

beloved, and love itself. Once love has been established in the purified heart, the entire world becomes a divine stage and an occasion for experiencing blissful love for Krishna, who in fact (according to Gaudiya theology) is not different from the world—not, at least, from the world seen with a clear mind and a soft heart characterized by the state of pure luminosity (*shuddha-sattva*).

Bhaktirasamritasindhu, Southern Quadrant, Fifth Wave: *The Foundational Emotions*

Now the Foundational Emotions [*sthaii-bhavas*]:

1. That emotion that dominates all compatible and incompatible emotions and shines forth like the best of kings is called a Foundational Emotion.²⁵

2. The Foundational Emotion here is declared to be that love [*rati*] which takes Shri Krishna as its object [*vishaya*]. The knowers of *rasa* say it is of two types: Primary [*mukhya*] and Secondary [*gauni*].

Primary Love:

3. Love, which is a special form of the pure and luminous quality,²⁶ is called Primary. Primary love itself is further divided into two types: “self-supporting” [*svārtha*] and “supportive of another” [*parārtha*].

Self-supporting:

4. Love that clearly nourishes its own self with compatible emotions, and is not diminished by incompatible emotions is called “Self-supporting” love.

Supportive of another:

5. Love that contracts itself and supports both compatible and incompatible emotions is called “supportive of another.”²⁷

6. The Primary Foundational Emotions, which consist of Love that is both Self-Supporting and Supportive of Another, are of five types: Nondistinction [*shuddha*], Respect [*priti*], Friendship [*sakhya*], Parental Affection [*vatsalya*], and Amorousness [*priyata*].²⁸

7. The particular form that love takes is determined by the specific nature of the individual experiencing it, just as a reflected image of the sun is determined by the nature of the jewel through which it is being reflected.²⁹

Nondistinct Love:

8. Nondistinct Love, which is indicated by shaking limbs and blinking eyes,³⁰ is of three kinds: common [*samānya*], clear [*svaccha*], and peaceful [*shanti*].

Common:

9. The love for Krishna that has no special characteristics and is seen in the common people and the small girls of Braj is considered to be “common.”

An illustration:

[Upon seeing Krishna, who had just arrived in Mathura, a resident of Mathura says:]

10. When that sweet sun rose before me on this street in Mathura, my heart melted like wax. Tell me, O Friend, what has happened?³¹

Another illustration:

11. Old Woman, take a close look at this three-year-old girl! Upon seeing Krishna, she let out a shout and is rushing toward him.

Clear:

12. Love that takes a variety of forms in the practitioners due to different types of spiritual practices and association with different types of devotees is considered to be “clear.”

13. It assumes the form [or color] of the particular type of love possessed by the devotee to whom one is attracted, just like a transparent crystal.³² For this reason it is called “clear.”

An illustration:

14. There was a noble brahmin who experienced a variety of emotional states through a variety of services. Sometimes he would consider the Lord as an all-powerful master and praise him, sometimes he would consider the Lord as a friend and laugh with him, sometimes he would consider the Lord as his son and care for him, sometimes he would consider the Lord as his beloved and make love to him, and sometimes he would consider the Lord as the highest Self and meditate upon him in his mind.

15. As a general rule, Clear Love is for those noble persons whose minds are extremely pure, but who have not yet sipped from the ocean of happiness that yields the variety of particular emotions.³³

Peaceful

16. The cessation of any fluctuations of the mind³⁴ is called “tranquillity” [*shama*].

It has been said:

17. That natural state of the Self, after one has abandoned engagement in sense-objects and is situated in the joy of the Self, is here called tranquillity.³⁵

18. Generally, Peaceful Love arises in tranquil people who comprehend Krishna as the highest Self [*paramatman*] but are without even a trace of the sense of “myness” [*mamata*].³⁶

An illustration:

19. When the divine sage Narada began to sing with his lute in the great celebration of Hari’s *lila*, the body of Sanaka³⁷ trembled, even though he had realized the highest reality of *Brahman*.

Another illustration:

20. Having completely disregarded the experience of liberation [*moksha*] under the influence of service to Hari’s dear devotees, my mind longs to see that form of the greatly desired and highest *Brahman* who is as beautiful as a dark cloud.

21. Since this form of love has no connection with the particular tastes and experiences associated with the other forms of love that are about to be explained, it is called “nondistinct.”³⁸

22. Now, the three types of love that are soothing to the heart—called Respect [*priti*], Friendship [*sakhya*], and Parental Affection [*vatsalya*]—are born from a deep sense of kindness [*anukulata*] and are always associated with the sense of “myness” [*mamata*].³⁹

23. These three types of love, Respect, Friendship, and Parental Affection, are found in three types of Krishna’s devotees, respectively, those he favors, his friends, and his elders.

24. This threefold love, which causes such Indications as wide-open eyes, yawning, and trembling, can take two forms: single [*kevala*] and mixed [*sankula*].

Single:

25. A single love is without even a trace of another type of love, and is exemplified, respectively, in the servants of Braj such as Rasala, the friends such as Shridama, and the elders such as Nanda, the king of Braj.

Mixed:

26. A mixed love is a combination of two or three types of love and is exemplified respectively in such characters as Uddhava, Bhima, and Mukhara. The particular name is determined according to which love is dominant.⁴⁰

Respect:

27. Those who think of themselves as inferior to Hari are considered to be His favored subordinates. The love found in them, which consists of honor, is called “Respect.”⁴¹

28. This kind of love produces attachment to Hari and destroys affection for everything else.

An illustration is in the *Mukundamala*:

29. I don't care if my residence is to be in heaven, on earth, or in hell, O Destroyer of Hell. My prayer is simply that at the moment of death I will think of your feet, which are far more beautiful than autumn lotuses.⁴²

Friendship:

30. The wise have determined that those who consider themselves to be equal to Mukunda are his friends. Their love, which takes the form of the intimacy that comes from a sense of equality, is called "Friendship." It is free from restraint and produces such actions as joking and laughing.⁴³

An illustration:

31. I had gone off desirous of seeing the flowering forest. When I returned, those boys—whose hearts are broken from just a moment of separation from me—saw me from a distance, and with their hair standing on end, played a game to see who could run and touch me first.

Another illustration:

32. Even though you arm-wrestle playfully with Shridama and thereby destroy your heap of pride by losing, O Damodara, still every day you continue to boast and thereby wash your hands of all shame.

Parental Affection:

33. Hari's supervisors are considered to be his respected elders.⁴⁴ Their love, which consists of kindness, is called "Parental Affection." It produces such actions as caressing him, giving auspicious blessings, and tickling his chin.⁴⁵

An illustration:

[Yashoda says:]

34. That boy Krishna is always going into the dense forest to watch over the cows, which are continually threatened by the huge, mountainous servants of Kamsa, who is extremely hostile for no reason whatsoever. Ah, what am I to do?

Another illustration:

35. The breasts of Yashoda, wife of the king of Braj, flowed with milk and her heart was filled with tenderness as she placed her fingers on the tip of the chin of her son, who was standing in front of the house, and gently began to caress him.

Amorous Love:

36. That love, which is the primary cause of the mutual sensual pleasure of Hari and the doe-eyed women, is called “Amorous Love” [*priyata*]; it is also known as “Sweet Love” [*madhura*]. It produces such acts as sidelong glances, raising the eyebrows, love-talk, and smiles.⁴⁶

An illustration is in the *Govindavilasa*:

37. May that extraordinary sprout of anticipation, born from the desire to see each other in a secret place, grow victoriously for Radha and Krishna, whose hearts have been longing for each other for a long time.

38. Even though Primary Love always consists of the joy of a particular taste, it is differentiated in a hierarchical manner as the five forms of love. The particular form that love takes for a given individual is determined by unconscious impressions from previous experiences [*vasanas*].⁴⁷

Secondary Love:

39. A particular emotion that is born from the excellence of the Excitants and is nourished by a Primary Love that has contracted⁴⁸ itself is called a Secondary Love [*gauni-rati*].

40. There are seven types of such particular emotions: Humor [*hasa*], Amazement [*vismaya*], Effort [*utsaha*], Sorrow [*shoka*], Anger [*krodha*], Fear [*bhaya*], and Disgust [*jugupsa*].

41. Although the Excitant for the first six is Krishna, the Excitant for the seventh is the body. This is because under the influence of love, there can never be any disgust for Krishna.⁴⁹

42. Here Humor and the other forms of Secondary Love are different from the forms of Primary Love in that they are not a special form of the pure and luminous quality;⁵⁰ however, because of their association with a Primary Love that is “supportive of another,”⁵¹ the word “love” remains applicable.

43. Love that is predominantly humorous is called “Humorous Love” [*hasa-rati*]. In a like manner, the other six forms of Secondary Love are to be understood.

44. In some situations for certain devotees, Humor and the other types of Secondary Love achieve the state of a Foundational Emotion when they become enhanced by a Primary Love, as determined by specific forms of Krishna’s divine play [*lila*].

45. Therefore, these seven forms of Secondary Love are only temporary and have no steady foundation. Though they occur naturally in some devotees, they disappear when overwhelmed by more powerful emotions.

46. A Primary Love never deviates from its own foundation or from its own nature, and is established as the perfect Foundational Emotion in all devotees. Without Primary Love, all other emotions are worthless.⁵²

47. Although emotions such as anger always achieve the state of a Foundational Emotion in Krishna's enemies, they are not suitable for *Bhakti-Rasa*, since they are devoid of love.⁵³

48. Even when they are reinforced by compatible emotions, all Transitory Emotions eventually fade away. Therefore, they are not worthy of being considered Foundational Emotions.

49. For this reason, Transitory Emotions such as understanding and arrogance are never Foundational Emotions, though they are declared to be so by some people.⁵⁴ Our authorities on this matter are such knowledgeable people as Bharata.⁵⁵

50. But when the seven forms of Secondary Love attain the state of a Foundational Emotion in the devotees and are well nourished by the various Transitory Emotions, their enjoyment is expanded.

Thus it is said:

51. It has been determined that the eight forms of love [one Primary Love and seven Secondary Loves] are rooted in deep and lasting impressions, whereas other types of emotions [such as the Transitory Emotions] are not; therefore the latter are not proper Foundational Emotions.⁵⁶

Humorous Love:

52. Humor is a cheerful expansion of the heart in response to some unusual change in speech, dress, or behavior. It causes the eyes to widen, and the nose, lips, and cheeks to quiver.

53. When humor is caused by some behavior of Krishna and is nourished by a Primary Love that contracts itself, it becomes "Humorous Love" [*hasa-rati*].⁵⁷

An illustration:

[Radha was going with her girlfriends to worship the sun and were carrying pots of yogurt for the occasion. They stopped to gather flowers and Radha met Krishna alone in the forest. They embraced

and began to enjoy each other when a messenger of Radha's came upon them and caught Radha kissing Krishna. The following is Krishna's response.]

54. "Hey Beautiful-Faced Lady, I swear to you that I did not even look at your pots of yogurt, but your shameless friend suspects me anyway and is smelling my mouth to see if I have eaten any. Set her straight about my innocence!" Upon hearing Achyuta speak these words, the messenger was unable to stop her laughter.

Amazed Love:

55. "Amazement" is a loss of mind due to some extraordinary surprise. It produces behavior such as wide-opened eyes, glorifying speech, and goose bumps. When the amazement is caused by Krishna and is associated with a contracting Primary Love, it becomes "Amazed Love" [*vismaya-rati*].

An illustration:

[Brahma steals the cows and cowherd boys of Braj and hides them in a cave to trick Krishna, who responds by replacing them with duplicates produced out of himself. Upon seeing the reduplicated forms Brahma says:]

56. All the young cows and cowherds are dressed in yellow, they bear the shining *shrivatsa* mark, their beauty is enhanced with four huge arms, they sing the praises of infinite universes, and they possess the excellent qualities of the Highest Reality. What's going on? Ah, what's going on?

Energetic Love:

57. "Effort" is a concentration of the mind that is quick and firm in mighty acts, such as war, and whose results are praised by the sages.

58. Effort involves perseverance, a disregard for time, and the abandonment of patience; when it is caused by Krishna and is associated with a contracting Primary Love, it is perfected and becomes "Energetic Love" [*utsaha-rati*].

An illustration:

59. When the sky was filled with the sounds of a horn, a flute, and weapons on the bank of the Yamuna, Shridama resolutely girded his loins, eager to fight with Krishna, the Destroyer of Demonic Agha, who was shouting out a challenge.⁵⁸

Sorrowful Love:

60. Sorrow is defined as that burden of pain in the heart that is due to separation from the beloved. It produces weeping, falling to the

ground, sighing, dryness of the mouth, and confusion. When it is caused by Krishna and is associated with a contracting Primary Love, it is perfected and becomes “Sorrowful Love” [*shoka-rati*].

An illustration is in the tenth canto (*Bh.P.* 10.7.25):

61. When the force of the dust storm caused by the tornado abated, the *gopis* heard Yashoda’s wailing. Not seeing Nanda’s son anywhere, they became greatly agitated and began to cry, soaking their faces with tears.

Another illustration:

[Upon seeing Krishna captured by the snake demon Kaliya, Nanda laments:]

62. Seeing my son, who is dearer to me than a thousand lives, wrapped in the coils of the king of snakes, my heart still does not break in two. Shame on the hardness of this mortal body!

Angry Love:

63. Anger is defined as a burning in the heart when faced with conflict. It produces such things as harsh speech, frowning with knitted eyebrows, and a reddening of the eyes.

64. When it is caused by Krishna and is associated with a contracting Primary Love, it is perfected and becomes “Angry Love” [*krodha-rati*]. Angry Love is of two kinds: that which takes Krishna as the Excitant, and that which takes an enemy of Krishna as the Excitant.⁵⁹

An illustration in which Krishna is the Excitant:

65. Seeing Radha’s shining necklace of pearls around the neck of Hari, Radha’s mother-in-law, Jatila, stared at him for a long time with a frightening look and a dreadful frown.⁶⁰

An illustration in which Krishna’s enemy is the Excitant:

66. When Kamsa’s brother became a violent weapon in the form of a fierce forest fire and surrounded Hari, Balarama, the Enemy of Pralamba, immediately knitted his eyebrows in anger, thereby releasing what appeared to be a string of dark clouds onto the sky of his forehead.⁶¹

Fearful Love:

67. Fear is an extreme unsteadiness of the mind that is brought on by such things as one’s own transgressions or some terrifying sight. It produces such reactions as hiding, dulling of the mind, flight, and aimless wandering.

68. When it is caused by Krishna and is associated with a contracting Primary Love, it becomes “Fearful Love” [*bhaya-rati*]. The wise

have said that like Angry Love, it, too, is of two types [i.e., that which takes Krishna as the Excitant, and that which takes an enemy of Krishna as the Excitant].

An illustration in which Krishna is the Excitant:

69. In the assembly, Krishna angrily asked Akrura, the son of Gandhini, for the Syamantaka jewel, which he had hidden in his clothing; Akrura was rendered senseless with fright, and his mouth became dry.⁶²

An illustration in which Krishna's enemy is the Excitant:

70. Ah! When the bull demon roared violently like a thundering cloud at the entrance of the cowherd village, Yashoda, queen of Braj, trembled with fear and became single-mindedly intent upon protecting her son.

Disgusted Love:

71. Disgust is a withdrawal of the mind from an unpleasant experience. It produces such behavior as spitting, contorting the face, and words of contempt. When it is born from a supportive form of Primary Love, it is judged to be "Disgusted Love" [*jugupsa-rati*].⁶³

An illustration:

72. Ever since my mind has begun to delight in the lotus-feet of Krishna, which are the abode of new and ever-fresh *rasas*, I spit and my face becomes contorted when remembering my sexual escapades with women.

73. Until Primary Love and the seven forms of Secondary Love reach the position of a *rasa*, they remain the eight Foundational Emotions.

74. The Transitory Emotions counted independently are thirty-three; when combined with the eight Foundational Emotions and the Eight Responses, there are forty-nine emotions in all.

75. Since all these emotions are associated with Krishna, they completely transcend the three ordinary qualities of existence [*gunas*] and consist of abundant joy [*ananda*]. Nevertheless, they look as though they consist of the happiness and sorrow that is produced from the three ordinary qualities of existence.⁶⁴

76. Therefore, such emotions as shyness, awakening, and effort appear to be related to the pure quality [*sattvika-guna*]; such emotions as arrogance, happiness, dreaming, and humor appear to be related to the energetic quality [*rajasa-guna*]; and such emotions as

grief, depression, confusion, and sorrow appear to be related to the heavy quality [*tamasa-guna*].

77. Happy emotions are generally cool, and the sad emotions are generally hot. What is amazing here is that even though love is a concentration of the highest joy [*paramananda*], it can appear to be hot.⁶⁵

78. When nourished by powerful cool emotions, love becomes cooling, but when nourished by hot emotions, it appears very hot, as if it were heating. Therefore, in separation it is called the semblance of the burden of sorrow.

79. Both types of love [Primary and Secondary] are transformed into *rasa* in the devotees when they hear, see, or remember Krishna and related factors that function as the Excitants and the other related aesthetic components.⁶⁶

80. Just as a substance consisting of yogurt and other ingredients is mixed in a special way with sugar and spices [and] becomes the drink called *Rasala*,

81. So here, too, in the same way, the devotees relish the inexpressible wonder of abundant joy [i.e., *rasa*] from a direct experience of Krishna and the other aesthetic components.⁶⁷

82. Even though the *rasa* has become one with love and the other aesthetic components, such as the Excitant, the special qualities of the various components of the *rasa* can be perceived distinctly.⁶⁸

For as it is said:

83. The Excitants and other aesthetic components are first recognized as separate units, but upon becoming *rasa*, they are mixed and achieve a seamless unity.

84. Sometimes the individual ingredients can be tasted in sherbet, even though there is a oneness of the sugar and spices. In a like manner, the individual Excitants and other aesthetic components can sometimes be experienced distinctly in *rasa*, even though they have achieved a oneness.

85. Krishna and Krishna's dear devotees are the "cause" [*karana*] of love [*rati*]; emotions such as stupefaction are the "results" [*karya*] of love, and such emotions as indifference are its "companions" [*sahayaka*].

86. In the context of *rasa*, the ordinary meaning of the terms "cause," "results," and "companions" is left behind, and they assume the

names “Excitant” [*vibhava*], “Indications” [*anubhava*],⁶⁹ and “Transitory Emotions” [*vyabhichari-bhava*].

87. The Excitants are so called by the wise because they make possible the various kinds of special experiences of love.

88. Such actions as sidelong glances, along with the Responses, are called Indications because they allow the love to be perceived and cause a deep experience of the love to permeate the heart.

89. Emotions such as indifference are judged to be Transitory Emotions because they cause love to wander and in this way lead to variety in the love.

90. Some scholars partial to poetry and drama are of the opinion that the involvement in poetry and drama about the Lord is the primary cause of the aforementioned aesthetic components.⁷⁰

91. However, the ultimate cause of the aesthetic components is the power of love itself, which is the wonderful perfection of a sweetness [*madhurya*] that is beyond reason.⁷¹

92. That emotion called love [*rati*] shares in the inconceivable divine nature [*achintyasvarupa*], and its essence is the playful emanation of the great power [*mahashakti*].⁷² As such, it cannot be invalidated by reason. Indeed, the ancient ones have illustrated this with a passage from the *Mahabharata*.

It is said in the *Udyama Parva*:

93. Those emotions that are inconceivable are unable to unite with reason. “Inconceivable” is defined as something that is beyond all ordinary nature.

94. This charming love makes Krishna and related factors into an Excitant and other related aesthetic components, and then expands itself by means of these very components.⁷³

95. This process is just like the ocean, which, having filled clouds with its own water, increases itself by means of this very rain water.⁷⁴

96. In the case of an inexperienced devotee who has just experienced a young sprout of love, a poem or drama about Hari may be somewhat effective in providing the Excitants and other aesthetic components.⁷⁵

97. But saints with a mature love experience *rasa* upon hearing about Hari in the slightest degree; and in this case, the cause of the aesthetic components is clearly the powerful influence of their love.⁷⁶

98. Love makes Krishna and related factors vessels of sweetness, and then when Krishna and the related factors are experienced as such, they expand the love.

99. Therefore, here a perpetual and mutual support can clearly be seen between this love [the Foundational Emotion] and the four aesthetic components of the Excitants, the Indications, the Responses, and the Transitory Emotions.

100. But when there is a deformity in the Excitant or other aesthetic components, then even the power of love contracts itself. A deformity is defined as an impropriety [*anaucityam*] in the aesthetic components.⁷⁷

101. Because of its extraordinary [*alaukika*] nature, the state of *Rasa*, wherein all the aesthetic components clearly appear as “generalized” [*sadharanata*], is extremely difficult to understand.⁷⁸

102. Ancient sages have defined the “generalization” [*sadharanya*] of the aesthetic components as the disregard of the sense of “my” and “another.”⁷⁹

Shri Bharata has said:

103. In generalized actions there is a special power of the Excitants and other aesthetic components by which the experiencer apprehends them as his own.⁸⁰

104. In aesthetic experience, even if one sometimes experiences a sorrow that appears to relate to one’s self, the wonder of concentrated joy is still experienced.⁸¹

105. Also, the abundance of supreme joy increases when happy emotions appear in the heart, although sometimes they seem to belong to another.⁸²

106. If a true emotion [*sad-bhava*] is born from only slight exposure to one of the aesthetic components, then it will proceed to the full state of *Rasa* from the immediate supplementation of the other four aesthetic components.⁸³

107. The knowers of drama are of the opinion that love [the Foundational Emotion] situated in the original characters by ordinary causes cannot become *Rasa*.⁸⁴ What they say is correct.

108. However, the extraordinary love for Krishna [*Krishna-rati*], which is the wonder of all wonders, does proceed to a special *Rasa* in the beloved ones of Hari in union with Him.⁸⁵

109. In separation, however, even though this powerful love is really a mature and wonderful joy, it assumes the semblance of excessive pain.

110. Therefore, that love that takes the son of the chief of the cow-herds as its Substantial Excitant reaches the highest limit of the wonder of the most concentrated joy.⁸⁶

111. Just as the sage Agastya instantly drinks up the entire ocean by his own power, so too does this special love [which has Krishna of Braj as its object] drink up the sweet ocean of joy resulting from the direct perception of other forms of divinity, such as the Lord of Rukmini.⁸⁷

112. In fact, since the Foundational Emotion of love and all the other aesthetic components are identical with the highest joy [*para-mananda*],⁸⁸ the self-manifesting and indivisible nature of *Rasa* is established.

113. Love was previously declared to be divided into two types: Primary and Secondary. Accordingly, *Bhakti-Rasa* is also of two types: Primary and Secondary.

114. Although love has a fivefold nature, because of its unity the Primary *Rasas* are here counted as one; when combined with the seven Secondary *Rasas*, the *Bhakti-Rasas* number eight.

Primary *Bhakti-Rasas*:

115. The fivefold Primary *Bhakti-Rasas* are Peacefulness [*shanta*], Respectfulness [*prita*], Companionship [*preyas*], Parental Affection [*vatsala*], and Amorousness [*madhura*]. These are to be regarded in a hierarchical manner in which the first is considered the lowest.

Secondary *Bhakti-Rasas*:

116. The seven Secondary *Bhakti-Rasas* are: Humorousness [*hasya*], Wonder [*adbhuta*], Heroism [*vira*], Compassion [*karuna*], Fury [*raudra*], Dreadfulness [*bhayanaka*], Abhorrence [*bibhatsa*].

117. Thus, from this twofold division, *Bhakti-Rasa* is said to be of twelve kinds. But, in fact, in the *Puranas* only five kinds are to be seen.⁸⁹

118. The colors of the twelve *Bhakti-Rasas* are, respectively: white, variegated, pink, crimson, dark blue, pale yellow, bright yellow, golden, purple, red, black, and blue.

119. The gods of the twelve *Bhakti-Rasas* are, respectively: Kapila, Madhava, Upendra, Nrisimha, Nandanandana, Balarama, Kurma, Kalki, Raghava [Rama], Bhargava [Parashurama], Kiri [Varaha], and Mina.⁹⁰

120. The aesthetic experience of all *Bhakti-Rasas* is said to be of five kinds: (1) completion [*purtti*], (2) openness [*vikasha*], (3) expansion [*vistara*], (4) bewilderment [*vikshepa*], and (5) agitation [*kshobha*].

121. The wise have declared that in the Peaceful *Rasa* there is “completion”; in Respectfulness, Companionship, Parental Affection, Amorousness, and Humorousness there is “openness”; in Wonder and Heroism there is “expansion”; in Compassion and Fury there is “bewilderment”; and in Dreadfulness and Abhorrence there is “agitation.”

122. Even though all the *rasas* are of a nature that is entirely pleasurable, from time to time there is an inexplicable kind of special experience in the *rasas*.

123. Even though such *rasas* as Compassion immediately strike both the ignorant and the uncouth rustics as sorrowful, the cultured know them truly to consist of abundant joy [*ananda*].⁹¹

124. It is well established that happiness can clearly result from such *rasas* [as Compassion] when by the play of love and the instruction of the wise the extraordinary [i.e., Krishna] becomes their Excitant.

As it says in the dramatic literature:

125. That even a *rasa* like Compassion can produce supreme happiness needs no other proof than the fact that the intelligent experience it as such.⁹²

126. If this were not so, then works such as the *Ramayana* would cause sorrow, since the *rasa* called Compassion appears throughout it.

127. But if this were the case, then how could Hanuman, who is an ocean filled with waves of supreme love for the lotus-feet of Rama, listen continually to the *Ramayana* with pleasure?

Moreover,

128. If the love for a friend [with similar devotional feelings] is the same as or less than the love for Krishna, then it is a Transitory Emotion; but if this love grows to the point where it exceeds the love for Krishna, then it is called “Emotional Rapture” [*bhavollasa*].⁹³

129. Those who are burned out by worthless asceticism, those who possess dry knowledge,⁹⁴ the logicians, and especially the *Mimamsakas* [specialists of rituals designed to control karma] are all incapable of experiencing devotion.

130. Because of this, the connoisseurs of devotion should always protect the *Rasa* of devotion to Krishna from the dried-up old *Mimamsakas*, just as one would protect a valuable treasure from a thief.

131. The *Rasa* associated with the Lord is incomprehensible in every respect for those without devotion; it can be relished only by those devotees who have made the lotus-feet of Krishna their all in all.

132. *Rasa* is judged to be that which passes beyond the course of contemplation [*bhavana*] and becomes an experience of abundant amazement that is relished intensely in a heart illuminated by purity.⁹⁵

133. Emotion [*bhava*], however, is said to be that state of contemplation [*bhavana*] which is experienced by means of the deep unconscious impressions [*samskaras*]⁹⁶ in the heart of a wise person with focused intelligence.

134. May the Eternal Lord, who expands the *Bhava* of Raghunath [i.e., Rama] by assuming the beautiful form of Gopala, be pleased with this Southern Quadrant of the *Ocean of the Essence of Devotional Rasa*.

[This verse can also be translated as:]

134. May Sanatana Gosvamin, who enhances the *Bhava* of Raghunath Dasa Gosvamin while enlightening Gopala Bhatta Gosvamin and Rupa Gosvamin, be pleased with this Southern Quadrant of this *Ocean of the Essence of Devotional Rasa*.

NOTES

1. I have translated this entire text. See *The Bhaktirasamritasindhu of Rupa Gosvamin*, translated introduction and notes by David L. Haberman (New Delhi: Indira Gandhi National Centre for the Arts, 2002).

2. Friedhelm Hardy, *Viraha-Bhakti: The Early History of Krsna Devotion in South India* (Delhi: Oxford University Press, 1983), 6–10.

3. Gaudiya sources for the life story of Rupa Gosvamin include the *Chaitanya Charitamrita* of Krishnadasa Kaviraja, the *Laghuvaisnava Toshani* of Jiva Gosvamin, and the *Bhaktiratnakara* of Narahari Chakravartin. A good Bengali account of Rupa's life can be found in Nareshchandra Jana, *Vrindavaner Chaya Gosvami* (Calcutta: Kalkata Vishvavidyalaya, 1970), 83–147. A fairly solid account in English is available in S. K. De, *Early History of the Vaisnava Faith and Movement in Bengal* (Calcutta: Firma KLM, 1962). A good account in Hindi is available in Prabhudayal Mital, *Braj ke Dharma-Sampradayo ka Itihas* (Delhi: National Publishing House, 1968), 311–314.

4. Jana, *Vrindavaner Chaya Gosvami*, 19–21. See also the fine discussion of the dating of Rupa's life by Neal Delmonico, "Sacred Rapture: A Study of the Religious Aesthetic of Rupa Gosvamin" (Ph.D. diss., University of Chicago, 1990), 279–280.

5. These are the names given to the three brothers later by Chaitanya. Anupama's original name is recorded as Vallabha, but information is uncertain about the original names of Sanatana and Rupa. Mital and others have stated that their names were Amara and Santosh, respectively. See Mital, *Braj ke Dharma-Sampradayo ka Itihas*, 311.