

# FIVE SONGS OF RASA



Mumbiram & Party

**Distant Drummer Publications**

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**Cover Image: Flagship Painting of Rasa Renaissance: “Forest Women visit Krishna and the Gopis” by Mumbiram**

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# FIVE SONGS OF RASA

Vol. One

of

## HIGH FIVE OF LOVE

Mumbiram & Party

### *A Universal Paradigm of Divine Love*

*These five books present a very beautiful paradigm of Divine Love that is universally attractive.*

*Generations of romantics will find in these works their Land of Divine Déjà vu, the perfect topics of meditation, as well as the very primeval source of aesthetic inspiration and creative expression.*





# **Imagine !**

***Life in the material world seems such a ridiculous proposition, even a cruel one. Everything that is created must come to an end. There seems to be no clue whatsoever about who we are and if there is anything more to us than a heap of atoms and molecules that are held together by some laws of matter that we can only surrender to.***

***Do we have a free will ? Are we responsible for what we do or for what we are ? What are feelings ? Just some chemical reactions ? What is happiness ? What is unhappiness ? What are desires ?***

***Whose idea is it to have such a creation at all ? Is it possible to find out the answers to these questions when all we can perceive through our senses are only arrangements and rearrangements of matter ? Are living entities essentially different than mere arrangements of matter ? Is there a domain that endures even beyond this all too limited and transient domain ?***

# **Welcome to the world of imagination, inspiration and revelations**

**Welcome to a world that is so very familiar yet so very fanciful. Everything that we know in this material world also exists there, yet so much more and so very sure !**

**Goloka Vrindavan is a timeless space because time only makes everything continue and proliferate in the lives of the inhabitants of Goloka. Everything in Goloka is living and has a personality. Nothing is dead matter. Everything is sentient and eternal. Nothing ever ceases to exist. There is no fear. All love is pure. There is no envy whatsoever. Goloka Vrindavan is the planet of Krishna where everybody is madly in love with Krishna as if it is the only thing that ever matters ! It is a lovely pastoral scene. The cows are grazing in the pastures in the glades. The trees are laden with flowers and fruit. The bumblebees are hovering over them in symphony along with cuckoos that are calling out in harmony. The doe-eyed damsels of firm bosoms and slender waists are finding excuses to go to the forests to meet Krishna the most beautiful witty boy who plays the flute.**

***We all belong to Goloka, originally and eternally. Then by some causeless fancy of Krishna, the Supreme, envy enters our Love for Krishna. That is when we have to take birth in this perverted reflection of that world of perfect love and harmony, Goloka.***

***Then Krishna and his eternal associates decide to descend to the material world and give a glimpse of Goloka to the inhabitants and thereby dispel the deep darkness of their existence conditioned by the stringent laws of material nature. That glimpse of our eternal original existence is so all-enchanting that everything in the material world reminds us of our blissful existence in the company of Krishna and his associates in Goloka.***

***Those visions of Krishna sporting on our planet just as he always does in Goloka are recounted, retold and reveled in by poets, play-writes, singers, dancers as well as artists of all times. These visions become the only worthwhile objects of meditation, they prepare us for our journey back to Goloka.***

**PRELUDE**

**FIVE SONGS OF RASA**

**Venu Geetam**

**Gopi Geetam**

**Yugala Geetam**

**Bhramara Geetam**

**Uddhava Geetam**



## **END-NOTES**

### **About the Ensemble “High Five of Love”**

“FIVE SONGS of RASA”

“Conjugal Fountainhead”

“The Jewel-Box of Highest Secrets of True Love”

“VRINDAVAN DIARIES”

“DELUGES of ECSTASY”

### **Notes about the Authors**

‘Krishna Dvaipayana’ Vyasa

Shri Jayadeva

Rupa Goswami

Vishvanath Chakravarti

Mumbiram

### **A Brief Note about Rasa Theory**

### **About Translating Vyasa’s “Five Songs of Rasa”**

### **Rasa Masterpiece: “Forest Women visit Krishna and the Gopis”**

### **Glossary**



# PRELUDE

5000 years old Rasa Aesthetics  
for the Next Generations

***“FIVE SONGS OF RASA” (Rasapanchadhyayi) is a celebrated selection from the Tenth Canto of Shri Vyasadeva’s authoritative work, Shrimad Bhagavatam, composed nearly 5000 years ago, at the beginning of the present Kali Yuga.***

***The tenth canto of Shrimad Bhagavatam describes in detail the unmitigated attachment the Gopis develop for Krishna in that beautiful pastoral setting at the foothills of the Govardhana Mountain in the shady bowers of the forests of Vrindavan. Lovers of Krishna as well as great sages that are authorities in the science of God-consciousness have held this selection “Five Songs of Rasa” as the epitome of selfless love and the ultimate object of meditation. Geeta means Song. We have in this presentation the Five Songs in English translation along with the original Sanskrit verses of Vyasadeva.***

## Crescendo of Amorous Attachment

*Goloka is the planet of Krishna where he is always engaged in amorously sporting with his beloved cowherd damsels, the Gopis. Krishna appears on the earth planet when the Kali Yuga is approaching and gives a glimpse of his personality and activities in Goloka to the inhabitants of the earth planet. Krishna appears as a child in a cowherd family on the banks of the beautiful Yamuna river. His eternal associates in Goloka, the cowherd boys and girls also take birth in that blessed forest of Vrindavan. All their activities as they grow up are extraordinary, yet the amorous attachment of the Gopis to Krishna reaches a crescendo when the adolescent Krishna is reaching manhood.*

*As the autumn season approached everything appeared just heavenly in Vrindavan. The Gopis found the beauty of the adolescent Krishna's eyes to be far surpassing the exquisite blue lotuses in the clear waters of the beautiful lakes. When they tried to describe the beauty of the personality of Krishna as well as his activities they swooned. Venu Geetam (Song of the Flute) has the Gopis trying again.*

## Magic of Krishna's flute

*The Gopis describe the magical effect that Krishna's flute playing had on all the sentient entities of Vrindavan. The river appears to be stunned. The mountain appears to be ecstatic. The peacocks are dancing. The clouds are friendly. The cows and their calves are shedding tears of joy. The forest women are getting lusty. The loin clothes of the celestial beauties hovering overhead in airplanes are getting loose. The birds are sitting still and watching Krishna with half closed eyes.*

*The Gopis feel jealous of the flute of Krishna which is frequently at his lips. They admire the great fortune of the female deer that approach and observe Krishna with loving gazes in close proximity.*

## The Highest State of Ecstatic Love

*On the Full Moon Night of that autumn Krishna brings the Gopis to great heights of conjugal ecstasies. Krishna simultaneously dances with them all so amazingly that each one of them feels complacent that Krishna is mainly dan-*



*cing with her. Krishna suddenly disappears. The passionate cries of the Gopis desperately pleading Krishna to reappear are considered by many to be the highest state of ecstatic Love. The Gopi Geetam (Song of the Gopis) describes how the Gopis begged Krishna to appear and place his lotus feet on their bereaved bosoms. Even thinking about the amorous intimacies they experienced with him is excruciatingly agitating their minds. They plead Krishna to reappear and resuscitate them with his kisses. They are ready to be his slaves all their lives. They have given up all social obligations for his sake and have nowhere to go.*

Divine Beauty of the Boy Who Goes Behind the Cattle  
Playing his Flute

*Krishna goes to the forest all day along with boys of his age tending the cows and the calves. Even that brief separation appears to the Gopis like millenniums. In Yugala Geetam (Conjugal Song) they mitigate their misery by describing amongst themselves the divine beauty of Krishna*

*as he goes behind the cattle playing his flute in the lush pastures under the vast expanse of the sky. They describe his behaviour with his friends and his eagerness to please them. They think of how even the elderly people affectionately great him as he is returning from the forests. They think of the self-taught virtuosity of his flute playing. Even the demigods and great sages cannot fathom the magical charm of it. The Gopis marvel how the trees, the bumblebees, the winds are all getting mesmerized by the flute. The Gopis describe the festive atmosphere around Krishna as he returns with the boys and the cows at the end of the day. They go into rapture describing the beauty of his dust-covered face encircled by curly locks. They find the vision of Krishna's easy elephantine walk to be as pleasing as the sight of the full moon at the end of a hot dusty day.*

Radha's sharp witty admonishments of the bumblebee are really directed at Uddhava and Krishna

***Soon after Krishna entered manhood he left Vrindavan for Mathura, the city of the tyrannical King Kamsa who is bent on destroying Krishna. It is the beginning of the second phase of Krishna's appearance on the earth planet – mainly devoted to getting rid of all the tyrannical rulers of the planet. The innocent cowherd girls who have given their all for the Love of Krishna are heart-broken. Krishna sends his beloved friend Uddhava to console the inhabitants of Vrindavan. After spending a long time with Krishna's parents, Nanda and Yashoda, Uddhava appears in the company of the Gopis. Uddhava advises the Gopis to mitigate the misery of their separation by meditating upon Krishna as the Supreme residing in their hearts. The angry Gopis tell Uddhava to go preach such impersonalist philosophical ways to the yogis who practice bodily postures such as putting their heels on their asses while holding their breaths !***

*Krishna's beloved Radharani does not even acknowledge Uddhava. Instead she addresses a bumblebee that appears there on its own. In Bhramara Geetam (Song of the Bumblebee) Radha's deep hurt finds expression in sharp, witty admonishments of the bumblebee that are really directed at Uddhava and Krishna. After heartily chastising Krishna for his profligacy and ungratefulness the sulking Radha softens up to ask how Krishna is doing in the big city and tearfully asks whether he ever remembers his erstwhile friends in his beloved Vrindavan.*

Uddhava Wishes to be a Humble Blade of Grass in  
Vrindavan

*In Uddhava Geetam (Song of Uddhava) the great sage and friend of Krishna Uddhava is greatly impressed by the unconditional unmitigated love and devotion of the Gopis towards Krishna. He knew that the real aim of all religious, ritualistic, yogic practices is to arouse our dormant love for the Supreme which these simple village belles had very naturally achieved.*

***Uddhava was filled with great respect and affection for the simple cowherd damsels. He praised their glories for they were situated on the highest plane of God consciousness.***

***It is no wonder - Krishna's personality has the magic that elevates even those who are materially challenged or intellectually unsophisticated. The Gopis attained that hallowed state of selfless surrender to the Supreme by paying the highest price that one can pay. They abandoned families, relatives, the path of civilized social norms and ordinary outwardly virtues. Uddhava was so greatly touched by the exalted position of those bereaved doe-eyed Beloveds of Krishna that he wished he would take birth as a humble blade of grass in the land of Vrindavan so he would be covered by the dust from the lotus feet of the Gopis !***







A decorative border with a repeating scroll pattern runs vertically along both the left and right edges of the page.

# **FIVE SONGS OF RASA**





# Venu Geetam

*The doe-eyed damsels of Vraja were so enamoured by the beauty of the Boy Krishna as He approached manhood that they swooned when they attempted to describe it for the first time. Yet they tried again ...*



अक्षण्वतां फलमिदं न परं विदामः सख्यः पशूननुविवेशयतोर्वयस्यैः  
वक्रं ब्रजेशसुतयोरनुवेणु जुष्टं यैर्वा निपीतमनुरक्तकटाक्षमोक्षम् ॥ १ ॥

**Gopino ! Dear Girls ! Just think of the faces of Krishna and Balaram as they put the flutes to their lips even as they go herding the cattle along the Bank of the Yamuna, along with boys of their age. Really, there is no greater treat to our eyes than to see the beauty of Krishna and Balaram's faces like that. I think it is the fulfillment of the eyes. Ask anyone on whom Krishna has bestowed his loving sidelong glances. You just keep drinking that nectar. You know that is the ultimate Bliss. ॥ 1 ॥**

चूतप्रवालबर्हस्तबकोत्पलाञ्जमालानुपृक्तपरिधानविचित्रवेषौ  
मध्ये विरेजतुरलं पशुपालगोष्ठ्यां रङ्गे यथा नटवरौ क्व च गायमानौ ॥ २ ॥

**Both Krishna and Balaram are outrageously wonderful dressers. They are decorated to saturation with garlands of tender mango-blossoms, bamboo-shoots and incredible ensembles of flowers. Beautiful white lotuses, blue lotuses and peacock feathers are imaginatively adorning their hair and attire. They are always surrounded by cowherd boys and men. Somewhere, sometimes, they are singing. Then somewhere, sometimes, they are doing dance sequences just like professional actors. ॥ 2 ॥**

गोप्यः किमाचरदयं कुशलं स्म वेणुर्दामोदराधरसुधामपि गोपिकानाम्  
भुङ्क्ते स्वयं यदवशिष्टरसं हृदिन्यो हृष्यत्त्वचोऽश्रुमुमुचुस्तरवो यथाऽऽर्याः ॥ ३ ॥

On the one hand we wonder what good karma this flute must have accumulated, so he gets to taste the nectar of Krishna's lips. This flute devours it without any qualms even when we Gopis are the legitimate enjoyers of that nectar. We are lucky if the usurper leaves for us some left-overs. On the other hand the lakes seem to be rejoicing that this supremely fortunate flute was born in their midst. The trees along the lakes also seem to be rejoicing, just as civilized Aryas would rejoice, the good fortune of one of their own. Just see ! The lakes are breaking out with goose bumps in the form of crisp, erect lotuses on their surfaces. The trees are shedding tears of joy in the form of the oozing dew and honey.

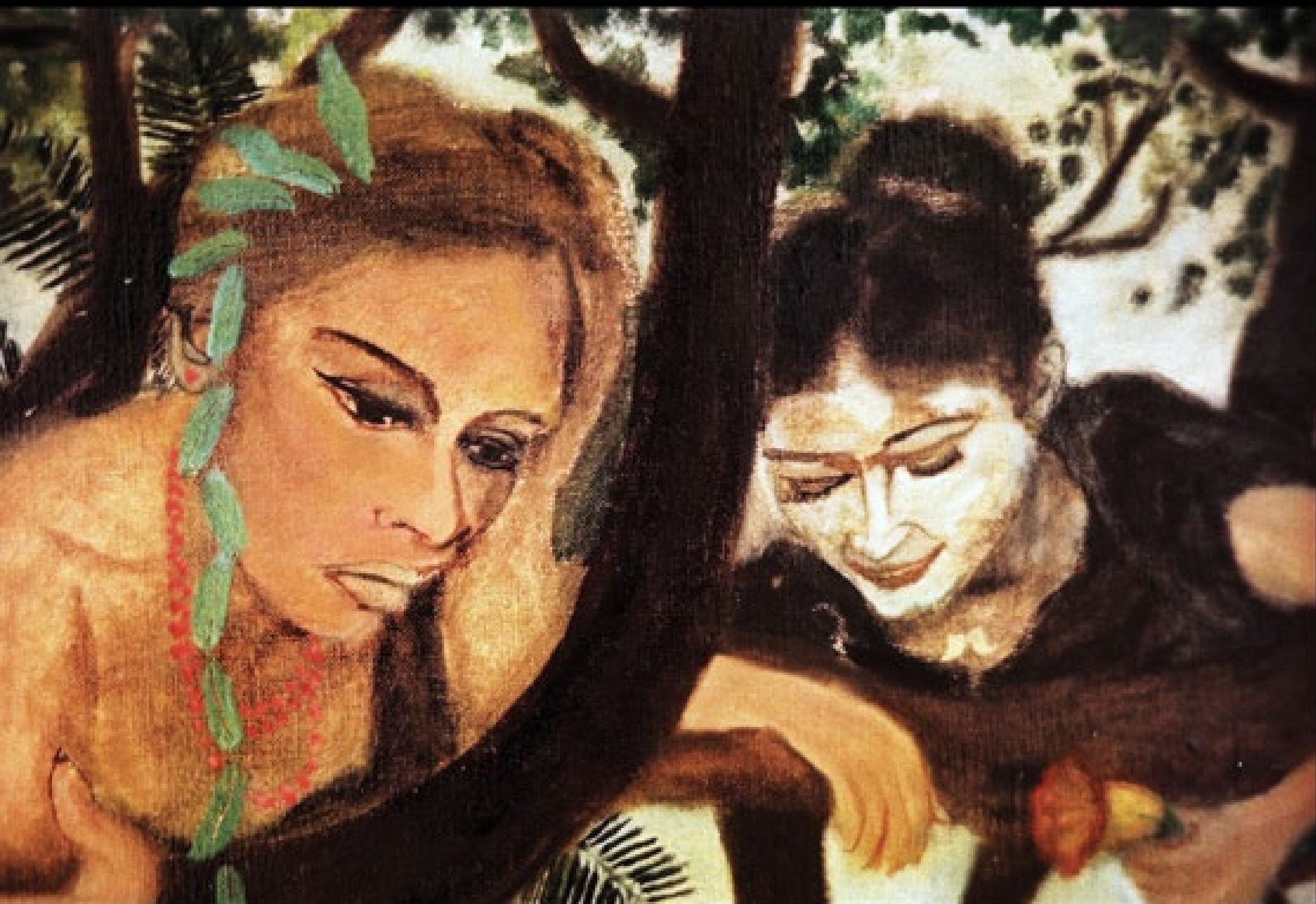
॥ 3 ॥



वृन्दावनं सखि भुवो वितनोति कीर्तिं यद् देवकीसुतपदाम्बुजलब्धलक्ष्मि  
गोविन्दवेणुमनु मत्तमयूरनृत्यं प्रेक्ष्याद्रिसान्वपरतान्यसमस्तसत्त्वम् ॥ ४ ॥

**This Vrindavan is the most inspired and happening place on this planet right now. Sometimes you see a wild peacock dancing as if intoxicated by the sound of Krishna's flute. All the living entities on the hillside are enchanted by the ensuing dance-duet between Krishna and the peacocks. All the living entities on the hillside watch with wrapped attention, forgetting their ongoing activities. Birds, animals, trees, streams, clouds, even wind, all stop in their tracks. It is no wonder Vrindavan is prospering. Vrindavan is graced by the Lotus Feet of Krishna. These feet are the ultimate objects of desire even for Laxmi, the Goddess of Fortune herself.**

**॥ 4 ॥**





धन्याः स्म मूढमतयोऽपि हरिण्य एता या नन्दनन्दनमुपात्तविचित्रवेषम्  
आकर्ण्य वेणुरणितं सहकृष्णसाराः पूजां दधौ विरचितां प्रणयावलोकैः ॥ ५ ॥

**These doe, beautiful innocent dark female deer of Vrindavan, are amazing. Attracted by the sound of Krishna's flute, as also by his wonderful dressing, they approach him along with their mates. They are entirely engrossed in worshipping Krishna with their loving gazes.**

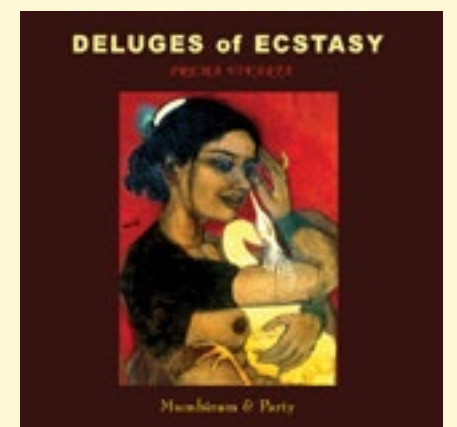
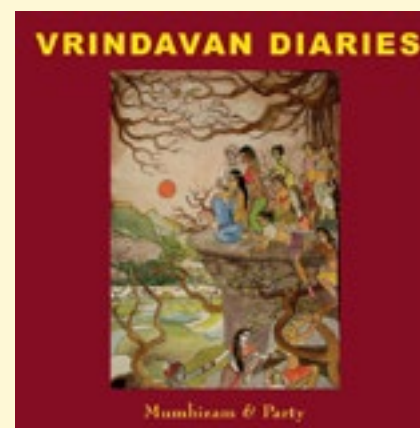
**॥ 5 ॥**

“Five Songs of Rasa”  
Vol.1 of High Five of Love  
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Read more of

**HIGH FIVE OF LOVE**  
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## Flagships of Rasa Renaissance

They bring us good-tidings that the barren void in Art and Spirituality will once again resound with the passionate calls of cuckoos maddened by mango blossoms and hordes of bumblebees lusting after honey.

They are great solace to the souls thirsting for Rasa or juicy climax of emotional fulfilment that we are all seeking from love, relationships, art and literature.

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