

realm, Goloka, with Rādhā, resembling His own spiritual figure, the embodiment of the ecstatic potency possessed of the sixty-four artistic activities, in the company of Her confidantes [sakhis], embodiments of the extensions of Her bodily form, permeated and vitalized by His ever-blissful spiritual rasa.

PURPORT

Although the Lord Absolute and His potency are one and the self-same existence, still They exist eternally as separate entities, as Rādhā and Kṛṣṇa. In both the ecstatic energy and the transcendental Lord Kṛṣṇa, there exists *śṛṅgāra-rasa* (amorous love) whose quality is inconceivable. The *vibhāva* (extension) of that *rasa* (mellow quality) is twofold, viz., *ālabhana* (prop) and *uddipana* (stimulation). Of these *ālabhana* is twofold, viz., *āśraya* (supported) and *viśaya* (supporter). *Āśraya* signifies *āśraya* (supported) and *viśaya* (supporter). *Āśraya* signifies Rādhikā Herself and the extensions of Her own form and *viśaya* means Kṛṣṇa Himself. Kṛṣṇa is Govinda, Lord of Goloka. The *gopis* are the facsimile *āśraya* of that *rasa*. With them Kṛṣṇa indulges in eternal pastimes in Goloka. *Nijā-rūpaṭayā* means "with the attributes manifested from the ecstatic energy." The sixty-four activities in fine arts and crafts are the following:

- (1) *gīta*—art of singing. (2) *vādyā*—art of playing on musical instruments. (3) *nṛtya*—art of dancing. (4) *nāṭya*—art of theatricals. (5) *ālekhyā*—art of painting. (6) *viśeṣakacchedya*—art of painting the face and body with colored unguents and cosmetics. (7) *tanḍula-kusuma-bali-vikāra*—art of preparing offerings from rice and flowers. (8) *puṣpāstarana*—art of making a covering of flowers for a bed. (9) *daśana-vasanāṅga-rāga*—art of applying preparations for cleansing the teeth, cloths and painting the body. (10) *maṇi-bhūmikā-karma*—art of making the groundwork of jewels. (11) *śayyā-racana*—art of covering the bed. (12) *udaka-vādyā*—art of playing on music in water. (13) *udaka-ghāta*—art of splashing with water. (14) *citra-yoga*—art of practically applying an admixture of colors. (15) *māṭhya-*

- grathana-vikalpa*—art of designing a preparation of wreaths. (16) *śekharpīḍa-yojana*—art of practically setting the coronet on the head. (17) *nepathya-yoga*—art of practically dressing in the tiring room. (18) *karnapāra-bhaṅga*—art of decorating the tragus of the ear. (19) *sugandha-yukti*—art of practical application of aromatics. (20) *bhūṣaṇa-yojana*—art of applying or setting ornaments. (21) *aindra-jāla*—art of jugglery. (22) *kaucumāra*—a kind of art. (23) *hasia-lāghava*—art of sleight of hand. (24) *citra-śākhāpūpa-bhakṣya-vikāra-kriyā*—art of preparing varieties of salad, bread, cake and delicious food. (25) *pānaka-rasa-rāgāsava-yojana*—art of practically preparing palatable drinks and tinging draughts with red color. (26) *sūci-vāya-karma*—art of needleworks and weaving. (27) *sūtra-kriyā*—art of playing with thread. (28) *vinā-dāmuraka-vādyā*—art of playing on lute and small x-shaped drum. (29) *prahelikā*—art of making and solving riddles. (29-a) *praimālā*—art of capping or reciting verse for verse as a trial for memory or skill. (30) *durvacaka-yoga*—art of practicing language difficult to be answered by others. (31) *puṣṭaka-vācana*—art of reciting books. (32) *nāṭikākhyaṅgikā-darśana*—art of enacting short plays and anecdotes. (33) *kāvya-samasyā-pūrana*—art of solving enigmatic verses. (34) *pañjikā-vera-bāna-vikalpa*—art of designing preparation of shield, cane and arrows. (35) *tarku-karma*—art of spinning by spindle. (36) *lakṣaṇa*—art of carpentry. (37) *vāstu-vidyā*—art of engineering. (38) *raupya-rarna-parikṣā*—art of testing silver and jewels. (39) *dhātu-vāda*—art of metallurgy. (40) *maṇi-rāga-jñāna*—art of tinging jewels. (41) *ākara-jñāna*—art of mineralogy. (42) *vykṣāyur-veda-yoga*—art of practicing medicine or medical treatment, by herbs. (43) *meṣa-kukkuta-lāṅka-yuddha-vidhi*—art of knowing the mode of fighting of lambs, cocks and birds. (44) *śuka-śārikā-prapālana (pralāpana)?*—art of maintaining or knowing conversation between male and female cockatoos. (45) *ursādana*—art of healing

or cleaning a person with perfumes. (46) *keśa-nārijana-kaśāla*—art of combing hair. (47) *akṣara-muṣṭikā-kahana*—art of talking with letters and fingers. (48) *mleccīa-kuṭarka-vikalpa*—art of fabricating barbarous or foreign sophistry. (49) *deśa-bhāṣā-jñāna*—art of knowing provincial dialects. (50) *paṣpa-sākatikā-nirmīti-jñāna*—art of knowing prediction by heavenly voice or knowing preparation of toy carts by flowers. (51) *yantra-mātrkā*—art of mechanics. (52) *dhāraṇa-mātrkā*—art of the use of amulets. (53) *samvācya*—art of conversation. (54) *mānasi kāvya-kriyā*—art of composing verse mentally. (55) *kriyā-vikalpa*—art of designing a literary work or a medical remedy. (56) *chahitaka-yoga*—art of practicing as a builder of shrines called after him. (57) *abhidhāna-koṣa-cchando-jñāna*—art of the use of lexicography and meters. (58) *vastra-gopana*—art of concealment of cloths. (59) *dyūta-viśeṣa*—art of knowing specific gambling. (60) *ākarsa-kriḍā*—art of playing with dice or magnet. (61) *bāla-kriḍanaka*—art of using children's toys. (62) *vaināyiki vidyā*—art of enforcing discipline. (63) *vaijyiki vidyā*—art of gaining victory. (64) *vaidīiki vidyā*—art of awakening master with music at dawn.

All these arts manifesting their own eternal forms are ever visible in the region of Goloka as the ingredients of *rasa*; and, in the mundane sphere, they have been unstintedly exhibited in the pastimes of Vraja by the spiritual (*cit*) potency, Yogamāyā. So Śrī Rūpa says, *sadānantaḥ . . . saniti tāh*, i.e., Kṛṣṇa is ever manifest in His beauty with His infinite pastimes in Goloka. Sometimes the variant manifestation of those pastimes becomes visible on the mundane plane. Śrī Hari, the Supreme Lord, also manifests His pastimes of birth, etc., accompanied by all His paraphernalia. The divine sportive potency fills the hearts of His paraphernalia with appropriate spiritual sentiments in conformity with the will of Kṛṣṇa. Those pastimes that manifest themselves on the mundane plane, are His *visible*

pastimes. All those very pastimes exist in their nonvisible form in Goloka beyond the ken of mundane knowledge. In His visible pastimes Kṛṣṇa sojourns in Gokula, Mathurā and Dvārakā. Those pastimes that are nonvisible in those three places, are visible in their spiritual sites of Vṛndāvana.

From the conclusions just stated it is clear that there is no distinction between the visible and nonvisible pastimes. The apostle Jīva Gosvāmī in his commentary on this *śloka* as well as in the gloss of *Ujivala-nīlamanī* and in *Kṛṣṇa-sandarbhā* remarks that “the visible pastimes of Kṛṣṇa are the creation of His *cit* (spiritual) potency. Being in conjunction with the reference to mundane function they exhibit certain features which seem to be true by the influence of the limiting potency (Māyā); but these cannot exist in the transcendental reality. The destruction of demons, illicit paramourship, birth, etc., are examples of this peculiarity. The *gopīs* are the extensions of the ecstatic energy of Kṛṣṇa, and so are exceptionally His own. How can there be illicit connection in their case? The illicit mistress-ship of the *gopīs* found in His visible pastime, is but the mundane reflection of the transcendental reality.” The hidden meaning underlying the words of Śrī Jīva Gosvāmī, when it is made explicit, will leave no doubt in the minds of the readers. Śrī Jīva Gosvāmī is our preacher of transcendental truth. So he is always under the influence of Śrī Rūpa and Sanātana. Moreover in the pastimes of Kṛṣṇa Śrī Jīva is one of the *mañjarīs*. So he is conversant with all transcendental realities.

There are some who, being unable to understand the drift of his statements, give meanings of their own invention and indulge in useless controversies. Śrī Rūpa and Sanātana say that there is no real and essential distinction between the *Illās* visible and nonvisible, the only distinction lies in this that one is manifest in the mundane sphere whereas the other is not so. In the supermundane manifestation there is absolute purity in the seer and the seen. A particularly fortunate person when he is