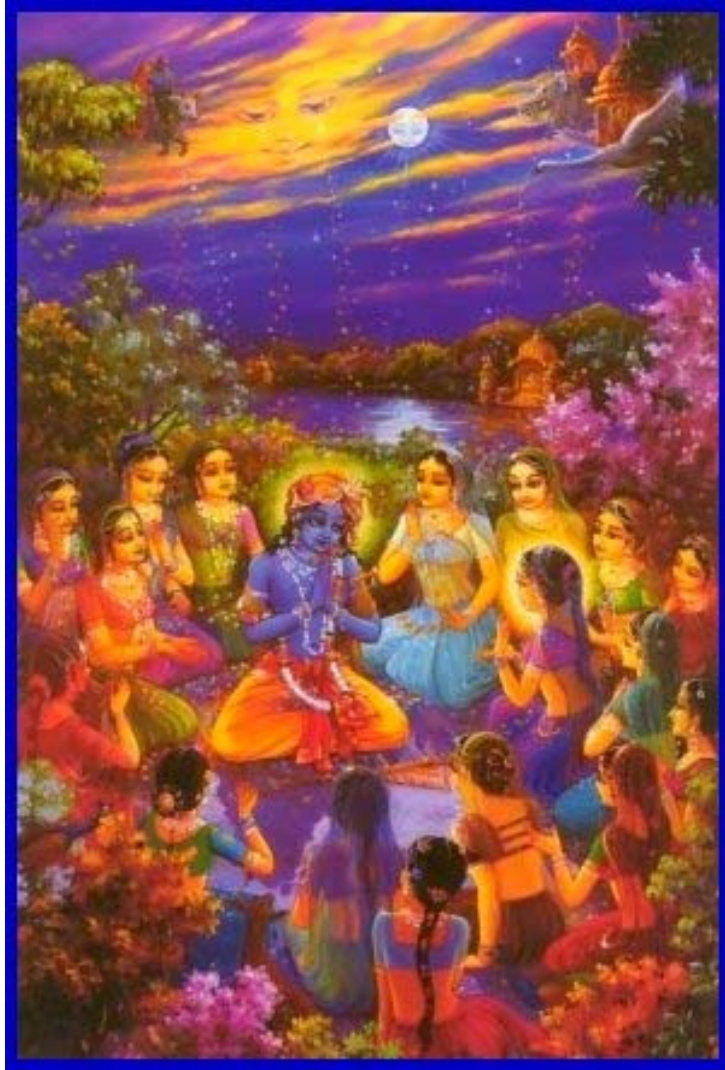
Radhe Radhe Radhe...Radheeka symbolises the chord of Krssna's spirit of life which is manifested in the music of his flute. Absorbed in such love, Radhika is a manifestation of MAHA-MAYA and her extravaganza mesmerises the humankind in divine song and dance.





The dance of Gopis and Krssna [RAAS-LEELA] signifies the communion [the togetherness] of the human spirit of life and the celestial spirit of divine life, the caper of the souls. The divine ecstasy of playful Krssna is like butter being part of milk.

When Maa Laxshmeeji chose to come on earth with Vishnoo as his consortium 'Rukhshmanee' [Rukhmini] she wanted to see maha-maya here on human earth since such lore of elixir and joy cannot be physically manifested in the heavens.



Maa created Radhika and the Gopis to elucidate maha maya leela [the divine dance of Krushna]. Radhika and Meerabai alike enact a brilliant delight of moments depicting million dreams of Rukshmani filled with extra ordinary music, dance, poetry, and song. 'Raas-leela' and 'kavita' were really for the amusement of Rukshmaneemata to enjoy here stay on earth as an incarnate of Krushna's consort.

'Leela' appears in Krushna's eyes as Krssna gazes at his consortium and Rukhshmanee envisions her dreams appear in her lord's divine eyes. For the sheer delight of Rukhshmaneemata, the Vedas, the Puranas, the Maha-Narayana Upanishads, the Sages, the Saints, the Rishis, the Cosmic Gods, the divine deities and the celestial Gods together with thirty three million Devas and Devis create extravaganza of musical dance drama and fusion of poetic enchantment for Maa.



Oh, radiant one, the dawn, and the dusk silently yet mystically sing
the glory of your love for Radhika and your graceful appreciation for
Meerabai's divine love! Radhika, your divine love is.

Each one of us humanbeing strives to become your “Gopika”, in devotion, love and worship, none matching Radhika oh Hari Krushna!



The brilliance of the Purple Dark One's love-stain is on her, shining as a brilliant star of million delights put together in fathomless joy and inspirational songs humming in the depths of Meerabai's mind. All else dissolves in mere soil like ashes falling off the incense. One moment of thousand flickering delights is enough for Meerabai to sustain all this, that and the other. Sorrow no longer reigns albeit glaring into her eyes the vision blurred appears. All the pain wither away in an instant, numb becomes the body of Meerabai, immune becomes the noise, haste and her foes in amazement dazzled!

Others like mere ornaments Meerabai sees as mere glittering sheen without spirit of love, for only Krrushna has overpowered her spirit of life with vision of extravagant dance, music, and rhapsody of delight unparalleled. A mark on her forehead, a bracelet, and some prayer beads with flowers appears radiantly Meerabai with her conduct. Her natural beauty comes from a teacher her 'nath'. The brilliant golden hue radiance emanating from the purple dark Krusshna has stained Meerabai's heart, engraving it with love, and for that, many disparage yet others benignly divine give great honour in reciting her poetic lyrics of Hari Krssna. In Meerabai's pathless devotion, I simply wander the road of the Sadhus lost in her beautiful most sensational songs of delight.



At the blink of Meerabai's eyes, she envisions the maha-maya raas leela in her bhakti. Describing the glamour of the raas-leela, Meerabai's love divine feelings are expressed herewith albeit words are inappropriate and even inadequate to uphold such exuberance of feelings of the highest order, of the highest elixir, of the highest loftiest subtleties. "Oh Krrushna, Hari Krssna, Aum Shree Krssna, I bow before thine magnificent beauty unparalleled. I am deeply attached to Thy golden beauty oh divine purple one whose radiance equals eighty four million suns and sixty four thousand Shakti's, thirty three

billion stars and the glow of eleven galaxies put together. Oh Lover of Radhika [Govinda], Oh Great King of all hearts [Hari]; Oh divine light of million lights yet dark in purple [Bhagavattam]; Oh mysterious incarnation of God [Krrssna]! Robed in saffron, wearing a jewel-studded crown; with a peacock plume; brilliant alligator-earrings; and peacock-plume crown, appearing with garland of most sensational flowers, and sandal wood all over, the very picture of refinement of divine love. Meerabai's heart throb, her husband, her lord is the courtly 'Giridhara'. She sighs at the very sight of Giridharinath's vision appearing in her divine trance!

She says: *'Today I have met my King, to my heart's content and the longing for my Girdharinath no longer is, for Giridharinath has given me my most precious 'darshana' [divine gift of presence of his leela].*



Death itself trembles at the sheer realm of impenetrable fountain of divine love. Meerabai immortal becomes in the divine trance of Krssna; dancing in great ecstasy the trinkets and anklets of her footsteps forming a rhythm of sixteen kinds of adornment for SHYAAMA Sundar Giridharinath. For having deeply felt the pangs of missing Giridharinath, in every second, every drop of water, every breath, every moment, no one dares to ablaze 'death' for the fire of sacrifice already has sheer glow of thousand 'agnee's. Pain may pervade in every pores but numbed Meerabai is. In sheer delight, joy kisses every pore of her body with divine love of Krssna as her devotion in madness of her trance non-stop keeps her feet dancing to form rhythms of her poetry like million petals of a lotus flower falling on the grounds Meerabai dances ceaselessly, endlessly until she finally disperses in spirit and becomes the petal herself. Alas, the fate no longer seems relevant, the destiny shy in dismal shame turns away from the dying and the nectar of love pours over the earthen clay upon which Meerabai's footsteps endlessly, ceaselessly dance, capering to greater and greater rhythms of her poetic lyrics praising her Giridharinath.

The earth looked at Krssna and began to dance, as Meerabai's divine love became immortal.



In the raindrops, she hears Hari's sound, her Giridharinath's ushering sound of music that forms the rhythm of caper for the rainy clouds to roll in from all sides, lightening in thunderous excitement, the sheer delight of watching the rainbow appear as tiny drops fall from the clouds bring to Meerabai's heart melodies of her poetic lyrics! Enjoying the cool breeze thrashing at her face gracefully, teasing her every pore, Meerabai sings the joyous glory of Giridharinath Nagar and the cloudy rainfall is cherished with divine love.



It is the desire of every human being to become a perfect Lover of God eventually. This love of God can be formless or with form. Love that I am referring to is “DIVINE LOVE”. Divine love is the essential true spiritual embodiment of human spirit of life in the fastidious karmic fates and unedifying destiny of mortal death. Death greets us all eventually and death brings us closer to our true divinity. “Eishwaara-Bhagawan-God” may be conceived/perceived in whatever name and form we choose. He/She takes the form of divine love so that devotees or ‘gopis’ can simply love that form.

Only Love can understand great benign divine love; nothing less than Love can approach that Supreme Love. Love begets divine love.

Humankind cannot and has not found eternal peace or joy with all the worldly knowledge, wealth, technology, science, art and all that is worldly this, that and the other.

We always aspire for eternal peace, joy or love even though we may look for it in wrong things, places, or people. It is true that Eternal Love is all-pervading and no one can live or survive without such love. Ignorance of our own greatness has caused us to wander around like a child lost in a wonderland without its mother.

It is my intention to show that it is possible for every creature to experience that Love in this very life, however short it may be. For this, we need some good examples of our own breed and frailty who have achieved the ultimate divine love in their human life.

Besides great incarnations and prophetic Godliness deities, and figures, we have excellent examples of 'gopis' -- the shepherd-girls of Vrindavan. They were by no means literate in our ordinary sense of education. They were naive in many respects according to our arbitrary standards and yet with certain discipline, renunciation of the perishables and full faith in themselves, they approached the Lord for everlasting Love. They were not pure in the beginning and had even bodily desires they hoped to fulfil, but when they approached the purest of the pure, these Gopis became pure by mere association of Krishna and humility. They surrendered to the Lord and allowed Him to play with them in any way He desired. It is of course a Mother's play with her baby -- pure and simple.

True saints, female or male, have usually felt this Love in their heart for their beloved Lord. Without this experience of Love, we remain like a fruit tree without fruits, a river without water and a mother without a child. A barren life is no joy, nor can toys nurture us too long. We all, sooner or later, begin to aspire for that true Love which cannot be described but can be experienced without a doubt. For most worldly people, it is difficult to follow the steep path of saints or Incarnates but we can certainly follow the path of these shepherd girls, or gopis, who were a common lot and yet achieved the highest. One such perfect Gopika was Radhika. 'Shabri' in Ramayanaya was reborn as Meerabai without the shadow of doubt for her devotion for God and her love for God enticed her soul to relive her spiritual delight.

Meerabai is a living example for us of how to love God Almighty as our very own whether as a husband, a wife, a friend, a father, a mother or a child. We must however be very faithful to this divine love and there are certain signs on the road of faithfulness along which we shall travel. Meerabai was a perfect Incarnation of divine love. We may learn through her life and her poetry how to become like her in this life itself, if we choose to turn from the painful worldly existence. There is no need for us to suffer when Joy and Bliss are at hand. In pain, one can understand the roots of the cause and reason of karmic sufferings. The wounds of million sorrows ablaze in the heart to become a jewelled light of delight of sheer bliss, for not the one who has lost millions of moments but the one who gained one moment of delight and has lost pain and in its place feels the glory of delight of Giridharinath; that one is the liberated emancipated one.

In our understanding of Meerabai's Love, she blesses us humankind, with wisdom, humility and self surrender, so that we can paint a perfect picture of a humble devotee. Meerabai never had Krishna physically near her yet she accomplished to caper to Krssna's divine song as she composed her poetry into the songs of divine love. She imagined herself to be Lalitha, one of the Gopis, so much in love with Krishna. In spite of the love and desire for Krishna, like all the other Gopis, she could not have Krishna exclusively for herself - for Radha was the one who ruled Krishna's heart. Radhika is the sound of music of Krssna; Meerabai is the lyrics [the words], the self same mantra of Krssna. Together, they constitute the epitome of divine devotion. 'Meerabai' signifies 'the word', 'the mantra', 'the rhythm', 'the song', 'the lyrics' of the divine song of Krssna. If Radhika capers to Krssna's flute drawing attention of Krssna with her trinkets, Meerabai is inspired immensely in her heart in her intuition, her vision, in the shadows of her mind, almost like the opium blowing the pain away.

Meerabai lived a life of pain and suffering where not only was she looking for Krishna, but also knew that Krishna's heart lay elsewhere. Her mind was that of a subjugated lover, instead of the mind of the dominating lover that Radha had. Meerabai was the passive waiting lover rather than the demanding mistress that Radha was. However, her passion was as ardent as Radha's and so her love for Krishna. And her love too, like Radha's was rewarded by Lord Krishna by eventually having her soul merge with his - after all Meerabai was Lalitha - the Gopi - and Krishna did take all the Gopis with him, along with Radha, to his heavenly abode after his ascension.

Meerabai and Radha were the epitome of devotion - both equal in their love for Krishna but opposites in the manifestation of the love. That is why their lives were different, but their fates the same - unity with their love, unity with Lord Krishna. The saffron of virtue and contentment brings peace to dissolve pain in water of divine love. Limitless are colours of the rain falling from the clouds held by the Giridharinath, for all the earthen vessels for now have been shamed by the Giridharinath's suave love. To this divine love, all love sacrifices become like glowing divine lights of joy, enchantment and radiance of GopalaNanda shimmering entire all with buttermilk creeper spreading all over like the borne of the fruits of divine love. Oh Krssna, Hari Krssna, Hari Krssna, Krssna, Krssna, Hari Hari; fill my heart with love.

The transport of Meera's spirit of life, Giridharinath, GopalaNanda takes a flight of delight himself with Meerabai's loving intention, loving devotion; and loving poetries. It is true; where the wise reach not, the poet conquers swiftly in divine love. When we become so immersed with the divine love of Krssna, just as Meerabai were, we begin to caper internally, magically as if some charmer is making us dance. Having danced, and danced, the spirit of life, only endures in pleasing the charmer, the enjoyer, the divine lover of all love. To tie ankle bells of love and affection, shall I dance with my feet in bewilderment of this great divine beauty of divine love.



Knowing love in bitterness, and yet arousing laughters and sobbing, moaning, throbbing and clasping in tight embrace of the loving 'Giridharinath-Krssna', the pangs of separation brings pain in every pore of Meerabai. However, in the very spirit of her life, she embraced Krssna innately close to the heart's longing and in her devotion; her love for 'Krssna' became the very inspiration of illumination. The very divine depths of great delight of million rejoices brought inspirational intuition to the chord of her heart-beating feelings of becoming disillusioned in the opium of Krusshna. That alone was liberation for Meerabai, for she cared for none other, she could not see none other, she could not feel none other, she could not hear none other, she could not worry about death at the hands of her foes for Krssna had liberated her spirit of life eternally!

Oh Giridharinath, Oh GopalaNanda, Oh Swami, immersed in the poetic ecstasy of her divine song of love, Meerabai lays on the bed of flowers. On the boat of truth, the boatman - Krssna becomes her true spiritual Guru and enlightener. Across the ocean of existence, Meerabai's beloved Lord Hari, the mountain holder Gopala-Nanada, the suave lover of all love, merrily, embraces Meerabai's spirit of life in great fusion of grant delight!



Our mutable earth is full of sorrow. To travel through the eight bonds of karma and the nine causes of reason, oh the divine one, thine is the only delight upon which my soul can perch. Thou art as an anchor on the silver lining shores of the mortal world, the banks of the darkness of ignorance surmounted by 'I'. Oh divine Krssna, thou art the flickering spark swirling through the eighty four billion creation and sixty four thousand energies as my voyage through this karmic kaal comes to a strenuous struggle, putting an end to the coming and going lifting my soul to your heavenly skies and embracing my soul lovingly.

Each humanbeing is capable of being in love. Such a loving longing to belong in love is to be in love with the Supreme Love of all life, the lover of all love in one form or another. We somehow, mystically, mysteriously submerge in a cosmic foreplay, even if unknowingly. When we become true lovers of divine love, we become exhilarated and elevated to loftiest subtleties of devotion comprising poetry, music, dance, songs, hymns, mantras, tantras, rites and rituals all of which engage us in a divine trance of divine dance of love. Such trance of divine love is true 'leela' [cosmic play] of the maha maya [illusion] of human world enticed by karmic bonds in temporary disillusioned lore of pleasurable enjoyment yet empowered by the destiny of dissolution, dispersion, withering away in time, dying a mortal death here on earth.

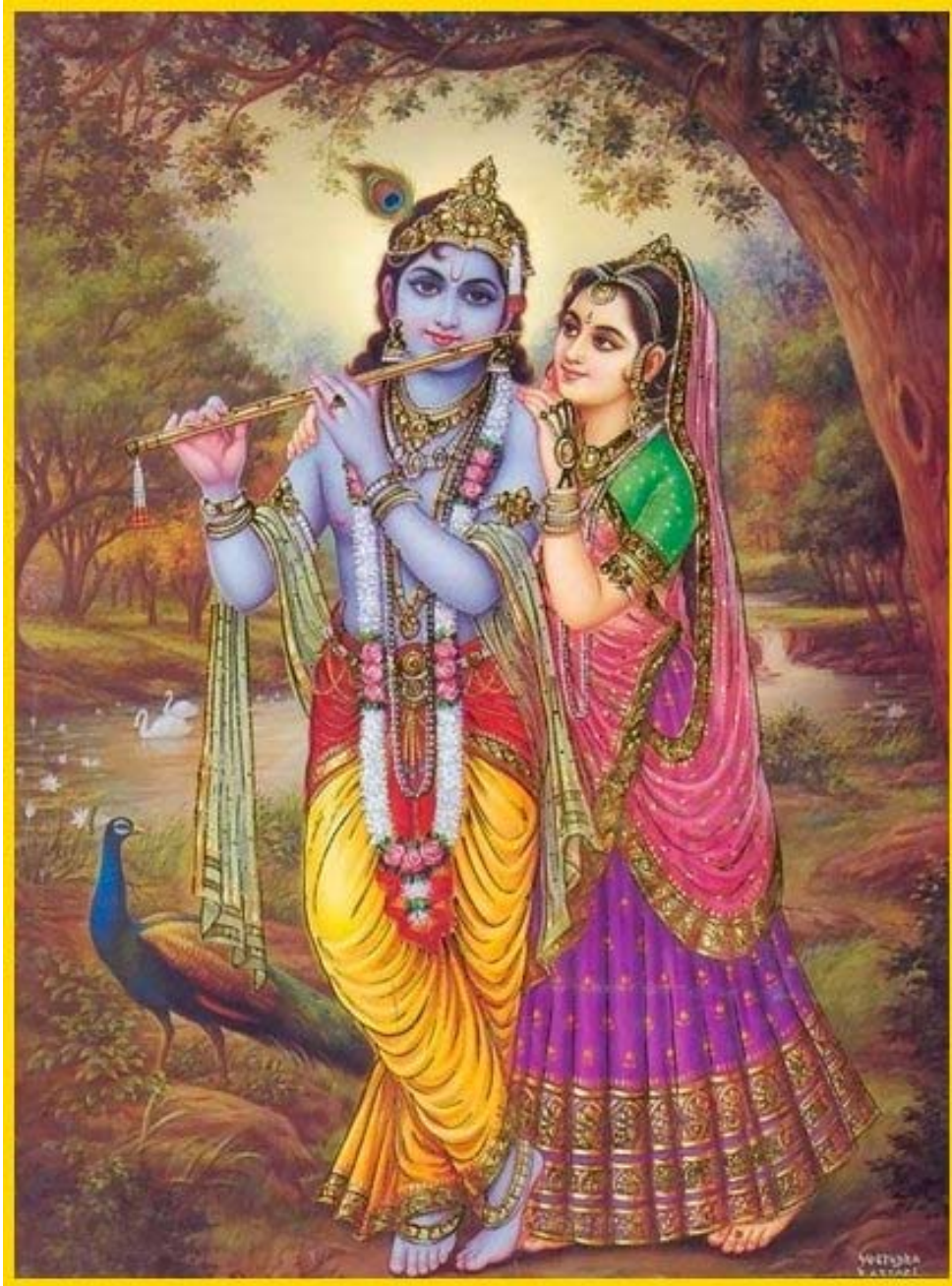
'Lay a girdle on my lips Oh Krssna', said the yellow-robed lover of divine love.



Radha and Meerabai are seen as the twin zeniths of devotion for Lord Krishna. Opposites in some sense and yet so much one in their love for the lord, the devotion of Meerabai and Radha for Krishna show the oneness of eroticism and renunciation, and finally, the convergence of both into the omnipresent soul of Krishna in the form of single-minded love and devotion.

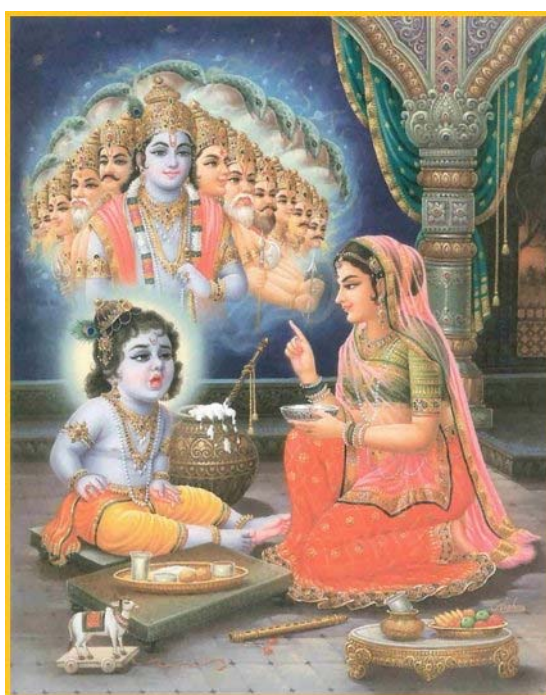
Radhika is the divine musical symphony of Krishna's flute; Meerabai is the 'divine rhythm' of Krishna's musical symphonies. Together, Radhe and Meerabai form the two wings of the dark cloud upon the river, jewelled with raindrops, usher the waters from celestial skies onto the shimmering trees and the quivering mango leaves. The tender boughs flower beautiful fruits to revive the hearts sweet sensations and desires as if the love birds in their laughter tweet loving melodies of the forsaken love of Krusshna.

‘Oh my beloved Krusshna, twine my heavy heart with thine music. Quench the thirst of my heart’s aching desire’ said Radhika, yearning and longing for Krssna;s divine love.

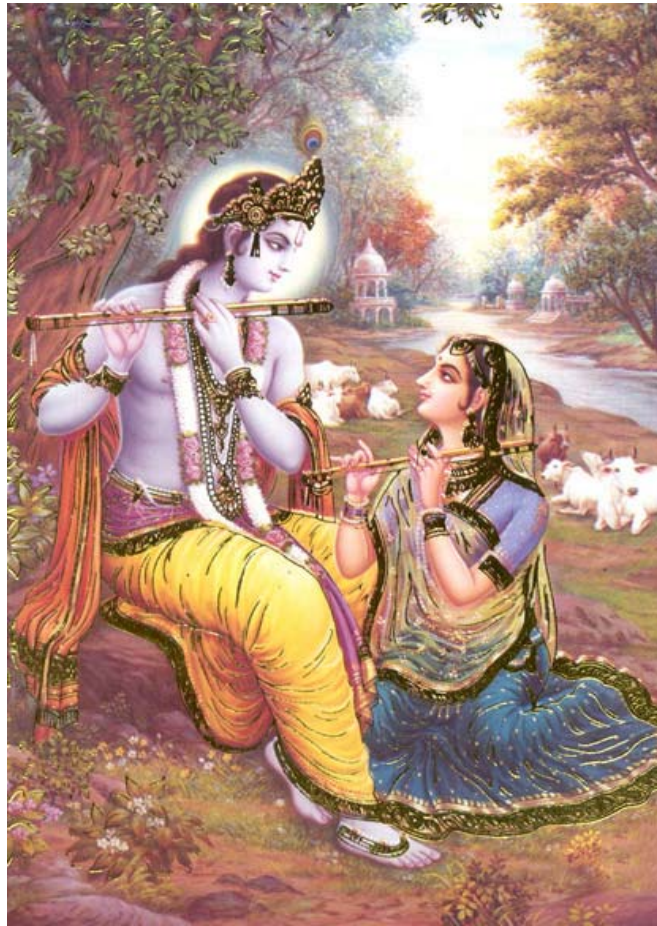


Krusshna oh Krssna, Krsna oh Krssna thou art purple, thou art golden, what thou art? Oh, Krssna, like the golden butter, your complexion radiates brilliantly as if million suns emit fathomless golden hue from your radiance yet bright purple you are. Krssna Oh Krssna, thou art golden hue with a taint of purple, thou art the voice of the winds, the affluent sound of the oceans, the suns that perch upon the ultimate clouds dividing the earthen orb from the ethereal atmospheric orb of the galaxy.

The whole universe, the entire whole, is made of divine love. Every atom, every molecule, every fiber, every animate and inanimate, existential thing or being is made of divine love. Every cell, every tissue, every particle, every matter, every spirit of life, is all a creation of divine love. Created in love, with love not with anger or wrath, we fail to treasure the divine love but in very few little humble divine experiences of love. Whose faith [religion] beholds God's divine love then? No religion beholds the true divine love and the beauty of God's charismatic magnanimity. The innate divine faith that emanates from divine love and divine grace only reveals the true divine supreme God with divine grace and divine love.



There is passion in the universe: the young stars, the whirling galaxies - the living, pulsing earth thrives in the passionate embrace of life itself. Our love for one another is the language of our passionate God. It is desire that spins us round, desire that sends the blood through our veins, desire that draws us into each other's arms and onward in the lifelong search for God's face. Fear of detection does not permeate the eager lover's gaze to meet with the divine love. Fear removes all our goodness. To bring fear upon someone, to impose crudeness and fear upon someone is antagonistic egocentricity that has no boundaries of sacredness or realisation or exploration of the life of life. Like feigning affection, such a human does not love, who bringeth misery, pain and affliction of hurt upon another.



Of the fair, and frail, the fluttering leaves, blown by the winds, hark to a voice, that is the calling of the Gods, Oh Krssna, in my heart; thou art that voice, making my dreams feels like the butterfly suckling honey...

Oh Krssna, thou art the nectar divine of my spirit!



Just as the whole nature the entire galaxy, the trees, the flowers, the birds,
the rivers, the seas, the silver lining shores, the perennial grass, the
mountains, the highlands, all, caper to the divine rhythm and music of
Radhika and Meerabai; Oh Krssna, my heart is sheltered by your divine
grace!



Oh Radhe, may thou shine endlessly, as our love divine, potently in timeless truths; in messages of love to the humankind across the entire world.



Upon hearing the flute of Govinda, the peacocks dance in rapture observing the Gopikas perform raas leela dance from the hill-tops, all other creatures stunned and dazzled by the raas-leela, caper to the flute of Krssna. All of them cowerd as their tranquillity fully blossomed by fixing their gaze upon

Krssna put aside their sorrow born of separation, as persons, who are blessed divinely by the presence of magnificence of a sage, a sheer divine effulgence of eternal supremacy, in elixir of love conquers every heartbeat with great divine delight.



In rejoicing thee, a voiceless captive i becometh to thine divine song.

My love, like Radhika, has blossomed, to become your heart-beating sensation and now my heart hears the melodies of divine love of Radhika and the divine confluence of thine maha-maya. Of what shall I offer unto you

Oh Krssna when everything is your grace sublime boon?

Let me for now become the ashes that fall at your lotus feet. Oh Krssna, let me for now become the sacrificing petals that fall from the flowers on to your feet. Oh, Krssna spec of dust even may I become at your feet.

Oh, Krssna, Oh Krssna, let my spirit of life for now immerse into the delight of million lights of your sheer radiance.

A voiceless captive I am to my conquering song of divine glimpses of you Oh Krssna.

Krssna may be dark; but from whose vision, from whose eyes is Krssna dark. In the vision of Radhe, 'Krssna's' radiance is golden bright his colour shinning purple. The rainbow would bow at the glittering glow of eyes oh Krssna.

Oh Krssna thou art the delight of many lights. Glowing like million radiant purple rays of the golden hue sun shinning beyond the boundaries of the seven oceans and in desolate hour of mid night when the ecstasy of starry silence creeps in the nightingale with a whispering sound of music, my spirit of life perches upon the silence soothing.



Ah Krssna, Oh Krssna, my soul hungers and gasps for the voice to enchant
your glorious divinity that shines like the elixir of the seven suns kissing the
seven oceans at the dawn and the dusk.

Oh Krssna, like the magic of wild melodies, like the rhythm of your flute, like
the music of your flute, like the caper of your delicate feet; let me for now
dance, dance and dance until my soul divine like the rhapsody thrashes into
the seas to cross the grand divine Ocean in divine ecstasy. Across the seas
into the be-wilderness of endless skies, let my love become endless...

Let the joy of delight upon the heart of a sorrow bring a golden storm of
glittering sheaves.

Ah, now Hari Krssna [Radhe-Krssna] shall I cover my eyes or shall just let
you know mine eyes are weary of your bliss and poignantly I conquer you in
the vision of my eyes.



Silently, serenely, gracefully, my heart in the mid night tide hours fades into the dream world as though the wind held the nightingale in a cosmic dance of the billion stars; knowing that mine is only a temporary time here on earth, but dreams overcome dreams ceaselessly perpetually. Ah Krssna, oh Krssna, the desire now is a necessity for my palpitating heart. Ah my love, for now my heart is giving up hope without your sight...even...Ah my love, my hopeless-ness for my helpless heart, for my heart drenched not with my madness, nor my dreams, nor my illusions, but the divinity of Sri Krishna and His Raas Lila! The wondrous raas leela portrays Rukshmanee's delightful dream as Krusshna amongst Gopika s and Radhika capers with the trinkets and anklets, thumping feet with the mystical drumbeats, gestures of hands showing mudras of love and the rhythmic movements of garments flowing gracefully with the movement of their swinging hips. Garland of flowers fluttering in the air; the jewellery shimmers on the moistened skin afar like million diamonds sparkling on the surface of the rippling waters. Raas Lila forms the most enchanting and the most devotional play (Lila) of Sri Krishna. It depicts the super sensual love between milkmaids (Gopis) of Vrindavan and Sri Krishna.

All this love for Gopis in general and Radha in particular should be seen as divine love between atman and paramatman, without any physical or carnal element. We human beings may not understand the celestial beauty and spiritual content of such love between a man and a woman, but it is not the fault of Sri Krishna or the Gopis; we must blame ourselves if we see the whole episode with impure mind, if we get feeling of attraction between flesh and flesh in this Lila.



Here the supreme beloved Krishna and his most beloved Radha stand together as they send out their love call to all souls, ever beckoning us to live in their divine love.





This divine call to love is sounded by the special music emanating from Krishna's flute song, the melodies of love, symphonies of Radhika's divine love. These melodies when sung in poetries become Meerabai's lyrics. and it reverberates throughout the universe, reaching us, embracing us, waiting for us to turn to them, to come to them.



Sri Krishna would play most melodious tunes on his flute. The clear skies, soft breeze, and newly blossomed tress with lush green foliage made the atmosphere pleasant, enchanting and cool.

Peace, bliss, and love exuded all around. The Gopis (milkmaids of Vrindavan) were captivated by the sweet melody of Krishna's flute, unable to control their feelings towards Him. Forgetting their household duties, their children and husbands, these youthful lovers of Sri Krishna rushed to forest to have the company of their beloved. [This is known as relationship of a devotee with the attitude where the Lord is 'sweetheart'; Madhur Bhava as it is called.] Their heart and mind was occupied with the virtues of the Lord of the Universe, Paramatman Krishna. Praising the beauty and love of Sri Krishna, the Gopis were immersed in His Bhakti in its highest manifestation - para bhakti - where union of Atman with Paramatman was the goal sought. Body, mind, and thoughts vanished even while in body; transcendental joy and bliss was all that mattered.

What to talk of Gopis and Radha (best amongst the Gopis), even the trees and shrubs, flowers and leaves, birds and animals all surrendered themselves to the sweet music of captivating flute. Hence, Sri Krishna is also known as 'Muralidhar' (One holding the Flute).

Radhika moved Krssna's heart and enticed Krssna to caper to Gopikas with her enchanting beauty, charisma, and divine love. Meerabai moved Giridharinath, Govinda, the mountain holder with her poetry, her lyrics, her words, her bhavna-bhaktee geet, her divine song of love. Krssna is unable to reciprocate, Meerabai's faultless love for Hari and purity, her divine intentions, and, all her sacrifices Hari. Even over the lifetime of a great divinity, one cannot repay back such selflessness. Severing strong ties in her own home so difficult to overcome, Meerabai lovingly worshiped Hari Govinda. Her own purity granted her the solace of moksha-muktee [emancipation].

The dusk settles into nights, the full moon spreading its bright but pleasant moon light make the night shine with gaiety and desire to unite.

Sri Krishna with a peacock feather in his hair, adoring the loveliest yellow silk cloth on his beautiful celestial dark body, the flute kissing his rosy lips, and the gracious dance that he performed, all this was beyond the grasp of any mortal on the earth. The Gopis oblivious to the time of day rushed to the Tulasi (Sweet basil) Grove to meet Sri Krishna in this prime mood of Love. Then the divine Raas Lila would to be enacted. The leader amongst the Gopis, Radha by name, and the most beautiful and greatest exponent of Madhur Bhava, Love Power of Lord Krishna, losing her ordinary consciousness would start dancing in tune with Chitchor (one who has stolen the mind and heart - another name of Sri Krishna). Other Gopis would encircle this divine pair of Radhe-Krssna, and, in sheer extravaganza of music, dance and amazing beauty, would the Lila continue whole night.

It still continues night after every night in Vrindavan, and Chaitanya Mahaprabhu, Vallabhacharya, Surdas and a few more saints and Holy people have had visions of these Raas Lilas at Vrindavan in their lives.

Heavens and earth would come to standstill; gods and demigods of heaven - kinnaras, gandharvas, and yakshas - would enjoy Raas Lila peeping down from their abode in the high sky. They would fill the grove with fragrance of celestial freshness and sweetness of heavenly music, while stars and the moon would stop in their orbit in awe and joy, becoming brighter and cooler to allow Raas Lila to reach its peak of eternal bliss. However, this supernatural delight brought feeling of superiority and pride in the hearts and minds of the Gopis.

"Why, the Lord Himself is dancing with me. Has anyone else such a fortune? Others are inferior to me", so would think a Gopi. And to rectify this defect of vanity and pride, Sri Krishna would vanish for a moment! The restless Gopis would search Him here and there, running from one tree to another, from one shrub to the next, inquiring 'have you seen my Krishna? Please tell me where he has disappeared.' And when the pangs of separation would become too unbearable, the Gopis would cry and lament:

"O my friend, please arrange my meeting with Him, I cannot stay alive without Him. Where has He gone? What wrong have I done that He now no more loves me? I have given everything to Him, and now how shall I survive! My body, mind, emotions, thoughts, home and children, husband and family I have sacrificed in his favor. O my friend, bring Him to me; otherwise this life force is sure to leave from my heart. Bring Him to me or take me to Him; I shall wash His feet with tears from my eyes, I shall clean his feet with my long hair. I shall do everything and anything that might appear impossible for a human being. These pangs of separation are no more possible to tolerate, don't you feel my skin is dry and parched, burning in the separation from the Beloved! Don't you see my eyes have lost their entire luster, my breath is irregular, my mind is not steady, and my heart is pounding in fear! O friend, have you seen my Krishna!"

Such and many more songs are composed in the Vaishnava tradition of literature in India, which bring tear to every eye, which express the pang of separation as writhing of heart like a wet towel. From medieval time to this date, scores are songs are composed, ballet and dramas enacted, with wonderful description of Raas Lila. From Kashmir in the north to Kanyakumari in the south, from Dwaraka in the West to Manipur in the east music is played in all Vaishnava temples with madhur bhava as the main ingredient eulogizing this 'out of the world' feat of Sri Krishna and Radha.

No one has captured the heart and mind of the masses with such fervour as Sri Krishna has. Not for nothing, He is the most adored deity in His many varied and beautiful divine forms. In his gesture of supreme love towards Radha and Radha's love for Him, Sri Krishna blessed her thus: 'O Radha, for centuries to come people would take your name first and then mine.' And thus devotees chant 'Radhe Krishna; Radhe Krishna', in ecstasy of madness; Radhe Krishna having become the Mantra for Final Liberation!

Sri Krishna's true divine spiritual realm is transcendental enjoyment that is to say DIVINE LOVE. The only business of Krishna's eternal servants or Gopis or devotees is to offer enjoyment and divine love onto Him vis a vis raas leela, music, dance, lyrics of poetry, hymns, mantras, and kirtans.

Sri sri Krrsna swiftly moves towards the one whose heart capers to poetry, music, dance, and lore of leela which implies invoking God with a divine intention to participate in divine song of love.

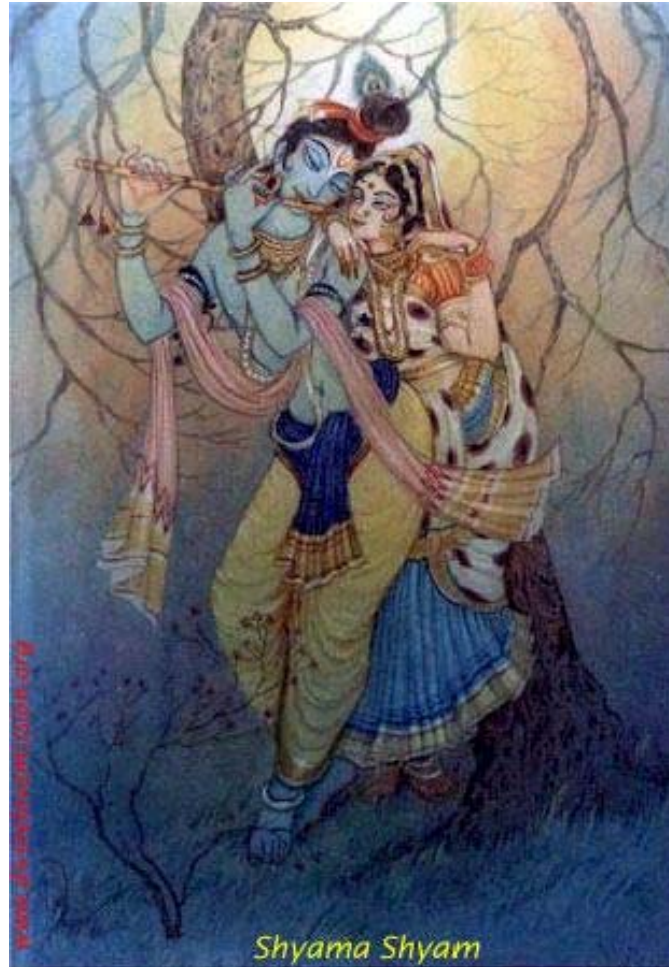
The more enjoyment the devotees offer to Krishna, the happier He becomes. The happier Krishna becomes, the more His devotees become enlivened and taste eternal, transcendental ecstasy. In this way, there is an ever-increasing competition of spiritual ecstasy between Krishna and His parts and parcels. This is the only business in the spiritual world, as confirmed in *Brahma-samhita*, verse 6: "The Lord of Gokula is the Transcendental Supreme Godhead, the own Self of eternal ecstasies. He is superior to all superiors and is busily engaged in the enjoyments of the transcendental realm and has no association with His mundane [material] potency."

Udhavjee the most learned Brahmin learnt from the Gopikas and Radharani, that Krrsna responds to divine love much more than wise knowledge or tantra-mantra-yantra. In order to conquer Krrsna therefore one has to become Gopikas and revere Radharani as a medium of divine love. In this perspective the chanting of praises to Radhika becomes eminently essential antecedent to the devotion, during the raas leela of the lore of enjoyment of devotion and after the enjoyment of raas leela.

Radhe teaches us about the Vaikunth dhamma and Vrindavana-dhamma. "Vrindavana-dhama is a place of ever-increasing joy. Flowers and fruits of all seasons grow there, and that transcendental land is full of the sweet sound of various birds. All directions resound with the humming of bumblebees, and it is served with cool breezes and the waters of the Yamuna River. Vrindavana is decorated with wish-fulfilling trees webbed and embedded with creepers and beautiful flowers unparalleled. It's divine beauty is ornamented with the pollen of red, blue and white lotuses. The ground is made of jewels whose dazzling glory is equal to a myriad of suns rising in the sky at one time. On that ground is a garden of desire trees, which always shower divine love. It is where Krrsna and Radhika united.

Radika and Krishnan united in fusion of million delights become one under the tree of desire and the entire cosmos, the celestial, the moon, the galaxy, the three spheres, transcendental come to stand still to revere the divine love of RadheKrishna. Aum Sri Sri Hari Krishnan – Aum Sri Radhe-Krishnan Aum sri Krsssna Krssna is the hymn of invoking divine love.

In households that behold Radhe-Krishnana statues, love in abundance shall fill the space with humanity, warmth and affection.



In that garden is a jeweled temple whose pinnacle is made of rubies. It is decorated with various jewels, so it remains brilliantly effulgent through all seasons of the year. The temple is beautified with bright-colored canopies, glittering with various gems, and endowed with ruby-decorated coverings and jeweled gateways and arches. Its splendour is equal to millions of suns, and it is eternally free from the six waves of material miseries. In that temple there is a great golden throne inlaid with many jewels. In this way one should meditate on the divine realm of the Supreme Lord, Sri Vrindavana-dhama.” (*Gautamiya Tantra* 4).



“I worship that transcendental seat, known as ‘Svetadvipa’ whereat as loving consorts the Lakshmis, in their unalloyed spiritual essence, practice the amorous service of the Supreme Lord Krishna as their only lover; whereat every tree is a transcendental love desire purpose-tree; whereat the soil is the purpose-gem, water is nectar, every word is a song, every gait is a dance, the flute is the favourite attendant, effulgence is full of transcendental bliss and the supreme spiritual entities are all enjoyable and tasty, where numberless mulch-cows always emit transcendental oceans of milk; where there is eternal existence of transcendental time, who is ever present and without past or future and hence is not subject to the quality of passing away even for the duration of half a moment. That realm is known as ‘Goloka’ only to a very few self-realised souls in this world.” (Brahma-samhita, 5.56)

By studying and hearing about the beauty of the spiritual world of Radhe-Krishna and Sant-Meerabai, we will understand that everything we are looking for in life has its origin in that eternal realm Supreme Delight–DIVINE LOVE.

There, as it is described, one finds freedom from all pains and sufferings, and the atmosphere is unlimitedly full of ever-expanding beauty, joy, happiness, knowledge, and eternal, loving relationships.

One who is engrossed as divine love in divine love with divine intentions is everlastingly happy internally with divine love of Radhe-Krssna overcoming thousand pangs of pains.

Time is conspicuous by its absence, lacking, and dispersion. Thus, the needs of the soul for complete freedom and unbounded love and happiness are found in the spiritual atmosphere in divine love and with divine love of Sri Sri Bhagavan Vishnoo-Supreme. That is our real home. It is only through this spiritual education that we can understand our real true divine spiritual identity and transcendental nature beyond the body and all material activities. Without the spiritual divinity, we remain ignorant of our true divine potential and the final shelter that is awaiting us in the spiritual domain of the celestial Godhead. In the ultimate, those whose consciousness is fixed upon the goodness of divine love and contemplate upon divine love of Sri Sri Krssna shall merge and submerge with the divine love, whereas those who waver and wonder shall continue to wonder in darkness after life.

The Vedic texts describe that there are innumerable spiritual planets in the spiritual sky beyond this material creation, each having one of the unlimited forms of the Lord with countless devotees engaging in His service. In the centre of all the spiritual planets of Vaikuntha (meaning the spiritual sky where there is no anxiety) is the planet known as Krishnaloka or Goloka Vrindavana. This is the personal abode of the original Supreme Personality of God, Sri Krishna. Krishna enjoys His transcendental bliss in multiple forms on that planet, and all the opulence's of the other Vaikuntha planets are found there.

The sphere of celestial Godhead a spiritual planet shaped like a lotus flower and many kinds of pastimes are taking place on each leaf of that lotus.

Glittering like thousand moons, Radhika's complexion is fair and beautifully radiant emitting infinite rays of divinity. In Radhika, Krsna finds Divine love so pure and beautiful to move the musical notes of his flute in the symphonies of sound of music expressing the divine songs of divine love and divine intentions of Radhika's heart.

Described in *Brahma-samhita*, verses two and four: 'The super-excellent station of Hari-Krishna, which is known as Gokula, has thousands of petals and a corolla like that of a lotus sprouted from a part of His infinitely aspect, the whorl of the leaves being the actual abode of Krishna. The whorl of that eternal realm, Gokula, is the hexagonal abode of Krishna. Its petals are the abodes of *gopis* [friends] who are part and parcel of Krishna to whom they are most lovingly devoted and are similar in essence. The petals shine beautifully like so many walls. The extended leaves of that lotus are the garden-like *dhama*, or spiritual abode of Sri Radhika, the most beloved of Krishna – THE DIVINE LOVE.'



Atharva Vediya Gopala-tapani Upanishad, Purva Vibhaga,
verses 36-47

*Aum namo vishva-rupaya vishva-sthity-anta-hetave vishveshvaraya vishvaya
govindaya namo namaha*

Lord Eternal-Brahma, speaking to the great sages and saints, prayed to Lord Krishna as follows: 'I offer my humble obeisance's to Lord Krishna, who is the giver of pleasure to the cows, whose external form is the form of the universe, who is the cause of the maintenance and dissolution of the material universe, and who is the Lord of the universe.'

*Aum namo Hari-vigjnana-rupaya paramananda-rupine krishnaya gopi-
nathaya govindayah namo namah*

'I offer my obeisances to Lord Krishna, who is the giver of pleasure to the cows, who is the Lord of the gopis and who is the embodiment of unlimited knowledge and the highest bliss.'

*Aum namah Hari-kamala-netraya namah kamala-maline namah kamal-
nabhaya kamala-pataye namaha Laxshmee priyayeh namoh namah*

'I offer my obeisances to Krishna, who possesses lotus-petal eyes, who wears a garland of sweet-smelling lotus flowers, who has a lotus navel and who is the Lord of the gopis, who are as beautiful as lotus flowers, adorned by Laxshmeeji.'

*Aum Hari-barhapidabhiramaya ramayakuntha-medhase rama-manasa-
hamnssa-hamsayah govindaya laxshmee priyayeh namo namaha*

'I offer my obeisances to Lord Govinda, who looks very beautiful wearing a peacock feather upon His head. His plenary expansion is Lord Ramachandra, His intelligence is eternal and ever-fresh, and He is the swan that swims in the mind of Lakshmi-devi.'

*Aum kamsa-vamsha-vinashaya keshi-chanura-ghatine vrishabha-dhvaja-
vandyaya partha-sarathaye Sri Hari namoh namaha*

I offer my obeisances unto Krishna, who is the destroyer of the dynasties of demons headed by King Kamsa. He is the slayer of the Keshi demon and the wrestler Chanura. He is offered prayers by Lord Shiva, whose chariot flag is marked with the insignia of Nandi, the bull, and He is the chariot driver of the son of Pritha, Arjuna.'

*Aum Hari-Venu-vadana-shilaya gopalayahi-mardine kalindi-kula-lolaya lola-
kundala-dharine*

I offer my obeisances to Krishna, who is accustomed to playing on a flute, who is the protector of the cows and the chastiser of the Kaliya serpent. He is fond of wandering here and there on the banks of the Yamuna and He is beautified by wearing swinging earrings.'

*Aum ballavi-vadanambhoja-maline nritya-shaline namah pranata-palaya shri-
Krishnaya Mukundayeh Govindayeh Madhavayeh namo namaha*

I offer my obeisances again and again unto Shri Krishna, who wears a garland of kisses from the lotus mouths of the gopis. He is conversant with the art of dancing and is the protector of the surrendered souls.'

*Aum namah papa-pranashaya govardhana-dharaya cha putana-jivitantaya
trinavartasu-harineyeh Sri Hari-Narayanayeh Namoh Namah. Aum namoh
Narayanayeh, Aum namoh Narayanayeh, Aum namoh Narayanayeh*

I offer my obeisances unto Lord Krishna, who is the destroyer of the sins of the fallen souls. He is the lifter of Govardhan Hill, He brought about the end to the life of Putana and He took away the life of the demon Trinavarta. To that Hari who releases from us from sins.

*Aum nishkalaya vimohaya shuddhayashuddha-vairine advitiyaya mahate
shri-krishnaya Hari Narayanayeh namo namaha*

I offer my humble obeisances again and again unto the great Lord Krishna, who is beyond the illusion of maya and from whom that illusion comes. He is the supreme pure, the enemy of the demons and is one without a second.'

*Aum prasida paramananda prasida parameshvara adhi-vyadhi-bhujangena
dashtam mam uddhara prabho Sri Hari namoh namah.*

'O Supreme Lord, O reservoir of the highest pleasure, be pleased upon me. I have been bitten by the poisonous snake of mental and bodily miseries. Therefore, O Lord, please deliver me.'

*Aum shri-krishna rukhshmeeni-kanta gopi-jana-manohara samsara-sagare
magmam mam uddhara jagad-guro Sri Hari namoh namah.*

'O Lord Krishna, O lover of Rukmini, O attractor of the minds of the gopis, please uplift me, for I am immersed in the ocean of birth and death, O spiritual preceptor of the universe.'

*Aum Sri Keshava klesha-harana narayana janardana govinda paramananda
mam samuddhara madhava Sri Hari Laxshmi-Narayanayeh namoh namah*

"O Lord Keshava, O destroyer of the three-fold miseries, O only refuge of all souls, O destroyer of the Jana demons, O Govinda, O reservoir of pleasure, please uplift me who am fallen, O husband of the goddess of fortune."

*Aum Sri Hari He krishna karuna-sindho dina-bandho jagat-pate
gopesha gopika-kanta radha-kanta Meer-kanta Sri Giridharinath Nandalala
Govindayeh namostute, namostute, namo 'stu te Hari Aum Tat Sat*

'O my dear precious Lord Krishna, You are the friend of the distressed, the ocean of mercy, and the Lord of creation. You are the master of the Cowherdsmen and the lover of the gopis, especially Radharani and Meerabai. I offer my respectful obeisances unto You.'

Lord Vishnu-Narayana is the opulent and potent manifestation of Bhagavan, husband of Lakshmi devi, the Goddess of fortune, while Sri Krishna is the naturally loving and sweet aspect of Bhagavan, Lord of RukshmaniDevi, and the lover of Srimati Radharani, the lover of divine love of Gopikas and the divine lover of Meerabai's devotional divine love. Radhe-Krishna is the divine love of the spiritual abode. Praises to the divine love!



Aum Sri Sri Radhe-Krssna Aum Sri Sri Hari Krssna Krssna Krssna Hari Hari

Hari Aum Tat Sat

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**Dedicated to: My loving wife Mrs. Hasmita J Pattni on Valentines day
February 14th 2008 without whose divine love I am nothing!**
