

Śrī Śikṣāṣṭakam

With

Śrī Sanmodana Bhāṣyam

&

References and Notes from Śrī Bhajana-Rahasya
by Śrīla Saccidānanda Bhaktivinoda Ṭhākura

And

Purport by Śrīla Bhaktisiddhānta Sarasvati

Śloka Six

nayanam galad-aśru-dhārayā

nayanam galad-aśru-dhārayā
vadanam gadgada-ruddhayā girā
pulkair nicitam vapuḥ kadā,
tava nāma-grahane bhaviṣyati

My dear Lord, when will My eyes be beautified by filling with tears that constantly glide down (kadā nayanam galad-aśru-dhārayā bhaviṣyati) as I chant Your holy name (tava nāma-grahane)? When will My voice falter (vadanam gadgada-ruddhayā girā) and all the hairs on My body stand erect in transcendental happiness (pulkair nicitam vapuḥ) as I chant Your holy name (tava nāma-grahane)?

Śrī Sanmodana Bhāṣyam

The previous five ślokas have examined the following topics: Spiritual life begins with Sraddha, or sincere faith, followed by sadhu-sanga, the ninefold process of devotional service starting with hearing, chanting, remembering, and so on.

- ① Sraddhi → ceto darpana
- ② Sadhu sanga, bhāṣṇa kriyā

The next topic was the science of self-realization, which destroys ignorance and all unwanted impediments.

③ → tṛṇāśāśi
↑

- ↓
- ② Ananta niṣṭhā → nān nān akārī
- ⑤ aśi nanda tārjā.

In due course nistha (steadiness), ruci (taste), asaki (attachment), and bhāva (spiritual emotions) were also highlighted.

- ↓
- ④ Na dharma
- ↓
- ⑥ bhāva
↓
nāyaka

It has thus been shown how with the assistance of pure bhakti, which is the essence of the Lord's hladini-śakti, the living entity regains, his svarūpa, or original spiritual form, by a gradual process.

By the time the jīva reaches the stage of bhāva, his pure devotional service has reached its pinnacle because it has become a continuous and unbroken process.

Bhāva is often referred to as rati, or attraction, and it is described as the bud that later flowers into full bloom as prema-bhakti, or pure loving devotion.

Of chanting, hearing and the other limbs of devotional service, begun in the stage of sadhana-bhakti, chanting Kṛṣṇa's name especially becomes intensified in the stage of bhāva.

Śrī Sanmodana Bhāṣyam

→ reliable sutras.

1. Nine symptoms of bhāva

↓
anubhāvas

This particular spiritual platform is marked by nine symptoms:

1) The devotee is tolerant and unperturbed even when faced with a very distressing situation. ↘ ksānti → Tolerance.

2) He is averse to wasting time, and → avyathā kēśava.

3) utilizes all his time in the Lord's service. → vivakti

4) He is prideless, and → māna śūnyatē → āsā - bandha

5) has complete conviction that he will attain the Lord's lotus feet.

Samutkhanhe

7 → nāma gane seḍi ruci

6) Extremely eager and anxious to attain perfection, he has acquired a taste for chanting the holy name and

8) aśaktis tad gūṇā khyāte

7) a strong attachment for hearing and speaking about the pastimes and attributes of Lord Kṛṣṇa,

3) viraḱṭi

8) He has no interest in anything that has no direct link to Kṛṣṇa, and

9) → pṛiṭis tad vāseti sthale

9) has developed love for the places of Lord Kṛṣṇa's pastimes. Scripture says that one who has developed these symptoms is on the threshold of entering the stage of full bhāva.

Śrī Sanmodana Bhāṣyam

→ Sāttvika bhāvēḥ
vīkṛēḥ

2. Ecstatic symptoms of bhāva-bhakti

When sadhana-bhakti is suffused with ruci, or the intense desire to attain the Lord's lotus feet, which softens and melts the heart, it is called bhāva-bhakti.

The spiritual emotions of bhāva are both the rays of the sun of prema and the rays of the sun of Kṛṣṇa unmatched beauty, which embodies pure transcendence.

The conclusion is that bhāva-bhakti, or rati, is prema, love, of God, in its budding stage.

In this stage the asta-sattvika-vikara, or eight ecstatic symptoms, such as crying, goosebumps, etc., begin to manifest slightly on his person

So when the devotee meditates on the Lord's lotus feet, his heart melts, and tears stream from his eyes spontaneously and profusely.

Descriptions found in the Tantras and Purānas state that these ecstatic symptoms make a (shy) but (firm) beginning in the stage of bhāva, and later they deepen and intensify in prema.

Activities accompanying and correlating these ecstatic emotions of the heart are known as anubhāva.

They include dancing, rolling on the ground, singing, loud outbursts, bodily spasms, prolonged yawning, long sighs, seeking solitude, drooling saliva, uproarious laughter, swooning, hiccupping, and so on.

COMPONENTS OF RAŚA

SPIRITUAL EMOTIONS

① sthāyī bhāva → consistent emotion

② vibhāva → what triggers the emotions.

③ sāttvika bhāvas

④ anubhāvas

⑤ sañcārī bhāvas (or) vyekīgarī bhāvas

viśaya → kryś na
āśraya → Devotee

- gāuta
- dēśya
- saklye
- vātśalye
- mādhurye

Involuntary spontaneous bodily response to strong emotions -

Spontaneous bodily response with slight deliberation → as a response to strong emotions.

Transient emotions

vibhāva

ālambanā (object)

uddeśhanā (triggers)

Qualities of P
objects belonging to P

viśaya

āśraya

Milk

Bottle of white phenyl → liquid white in colour.

pedā → Smells & tastes

Examples (material) → Transcendental reality

① Candles

② Sun & SUNBEAMS

Śrī Sanmodana Bhāṣyam

3. Eight primary ecstatic symptoms

3. Eight primary ecstatic symptoms

- There are eight primary ecstatic symptoms, or the asta-sattvika-vikara: paralysis, perspiration, goosebumps, pallor, loss of voice, trembling, weeping and swooning. Dancing, singing, crying, goosebumps, and loss of voice are particularly prominent in the stage of bhāva, and in this śloka, the supreme teacher Lord Śrī Caitanya gives them special mention.
- He prays, “O Kṛṣṇa, O son of Mahārāja Nanda, when will My eyes be decorated with tears of love when I chant Your holy name? When will My voice choke up with ecstatic emotions? When will My body be filled with horripilation? O Lord, be merciful, that these ecstatic symptoms may decorate My body

Sattvika vikāraś → Not ~~reflected~~
 reflected symptoms of bhāva → They may be absent also
 people without bhāva can also exhibit the-

In Caitanya-caritāmṛta [Antya lila 20.37], Lord Caitanya says: 3 types of sāttvika vikāraś

“prema-dhana vinā vyartha daridra jīvana
 'dāsa' kari' vetana more deha prema-dhana”

- ① Srigāha
- ② digāha
- ③ vāka

“Without love of Godhead, My life is useless. Therefore I pray that You accept Me as Your servant and give Me the salary of ecstatic love of God.”

- ④ śaty-ābhāṣa
- ⑤ out right
 fruitatory

Purport by Srila Bhakti
Siddhanta Saraswati Thakura

“O Lord Kṛṣṇa, O enjoyer of the gopis, when will this gopi's eyes be decorated with cascading tears at the recitation of Your name; when will My voice choke up with love, and my body shudder and erupt with goosebumps?”

This is a perfect example of a prayer of love for the Lord. In this context, a śloka from Bhakti-rasāmṛta-sindhu [1.2.156] may be cited:

kadāham yamunā-tīre
nāmāni tava kīrtayan |
udbāspah puṇḍarīkākṣa
racayīṣyāmi tāṇḍavam

Uddīpate → vibhava
anubhava

O lotus-eyed Lord (puṇḍarīkākṣa), When will I dance (kadā aham racayīṣyāmi tāṇḍavam) on the bank of the Yamunā (yamunā-tīre) with tears in my eyes (udbāspah) while singing Your names (nāmāni tava kīrtayan)?

↓
Sattvika bhava

**Purport by Srila Bhakti
Siddhanta Saraswati Thakura**

- 1. No prema from chanting
secondary holy names**

In chanting the subsidiary or secondary names of Kṛṣṇa (gauna-nama), there is no question of developing prema.

Therefore Lord Caitanya quotes Śrīla Vyasadeva [as recorded in Padydvali 39]:

“The subject of the Upanisads is far removed from the nectarean topics of Lord Hari, Śrī Kṛṣṇa's pastimes. Therefore they are unable to touch the heart and move the reader to ecstatic tears and goosebumps.”

Brahman, the subject of the Upanisads, is only remotely connected with the sweet narrations of Lord Kṛṣṇa's pastimes.

Stories about Kṛṣṇa always inundates the heart, in ecstasy resulting in
trembling, weeping, bodily transformations, and so on.

This sloka does not refer to those who have naturally moist eyes, or who
suffer from affectations of artificial ecstasy.

When the soul becomes cleansed and is spontaneously attracted to Kṛṣṇa's
loving service, his body and mind become obsequiously obedient to the
eternal ecstasies that constantly ply within the heart.

Therefore, the melting of the heart and the other ecstatic symptoms that command the mind and body are manifest only in those unalloyed devotees who are absolutely absolved of all anarthas.

Neophyte souls who artificially try to imitate the ecstatic emotions and symptoms of the mahā-bhagavat simply to deceive the general populace are in fact creating gigantic obstacles on their path to pure devotional service.

References and Notes from
Śrīla Bhaktivinoda Ṭhākura's
Śrī Bhajana-rahasya

Further scriptural evidence from the Śrīmad-Bhāgavatam [11.3.30-32]:

parasparānukathanam
pāvanam bhagavad-yaśaḥ
mitho ratir mithas tuṣṭir
nivṛttir mitha ātmanah

The disciple should learn to develop attraction for the glories of the Lord (**pāvanam bhagavad-yaśaḥ**) through discussions with other devotees (**paraspara anukathanam**). He will experience happiness from their association (**mitho ratir mithas tuṣṭir**) and mutually they will become detached from material enjoyment (**nivṛttir mitha ātmanah**).

smarantaḥ smārayantaś ca
mitho 'ghaughā-haraṁ harim
bhaktyā sañjātayā bhaktyā
bibhraty utpulaḱāṁ tanum

Remembering and inspiring other devotees to remember (**smarantaḥ smārayantaś ca**) the Lord who destroys all sins (**mitho agha oghā-haraṁ harim**), the devotees will develop hairs standing on end in ecstasy (**bibhraty utpulaḱāṁ tanum**) by prema-bhakti produced from sādhana-bhakti (**bhaktyā sañjātayā bhaktyā**).

**kvacid rudanty acyuta-cintayā kvacid
dhasanti nandanti vadanty alaukikāḥ
nṛtyanti gāyanty anuśīlayanty ajaṁ
bhavanti tūṣṇīm param etya nirvṛtāḥ**

Sometimes they weep (**kvacid rudanty**), because of thoughts of the Lord (**acyuta-cintayā**). Sometimes they laugh (**kvacid hasanti**), become joyful (**nandanti**), or speak without regard for society (**vadanty alaukikāḥ**). They dance, sing, and concentrate their senses on Kṛṣṇa (**nṛtyanti gāyanty anuśīlayanty ajaṁ**). Having attained the Lord and experiencing bliss (**param etya nirvṛtāḥ**), they remain silent (**bhavanti tūṣṇīm**).

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udbāṣpaḥ puṇḍarīkākṣa
racayīṣyāmi tāṇḍavam**

O lotus-eyed Lord (**puṇḍarīkākṣa**), When will I dance (**kadā aham racayīṣyāmi tāṇḍavam**) on the bank of the Yamunā (**yamunā-tīre**) with tears in my eyes (**udbāṣpaḥ**) while singing Your names (**nāmāni tava kīrtayan**)?