

श्रीगौरगोविन्दार्चनस्मरणपद्धतिः

Śrī Gaura-Govindārcana-Smaraṇa-Paddhati

By Śrīpāda Dhyānacandra Gosvāmī



Translation by Haricaraṇa Dāsa

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Introduction

*amānī mānada hañā kṛṣṇa-nāma sadā la'be
braje rādhā-kṛṣṇa-sevā mānase karibe*

“Be humble and give all respect to others. Always chant the holy name of Lord Kṛṣṇa, and within your mind render *sevā* to Rādhā-Kṛṣṇa in Vraja.” (CC. Antya 6.237)

*'mane' nija-siddha-deha kariyā bhāvan
rātri-dīne kare braje kṛṣṇera sevan*

“In his mind, the *sādhaka* contemplates his own *siddha-deha*. Day and night he serves Śrī Kṛṣṇa in Vraja.” (CC. M. 22.157)

*siddha-dehe cinti' kare tāhāi sevan
sakhī-bhāve pāya rādhā-kṛṣṇera caraṇ*

“While deep in meditation, the *sādhaka* performs *sevā* within his *siddha-deha*. By adopting this *sakhī-bhāva*, he will attain the lotus feet of Śrī Śrī Rādhā-Kṛṣṇa.” (CC. M. 8.229)

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The *Śrī Gaura-govindārcana-smaraṇa-paddhati* by Śrīpāda Gopālaguru Gosvāmī, the *Śrī Gaura-govindārcana-smaraṇa-paddhati* by Śrīpāda Dhyānacandra Gosvāmī, and the *Śrī Gaura-govindārcana-paddhati* by Śrīpāda Siddha Kṛṣṇadāsa Bābā are collectively known as *paddhati-traya*, and are the *bhajana-paddhatis* of the Śrī Caitanya Vaiṣṇava Sampradāya. Following the format established by Śrī Gopālaguru Gosvāmī, Śrī Dhyānacandra composed his book and included the *Aṣṭa-kāliya-līlā-smaraṇa-krama*.

A *paddhati* is a handbook or manual meant to aid a *sādhaka* in performing *bhajana* successfully. This particular *paddhati*'s focus is to help the *sādhaka* attain *mañjarī-bhāva*.

Among the five chief disciples of Śrī Vakreśvara Paṇḍita, Gopālaguru was the special object of Mahāprabhu's mercy. He was the son of Murāri Paṇḍita, and his name was Makaradhvaja Paṇḍita, although Mahāprabhu called him Gopāla. When Śrī Gaura lived in Nilācala, Gopāla engaged in His service. Even though he was still a child, he was very skillful in his *sevā*. The Lord showed very strong *vātsalya* affection for him, and personally gave him the title “Gopālaguru.”

One day, Caitanya Mahāprabhu went outside the village to tend to his bodily needs. Gopāla was standing some distance away with a waterpot in his hand ready to serve the Lord. He noticed that the Holy Name, which always blissfully danced on Mahāprabhu's tongue, was not to be heard. Wondering how this could be, he then saw that the Lord was holding his tongue with his hand. After a short while, Gopāla, being full of curiosity, inquired from the Lord, “Prabhu! Why are you holding your tongue like that?” Mahāprabhu answered, “The words *kṛṣṇa kṛṣṇa* always dance on my tongue, and even when I'm unclean they don't stop. One is forbidden to chant the *kṛṣṇa-nāma mahā-mantra* when he is unclean. Transgressing that injunction is an offense. For this reason, I hold my tongue to keep it still.”

Gopāla replied, “Prabhu! Elegant words don’t adorn my little mouth, but still, in order to understand, I am asking. Your beautiful body doesn’t have a trace of uncleanness. It is *sac-cid-ānanda-maya* and always pure. Your ‘going to the bathroom’ is an illusion. That’s just your pretending to be human. You are independent, but if an ordinary *jīva* should die while evacuating, without chanting the Holy Name, how will he attain the transcendental state?”

Hearing these profound words from the boy, the Lord replied, “Gopāla, you have spoken correctly. In chanting the *śrī-kṛṣṇa-nāma* there is no consideration of cleanliness or uncleanness. Chanting is always auspicious for the *jīva*. You have caused me to remember the highest injunction. From today, you shall bear the title *guru*.” Mahāprabhu told the devotees this story, and the news quickly spread everywhere. Soon all the Vaiṣṇavas began to call Gopāla “Śrī Gopālaguru.”

Gopālaguru Gosvāmī became the *ācārya* of the Gambhīrā Maṭha, and when he became old, he wanted to arrange for someone to continue the worship of Śrī Śrī Rādhā-Kānta. To obtain a suitable *sevaka*, he offered a mental prayer to the lotus feet of Śrīman Mahāprabhu. One night, the Lord appeared to Gopālaguru and said, “Gopāla! The *sevaka* you seek will be the first person you see tomorrow morning. Accept him without hesitation. Like you, he will be learned in all the transcendental *śāstras*. He will preserve well the worship of Śrī Śrī Rādhā-Kānta and reveal my glories to the whole world.”

Hearing this order from Mahāprabhu in his dream, Gopālaguru became ecstatic. The next morning, after his morning duties, he went to his doorway. The first person he saw was a very peaceful young *brāhmaṇa* who had been standing there waiting to see him. When the youth approached, he offered *daṇḍavats* to Gopālaguru’s lotus feet. The Gosvāmī remembered his dream and blissfully offered the young man his blessings. Seeing his peaceful nature and absorption in *kṛṣṇa-bhakti*, Gopālaguru gave him *mantra-dīkṣā*, etc., and named him Śrī Dhyānacandra.

After receiving initiation, Śrīpāda Dhyānacandra served his *guru* with great devotion. Gopālaguru Prabhu engaged him in caring for Śrī Śrī Rādhā-Kānta. After a short while in *govinda-sevā*, he received the dress of a Vaiṣṇava ascetic from his *guru*, and was then ordered to visit Śrī Vṛndāvana-dhāma.

* * *

Śrīla Bhaktivinoda Ṭhākura often referred in his books to Śrī Gopālaguru and Śrī Dhyānacandra, and in several cases quoted from their *paddhatis*. In his *Jaiva-dharma*, practically the last third of the book is devoted to them as they converse with the characters Vijaya-kumāra and Vrajanātha. In the beginning of chapter 26, Bhaktivinoda writes,

Bābājī Mahāśaya says, “In the house of Kāśī Miśra at Śrī Puruṣottama, Śrī Gopālaguru Gosvāmī, the disciple of Śrī Vakreśvara, nowadays occupies the honored seat of Śrīman Mahāprabhu. Have *darśana* of his holy feet and take his instruction respectfully. He is now the custodian of the teachings of Śrī Rūpa Gosvāmī.”¹

At the end of chapter 30, we find the following:

¹ Śrīla Thakura Bhaktivinoda, *Jaiva-dharma*, trans. Bhakti Sadhak Nishkinchana Maharaj (Madras: Sri Gaudiya Math, 1975), 383.

One afternoon Vijaya and Vrajanātha, sitting on the seashore, were looking to the sporting waves of the sea and thought within themselves that human life was also full of waves like that. Nobody knows what shall come to pass the next moment. We must learn the process of worship through the way of love from Śrī Gurugosvāmī. Vrajanātha said, “I have seen the method that Śrī Dhyānacandra Gosvāmī has propounded. If we can get some instruction from our preceptor, it may perhaps produce good results. I shall make a copy of that method.” Having thus resolved, he prayed to Śrī Dhyānacandra Gosvāmī to let him have a copy of that method. Śrī Dhyānacandra said, “I am not in a position to give you any copy of that. You shall have to secure permission from Śrī Gurugosvāmī.” When both of them proposed to Śrī Gosvāmī about the matter, he said, “Well, come to me with the copy.” According to that permission, Vijaya and Vrajanātha both took the copy of that method. They thought that at leisure moments they would go to Gurugosvāmī and make the matter clear from him.

Śrī Dhyānacandra Gosvāmī was a past master in all subjects. Especially in the matter of worship of Hari he was second to none. He was the first and foremost of all the disciples of Śrī Gopālaguru Gosvāmī. He taught Vijaya and Vrajanātha all the truths about *hari-bhajana*, considering them quite competent to learn all the matters about worship. From time to time Vijaya and Vrajanātha used to have all their doubts about the matter removed. They at first made the relation between the daily conduct of life and the daily character of Śrīman Mahāprabhu clear from Śrī Gurugosvāmī and engaged themselves enthusiastically to *aṣṭa-kālīna-bhajana*, or worship in eight different ways during the eight *praharas* (three hours making a *prahara*) of the whole day and night.²

As *Jaiiva-dharma*’s story continues, Śrī Gopālaguru Gosvāmī instructs his students extensively in the matters of *rasa* and *līlā-tattva*. Then later on, he elaborates on the *ekādaśa-bhāva*³ they had received from their *guru* at the time of *dīkṣā*. Bhaktivinoda also includes a discussion of these eleven items in his *Harināma-cintāmaṇi* and *Caitanya-śikṣāmṛta*.

Near the end of *Jaiiva-dharma*, Gopālaguru Gosvāmī says:

Śrīman Mahāprabhu entrusted Śrī Svarūpa Dāmodara Prabhu with the work of writing a treatise on the *rasa-tattva* and its method of practice. On the order of the Lord he divided this treatise into two parts. In one part he has described the most sophisticated esoteric method, and in the other the gradual course. And again he instituted this esoteric method in Śrī Raghunātha dāsa Gosvāmī, who illustrated it in his writings. He taught the gradual course to Śrīmad Vakreśvara Gosvāmī, who is the very treasure of this *maṭha*. I spoke that method to Śrī Dhyānacandra, who has kept a note of it, which you have already collected from him.⁴

* * *

² Ibid., 429

³ The eleven items pertaining to their *siddha-dehas*

⁴ *Jaiiva-dharma*, 568.

*manera smaraṇa prāṇa, madhura madhura nāma,
jugala-bilāsa smṛti-sāra
sādhya sādhana ei, ihā boi āra nāi,
ei tattva sarva-siddhi-sāra*

“Chanting these sweet names and practicing *smaraṇa* in the mind is my very life. Contemplating this *rādhā-kṛṣṇa-yugala-vilāsa* is the essence of *līlā-smaraṇa*. This *tattva* is both the means and the goal, and is the cream of all mystic *siddhis*. Other than this, there is no other way.” (*Prema-bhakti-candrikā* 61)

* * *

Translator’s note:

The book from which I made this translation, using both the original Sanskrit and the Bengali translation, was published by Paṇḍita Śrī Vṛndāvana dāsa of Navadvīpa, in Gaurāṅgābda 482. Parts of the introduction were also taken from that book.

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Śrī Gaura-Govindārcana-Smaraṇa-Paddhati By Śrīpāda Dhyānacandra Gosvāmī

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Smaraṇa-krama

(1)

sādhako brāhma-muhūrte cotthāya niṣeṣṭa-nāmāni smaret kīrtayed vā—

*sa jayati viśuddha-vikramah
kanakābhah kamalāyatekṣaṇah
vara-jānu-lambi-sad-bhujo
bahudhā bhakti-rasābhinartakah*

The auspicious system of *smaraṇa* is here being described: Arising from sleep during the *brāhma-muhūrta*, the *sādhaka* should either perform *smaraṇa* or *kīrtana* of his Deity's numerous names. All glories to the golden-complexioned Gaurahari, who has large lotus-like eyes and beautiful arms that hang down to His excellent knees. He continually dances in movements saturated with *bhakti-rasa*, and He possesses great transcendental power.

(2)

*śrī-rāmeti janārdaneti jagatām nātheti nārāyaṇety
ānandeti dayāpareti kamalākānteti kṛṣṇeti ca
śrīman nāma-mahāmṛtābdhi-laharī-kallola-magnaṁ muhur
muhyantam galad-aśru-netram avaśam mām nātha nityam kuru*

O Śrī Rāma! Śrī Janārdana! Śrī Jagannātha! Śrī Nārāyaṇa! Śrī Ānanda! Śrī Dayāpara! Śrī Kamalākānta! Śrī Kṛṣṇa! Śrī Svāmī! Please make tears fall uncontrollably from my eyes, free me from illusion and submerge me repeatedly in the waves of the great ocean of nectar that is Your holy names.

(3)

*śrī-kānta kṛṣṇa karuṇāmaya kañjanābha
kaivalya-vallabha mukunda murāntaketi
nāmāvalīm vimala-mauktika-hāra-lakṣmī-
lāvanya-vañcana-karīm karavāṇi kaṅṭhe*

Śrīkānta, Kṛṣṇa, Karuṇāmaya, Kañjanābha, Kaivalyapati, Mukunda and Murāntaka— this list of transcendental names reproaches the beauty of even a string of spotless pearls. I shall wear this garland of holy names around my neck.

(4)

*kṛṣṇa rāma mukunda vāmana vāsudeva jagadguro
matsya kacchapa narasiṃha varāha rāghava pāhi mām
deva-dānava-nāradādi munīndra-vandya dayānidhe
devakī-suta dehi me tava pāda-bhaktim acañcalām*

O Kṛṣṇa! Rāma! Mukunda! Vāmana! Vāsudeva! Jagadguro! Matsya! Kacchapa! Narasiṃha! Varāha! Rāghava! Please protect me. O Deva-dānava-nāradādi-munīndra-vandya (to be saluted by the demigods, demons and Nārada Muni)! Dayānidhi! Devakī-suta! Give me unflinching devotion to Your lotus feet.

(5)

*he gopālaka he kṛpā-jala-nidhe he sindhu-kanyā-pate
he kaṃsāntaka he gajendra-karuṇā-pārīṇa he mādghava
he rāmānuja he jagattraya-guro he puṇḍarikākṣa mām
he gopī-jana-nātha pālāya param jānāmi na tvām vinā*

O Gopālaka! Kṛpā-jala-nidhi! Sindhu-kanyā-pati! Kaṃsāntaka! Gajendra-karuṇākārī! Mādghava! Rāmānuja! Jagattraya-guro! Puṇḍarikākṣa! Gopījana-nātha! I know no one but You. Please protect me.

(6)

*śrī-nārāyaṇa puṇḍarīka-nayana śrī-rāma sītā-pate
govindācyuta nanda-nandana mukundānanda dāmodara
viṣṇo rāghava vāsudeva nṛhare devendra-cūḍāmaṇe
saṃsārārṇava-karṇa-dhāraka hare śrī-kṛṣṇa tubhyaṃ namaḥ*

O Nārāyaṇa! Puṇḍarīka-nayana! Śrī Rāma! Sītā-pati! Govinda! Acyuta! Nanda-nandana! Mukunda! Ananda! Dāmodara! Viṣṇu! Rāghava! Vāsudeva! Nṛhari! Devendra-cūḍāmaṇi! Saṃsāra-sindhu-karṇa-dhāra! Hari! Kṛṣṇa! I offer my obeisance unto You.

(7)

*bhāṇḍireśa śikhaṇḍa-maṇḍana vara śrīkhaṇḍa-liptāṅga he
vṛndāraṇya-purandara sphurad-amandendīvara śyāmala
kālindī-priya nanda-nandana parānandāravindekṣaṇa
śrī-govinda mukunda sundara-tano mām dīnam ānandaya*

O Bhāṇḍiravaṭeśvara! Mayura-piccha-bhūṣaṇa! Śreṣṭha! Candana-carcitāṅga! Vṛndāvanendra! Dedipyamāna-utkṛṣṭa-indīvara-tulya-śyāmala (effulgent and dark blue like a lotus flower)! Kālindī-priya! Nandanandana! Paramānanda! Aravindekṣaṇa! Govinda! Mukunda! Sundara-tanu! I am very miserable. Please make me happy.

Bhūmi-praṇāma

(8)

After that, the *sādhaka* shall offer his obeisance to Mother Earth, saying:

*samudra-mekhale devi
parvata-stana-maṇḍale
viṣṇu-patni namas tubhyaṁ
pāda-sparśaṁ kṣamasva me*

O Samudra-mekhali! Parvata-stana-maṇḍali! Devi Viṣṇu-patni! I offer my obeisance unto you. Please forgive me for touching you with my feet.

Śrī Navadvīpa Dhyāna

(9)

*tato bahir gatvā maitra-kṛtyādi-vidhiṁ kuryāt, danta-dhāvanādīm ācaret, śuddhāsane pūrvāb-
himukhī upaviśya niścala-manāḥ*

*smaret śrīmad gaura-candraṁ
svardhunīyā dakṣiṇe taṭe
cintāmaṇi-citta-dhāmani
śrī-navadvīpa-nāmake*

Then, going outside, the *sādhaka* will pass urine and stool, and brush his teeth according to his regulation (or *śāstra*). After that he will sit on a purified seat facing the east and will meditate with a steady mind on Śrī Navadvīpa-dhāma. He will do *līlā-smaraṇa* of Śrī Gauracandra in *cintāmaṇi-maya* Navadvīpa, which lies on the southern bank of the Gaṅgā.

(10)

*svardhunīyās cāru-tīre sphuritam atibr̥hat-kurma-ṇṣṭhābha-gātraṁ
ramyārāmāvṛtaṁ sanmaṇi-kanaka-mahā-sadma-ṣaṇḍaiḥ paritam
nityaṁ pratyālayodyat-praṇaya-bhara-lasat-kṛṣṇa-saṁkīrtanātyaṁ
śrī-vṛndāṭavy abhinnaṁ tri-jagad anuṣamaṁ śrī-navadvīpam īde*

That *dhyāna* is as follows: On the bank of the beautiful Gaṅgā lies Śrī Navadvīpa-dhāma. It is covered with delightful garden groves and resembles the surface of a tortoise shell in shape. There are rows of great palaces, and in each one a *prema*-filled *kṛṣṇa-kīrtana* is going on. I pray to that Navadvīpa-dhāma, which is non-different from Śrī Vṛndāvana-dhāma and unequalled in the three worlds.

(11)

*phullac chrīmad druma-vallī-tallaja-lasat-tīrā taraṅgāvalī-
ramyā manda-marum-marāla-jalaja-śreṇiṣu bhṛṅgāspadam
sad-ratnācīta-divya-tīrtha-nivahā śrī-gaura-pādāmbuja-
dhūli-dhūsaritāṅga-bhāva-nicitā gaṅgāsti sampāvani*

The banks of the Gaṅgā are adorned with beautiful blossoming trees and creepers, and are cooled by a gentle breeze that arises from her waves. Groups of black bees happily sport in four kinds of lotus flowers, and in the water swans, *cakravākas* and other birds play. The bathing *ghāṭas* on her banks are made of precious gems. She exhibits various ecstasies due to her waters being purified and turned grayish by the dust of Śrī

Gaurāṅga's lotus feet.

(12)

*tasyās tīra-suramyā-hema-surasā-madhye lasac chrī-ṇava-
dvīpo bhāti sumāṅgalo madhu-rīpor ānanda-vānyo mahān
nānā-puṣpa-phalādhyā-vṛkṣa-latikāramyo mahat sevito
nānā-varṇa-vihaṅgamāli-ninadair hṛt-karṇa-hārī hi yaḥ*

The soil of this holy land on the banks of the Gaṅgā is a beautiful golden color. This most auspicious Śrī Navadvīpa has been inundated by a flood of *kṛṣṇa-prema* and is being worshipped by multitudes of devotees. There are various kinds of fruits and flowers in the trees and creepers. Groups of multicolored birds lost in *prema* make sweet sounds that steal away the hearts and ears of everyone.

(13)

*kāṇḍam mārakataṁ prabhūta-viṭapī-sākhā suvarṇātmikā
patrālīḥ kuruvinda-komala-mayī prāvālikāḥ korakāḥ
puṣpāṅgām nikaraḥ suhīraka-mayo vaidūryakīyā phala-
śreṇī yasya sa ko 'pi śākhi-nikaro yatrātīmātrojjvalaḥ*

The opulence of Navadvīpa-dhāma is transcendently extraordinary. There are trees there that have trunks made of emeralds, branches of gold, delicate leaves of sapphires and rubies, buds of coral, diamond flowers and cat's-eye (*vaidūrya*) fruits. These indescribable trees are eternally self-effulgent.

(14)

*tan madhye dvīja-bhavya-loka-nikarāgārāli-ramyāṅganam
ārāmopavanāli-vilasat vedī-vihārāspadam
sad-bhakti-prabhayā virājita-mahā-bhaktāli-nityotsavam
praty āgāram aghāri-mūrti-sumahad-bhātīha yat pattanam*

Within that great ever-existing city lives a group of mild-natured *brāhmaṇas*. Their houses have pleasant courtyards attached, along with beautiful pleasure gardens and groves. Here and there among the groves are sporting areas with platforms for sitting. These effulgent devotees are always having great festivals and celebrations, because in each of their houses a *mūrti* of Śrī Kṛṣṇa resides.

Śrī Guru Dhyāna

(15)

*evam bhūte śrī-navadvīpa-madhye manasi nivāsam kṛtvā tatra śrī-gurudevāsya śayyotthāna-
mukha-prakṣālana-danta-dhāvanādi-krameṇa yathā-yogyam sevām kuryāt sevānantaram
dhyāyet yathā yāmale—
tatra śrī-guru-dhyānam—*

*kṛpā-marandānvita-pāda-paṅkajam
śvetāmbaram gaura-rucim sanātanam*

*śandaṁ sumālyābharaṇaṁ guṇālayaṁ
smarāmi sad-bhaktam ahaṁ guruṁ harim*

Thus, in his *mānasa-deha*, the *sādhaka* should meditate on himself as a resident of Navadvīpa and an eternal associate of Śrī Gaurasundara. He should make all arrangements for when his *gurudeva* awakens and then help him with his morning duties, such as washing his face, brushing his teeth, or whatever the appropriate service might be.

Then he will meditate on his *gurudeva* as described in the *Yāmala*: I meditate upon Śrī Hari who has assumed the form of Śrī Guru. He has an eternal body filled with pure devotion and His lotus feet are full of the nectar of mercy. He has a golden complexion, wears pure white cloth and is adorned with a fragrant garland. He is the abode of all good qualities and the bestower of good fortune.

Śrīman Mahāprabhu Dhyāna

(16)

*śrī-guru-parama-guru-parātpara-guru-parameṣṭhi-guruṇām anugāmitvena śrīman mahāprabhor
mandiraṁ gacchet. tatra tad-ājñayā śrī-navadvīpa-candrasya śayyotthānaṁ suvāsita-jalena śrī-
mukha-prakṣālanādi-krameṇa sevāṁ kuryāt.*

tatra śrīman mahāprabhor dhyānaṁ yathā ūrdhvāmnāye (3.15)—

*dvi-bhujāṁ svarṇa-ruciraṁ
varābhaya-karaṁ tathā
premāliṅgana-sambaddhaṁ
grṇantaṁ hari-nāmakam*

Then, in his *mānasa-deha*, the *sādhaka* will follow his *guru*, *parama-guru*, *parātpara-guru* and *parameṣṭhi-guru* to the temple of Śrīman Mahāprabhu. By their order, he will awaken the Lord and offer Him scented water for washing His lotus face, etc., and do other *sevā* as is appropriate. Then he will meditate upon the Lord as described in the *Ūrdhvāmnāya-saṁhitā*: Absorbed in *prema*, the golden Lord Gaura stands holding one hand in the benediction pose and the other in the pose for awarding fearlessness, while He incessantly chants the holy names.

Śrī Vṛndāvana Dhyāna and Nisānta-lilā-smaraṇa

(17)

anantaraṁ śrī-vṛndāvanaṁ dhyāyet—

*vṛndāvanaṁ divya-latā-paritāṁ
latās ca puṣpa-sphuritāgra-bhājaḥ
puṣpāṅyapi sphīta-madhu-vratāni
madhu-vratās ca śruti-hāri-gītāḥ*

Then he will meditate on Śrī Vṛndāvana-dhāma as follows: Śrī Vṛndāvana is covered with many varieties of celestial creepers, and these creepers are fully adorned

with beautiful flowers. Hovering around these flowers are large swarms of black bees whose humming sounds are sweeter than the songs of the *Vedas*.

(18)

*madhye vṛndāvane ramye
pañcāśat-kuñja-maṇḍite
kalpa-vṛkṣa-nikuñje tu
divya-ratna-maye grhe*

Fifty *kuñjas* full of wish-fulfilling trees decorate the center of this delightful Vṛndāvana forest. In one of these groves is a cottage made of heavenly gems.

(19)

tatra siddha-dehena śrī-rādhā-kṛṣṇayor niśānta-līlām smared yathā—

*niśāvasāne śrī-rādhā-kṛṣṇau śrī-vṛndā-niyukta-rasamaya-parama-vidagdha-śuka-śārī-vṛnda-
padya-paṭhana-janita-prabodhāv api gādhopagūhana-sukha-bhaṅgād asahiṣṇu tayā kṣaṇam
avakāśyamāna-jāgarau tat-tat-padya-prapaṭhita-niśāvasāna-sātaṅkau puṣpamayānanda-talpotthi-
tau sva-sva-kuñjāt tat-kālāgata-śrīmal-lalitā-viśākhādi-priya-sakhī-vṛnda-sanarma-vāg-vilāsena
sāntarānandau kakkhaty udita-jaṭilā-śravaṇāt saśaṅkau saṅga-tyāga-bhayam asahamānau tau
bhūtyotkanṭhākulau sva-sva-grhaṁ gacchataḥ.*

In his *siddha-deha*, the *sādhaka* will meditate on the *niśānta-līlā* of Śrī Śrī Rādhā-Kṛṣṇa as They rest in this cottage of jewels. At the end of night, under the order of Śrī Vṛndā, a group of transcendental male and female parrots awaken Rādhā and Kṛṣṇa by reciting poetry. Although the parrots are unable to bear disrupting Rādhā-Kṛṣṇa's happiness and close embrace for even a moment, still they must awaken Them.

As that excellent poetry is being recited, Yugala Kīśorī-Kīśora awaken and, alarmed that the end of night has already come, quickly arise from Their pleasure bed of flowers. Then Lalitā, Viśākhā and other *priya-sakhīs* arrive from their respective *kuñjas* full of jokes and laughter, making the Divine Couple very blissful. But then They hear the monkey Kakkhatī speak Jaṭilā's name and become afraid. What a dilemma! They are afraid of being caught by Jaṭilā, but They also can't bear the thought of sepa-rating! Overcome by fear and anxiety, Rādhā and Kṛṣṇa then return to Their respective homes.

Śrī Guru Praṇāma

*evam krameṇa śrī-gauracandrasya śrī-rādhā-kṛṣṇayor līlām smaret. niśānta-līlā-
smaraṇānantaram gurvādīn daṇḍavat praṇamet yathā—*

In this way, the *sādhaka* will meditate on the *līlās* of Gauracandra and Rādhā-Kṛṣṇa. At the end of his *niśānta-līlā-smaraṇa*, he will offer *daṇḍavats* to his *guru* and the other Vaiṣṇavas as follows:

*ajñāna-timirāndhasya
jñānāñjana-salākayā
cakṣur unmīlitaṁ yena
tasmai śrī-gurave namaḥ*

I offer my respectful obeisance unto Śrī Guru. My eyes were blinded by the darkness of ignorance, and he has opened them with the ointment of knowledge.

Śrī Gauracandra Praṇāma

(20)

iti mantram paṭhitvā śrī-gurum daṇḍavat praṇamya evaṁ parama-guru-parātpara-guru-parameṣṭhi-guru-gosvāmi-caraṇān krameṇa daṇḍavat praṇamet. tataḥ śrī-gauracandraṁ praṇamet—

Reciting the previous *mantra* he will offer *daṇḍavats* to his *guru*, *parama-guru*, *parātpara-guru*, *parameṣṭhi-guru* and the Six Gosvāmīs. Then he will offer obeisance to Śrī Gauracandra with the following *mantra*:

*viśvambharāya gaurāya
caitanyāya mahātmane
śacī-putrāya mitrāya
lakṣmīsāya namo namaḥ*

I offer my humble obeisance again and again to that great soul who is known as Viśvambhara (maintainer of the universe), Gaura, Caitanya, Śacī-putra, the Husband of Lakṣmī and the Friend of All.

Śrī Nityānanda Praṇāma

(21)

*nityānandam ahaṁ vande
karṇe lambita-mauktikam
caitanyāgraja-rūpeṇa
pavitri-kṛta-bhūtalam*

I offer my humble obeisance unto Śrī Nityānanda Prabhu, who has a single pearl dangling from one of His ears. He is the elder brother of Śrī Caitanya Mahāprabhu, and the purifier of the earth.

Śrī Advaita Praṇāma

(22)

*nistāritāśeṣa-janaṁ dayāluṁ
premāmṛtābdhau parimagna-cittam
caitanya-candrādṛtam arcitaṁ tam
advaita-candraṁ śirasā namāmi*

With my head at His feet, I offer my humble obeisance unto the merciful Śrī Advaitacandra, whose heart is drowned in the ocean of *prema*. He delivers infinite numbers of devotees, and is honored and worshipped by Śrī Caitanyacandra.

Śrī Gadādhara and Śrī Śrīvāsa Praṇāmas

(23)

*gadādhara namas tubhyaṁ
yasya gaurāṅgo jīvanam
namas te śrī-śrīnivāsa-
paṇḍita prema-vigraha*

O Śrī Gadādhara! Śrī Gaurāṅga is your very life. I offer my humble obeisance unto you. Śrī Śrīvāsa Paṇḍita! You are the very form of *prema*. I also offer my humble obeisance unto you.

(24)

evam krameṇa gaura-bhakta-gaṇān daṇḍavat praṇamet.

In the same way as previously mentioned, the *sādhaka* will offer *daṇḍavats* to all the devotees of Śrī Gauracandra.

Then:

*śrī-navadvīpa-dhāmne namaḥ
śrī-gaṅgāyai namaḥ
śrī-saṅkīrtanāya namaḥ
śrī-gauḍa-maṇḍalāya namaḥ*

Śrī Rādhā-Kṛṣṇa Praṇāma

*kandarpa-koṭi-ramyāya
sphurad-indīvara-tviṣe
jagan-mohana-līlāya
namo goṇendra-sūnave*

I offer my humble obeisance unto Nandanandana Śrī Kṛṣṇa, who is more charming than millions of Cupids, whose bodily splendor resembles the blue lotus, and who enchants the universes by His alluring pastimes.

(25)

*taṭṭa-kāñcana-gaurāṅgi
rādhe vṛndāvaneśvari
vṛṣabhānu-sute devi
praṇamāmi hari-priye*

I offer my humble obeisance unto Śrī Rādhā, whose bodily complexion is like molten gold, and who is the Queen of Vṛndāvana. She is the daughter of King Vṛṣabhānu and is very dear to Śrī Kṛṣṇa.

Śrī Anaṅga Mañjarī Praṇāma

(26)

*śrī-rādhikā-prāṇa-samāṁ kanīyasīm
viśākhikā-śikṣita-saukhya-sauṣṭhavām
līlāmṛtenocchalitāṅga-mādhurīm
anaṅga-purvām praṇamāmi mañjarīm*

I offer my most humble obeisance to Śrīmatī Anaṅga Mañjarī, whose body overflows with the sweetness of *līlāmṛta*. She has learned from Viśākhā how to serve carefully and gracefully. She is identical to the life-force of Śrī Rādhā, and she is Śrī Rādhā's younger sister.

Aṣṭa-sakhī, etc. Praṇāma

(27)

*lalitādi-parama-preṣṭha-sakhī-ṽṛndebhyo namaḥ
kusumikādi-sakhī-ṽṛndebhyo namaḥ
kastūryādi-nitya-sakhī-ṽṛndebhyo namaḥ
śāsimukhyādi-prāṇa-sakhī-ṽṛndebhyo namaḥ
kuraṅgākṣyādi-priya-sakhī-ṽṛndebhyo namaḥ
śrī-rūpādi-mañjarībhyo namaḥ
śrīdāmādi-sakhi-ṽṛndebhyo namaḥ
sarva-gopa-gopībhyo namaḥ
vraja-vāsibhyo namaḥ
śrī-ṽṛndā-viṣṇubhyo namaḥ
śrī-rāsa-maṅḍalāya namaḥ
śrī-yamunāyai namaḥ
śrī-rādhā-kunḍa-śyāma-kunḍābhyām namaḥ
śrī-govardhanāya namaḥ
śrī-dvādaśa-viṣṇubhyo namaḥ
śrī-vraja-maṅḍalāya namaḥ
śrī-mathurā-maṅḍalāya namaḥ
sarvāvātārebhyo namaḥ
ananta-koṭi-vaiṣṇavebhyo namaḥ*

Vaiṣṇava Praṇāma

*vāñchā-kalpa-tarubhyaś ca
kṛpā-sindhubhya eva ca
patitānām pāvanebhyo
vaiṣṇavebhyo namo namaḥ*

I offer my respectful obeisance unto all the Vaiṣṇava devotees of the Lord. They are just like desire trees who can fulfill everyone's dreams, and they are full of compassion for the fallen conditioned souls.

Snāna

(28)

*atha snānam ācaret yathā—nady ādau pravāhābhimukhe tadāgādiṣu pūrvābhimukhī tīrthāni
āhvayed yathā—*

Then, one's bath shall be done as follows:

At a river or stream, facing in the direction of the current, or at a pond or lake, facing the easterly direction, one shall invoke the holy rivers thus:

*gaṅge ca yamune caiva
godāvāri sarasvati
narmade sindho kāveri
jale 'smin sannidhiṃ kuru*

O Gaṅgā, Yamunā, Godāvāri, Sarasvatī, Narmadā, Sindhu, Kāveri! Please become present in this water.

(29)

*mahā-pāpa-bhaṅge dayālo nu gaṅge
maheśottamāṅge lasac citta-raṅge
drava-brahma-dhāmācyutāṅghryabjaje mā
punīhīna-kanye pravāhormmi-dhanye*

O merciful Gaṅgā, destroyer of great sins! With a joyful heart, you always sport on the head of Lord Śiva. You are pure spirit in a liquid form, born from the feet of Lord Viṣṇu. O daughter of the Lord! You create a garland of continuous waves. O holy one, please make me pure!

(30)

*viṣṇor nābhy-ambu-madhyād vara-kamalam abhūt tasya nālī-sumeror
madhye niṣsyandamānā tvam asi bhagavati brahma-lokāt prasūtā
khād-bhraṣṭā rudra-mūrdhni praṇipatita-jalā gām gatāsīti gaṅgā
kas tvām yo nābhivanden madhu-mathana-hara-brahma-samparka-pūtām*

O Bhagavati Gaṅgā! You have descended from the spiritual world. After being born from the water in Lord Viṣṇu's navel, you flowed through the stem of the beautiful lotus growing there and fell from the heavens onto the head of Lord Rudra. You have been purified by the touch of Lord Hari, Lord Śiva, and Lord Brahmā. Who could not praise you?

(31)

*gaṅgā gaṅgeti yo brūyāt
yojanānām śatair api
mucyate sarva-pāpebhyo
viṣṇu-lokaṃ sa gacchati*

O Gaṅgādevī! You have descended a great distance from the spiritual world. Whoever calls out your holy name is liberated from all sins and goes to Viṣṇuloka.

(32)

After invoking the Gaṅgā, the *sādhaka* will invoke the Yamunā as follows:

*cidānanda-bhānoḥ sadā nanda-sūnoḥ
para-prema-pātrī drava-brahma-gātrī
aghānām lavitrī jagat-kṣema-dhātrī
pavitri-kriyāno vapur mitra-putrī*

Śrī Yamunādevī is a transcendental manifestation of Śrī Nandanandana. She is a vessel of *prema* and has a body of liquid spirit. She is the destroyer of all sins, and she brings good fortune to the whole universe. O Daughter of the Sun, please make our bodies pure.

(33)

Then, he will invoke the blessings of Śrī Rādhā-kuṇḍa:

*rādhikā-sama-saubhāgya
sarva-tīrtha-pravandita
prasīda rādhikā-kuṇḍa
snāmi te salile śubhe*

O Śrī Rādhikā-kuṇḍa, you have obtained good fortune equal to that of Śrī Rādhā, and you are highly praised among all the holy places. I am bathing in your sacred waters. Please be gracious toward me.

Tilaka Dhāraṇa

(34-36)

*tataḥ śukla-vastre paridhāya śrī-hari-mandira-dhāraṇam kṛtvā śrī-hari-nāmākṣaram anikayed
gātre—*

Then, after dressing himself in pure, white cloth, the *sādhaka* shall write the names of Hari on his body. He shall also apply *tilaka* to the appropriate 12 places as described in this *mantra* from the *Padma Purāṇa*, *Uttara-khaṇḍa*:

*lalāṭe keśavam dhyāyen
nārāyaṇam athodare
vakṣaḥ-sthale mādhave tu
govindam kaṇṭha-kūpake*

*viṣṇum ca dakṣiṇe kukṣau
bāhau ca madhusūdanam
trivikramam kandhare tu
vāmanam vāma-pārśvake*

*śrīdharam vāma-bāhau tu
hṛṣīkeśam ca kandhare
pṛṣṭhe tu padma-nābham ca
kaṭyām dāmodaram nyaset
tat prakṣālana-toyam tu*

On the forehead—Keśava; on the belly—Nārāyaṇa; on the chest—Mādhava; on the hollow of the throat—Govinda; on the right side of the abdomen—Viṣṇu; on the right arm—Madhusūdana; on the right shoulder—Trivikrama; on the left side of the abdomen—Vāmana; on the left arm—Śrīdhara; on the left shoulder—Hṛṣīkeśa; on the upper back—Padmanābha; on the lower back—Dāmodara.

Then, after washing his hands, he shall place the remaining water on his head, while uttering *om vāsudevāya namaḥ*.

Śrī Jagannātha Miśrera Mandira Dhyāna

(37)

pūrvavat sthirāsane sthira-cittaḥ tatrādau śrī-navadvīpa-madhye śrī-ratna-mandire ratna-simhāsanopari bhakta-vṛnda-parisevitam śrī-śrī-kṛṣṇa-caitanya-devam gurvādi-krameṇa dhyātvā pūjayet.

*tatrādau śrī-jagannātha-miśrasya mandiram dhyāyet—
yathā caitanyārcana-candrikāyām—*

*śrī-jagannātha-miśrasya
mandirāṅgam uttamaiḥ
nānā-ratna-maṇi-yuktair
vicitra-mandira-puram*

Then, in the same way he previously meditated on his *gurus*, the *sādhaka* will sit quietly and do his *pūjā*. With a steady mind he meditates on Śrī Kṛṣṇa Caitanyadeva in a temple of jewels in Navadvīpa-dhāma. The Lord sits on a jewelled throne, and devotees serve Him on all sides. Before doing this *dhyāna* and *pūjā*, however, he will first meditate on Śrī Jagannātha Miśra's *mandira* as described in the book *Śrī Caitanyārcana-candrikā*: Along with the home of Śrī Jagannātha Miśra Mahāśaya are a beautiful temple and courtyard that are decorated with various kinds of fine gemstones.

(38)

*tan-madhye ravi-kānti-nīndi-kanaka-prākāra-satorāṇam
śrī-nārāyaṇa-geham agra-vilasat saṁkīrtana-prāṅgaṇam
lakṣmy-antaḥpura-pāka-bhoga-śayana-śrī-candraśālām puram
yad-gaurāṅga-harer vibhāti sukhadam svānanda-saṁvṛhitam*

In the middle of this compound there is a temple for Śrī Nārāyaṇa that has arched doorways and golden walls more splendid than the rays of the sun. In front of the *nārāyaṇa-mandira* there is a courtyard where *kīrtana* is performed. In the inner portion of the *mandira* are the kitchen of Śrī Lakṣmīdevī, a dining room, a bedroom and a *candraśālā*⁵ that are all very beautiful. Śrī Gaurāṅga resides in this delightful compound, completely absorbed in His own ecstasy and possessing a form of extraordinary splendor.

⁵ A *candraśālā* is a small room at the top of a house for viewing the surrounding scenery.

(39)

*tan-madhye nava-cūḍa-ratna-kalasaṁ vrajendra-ratnāntarā-
muktā-dāma-vicitra-hema-paṭalam sad-bhakti-ratnācitam
veda-dvāra-sad-aṣṭa-mṛṣṭa-maṇi-ruṭ-śobhā-kavāṭānvitam
sac-candrātapa-padma-rāga-vidhu-ratnāmbiyān-mandiram*

A temple adorned with the jewel of pure devotion sits in the middle of this estate. Around the top of that temple are nine very beautiful jewelled pots. Sapphires decorate the interior, and strings of pearls hang from the golden ceiling. There are four doors, each divided into eight panels studded with eight types of jewels. From the ceiling, a canopy hangs from four ropes, with fringe made of rubies and moonstone dangling from it.

(40)

*tan-madhye maṇi-citra-hema-racite mantrārṇa-yantrānvyite
ṣaṭ-koṅāntara-karṇikāra-śikhara-śrī-keśaraiḥ sannibhe
kūrmākāra-mahiṣṭha-yoga-mahasi śrī-yoga-pīṭhāmbuje
rākeśāvali-sūrya-lakṣa-vimale yad-bhāti siṁhāsanam*

In this *mandira* is a *yoga-pīṭha* lotus (*yantra*) made of gold, decorated with jewels, and containing the letters of the six-syllable *gaura-mantra*. It is shaped like a tortoise shell and is very beautiful. This is the place where the majestic meeting of *bhagavān* and His *bhaktas* always takes place. The center of this *yoga-pīṭha* is a hexagram that resembles the *karṇikā*, or seed-vessel, of a lotus. This *pīṭhāmbuja* is as brilliant as millions of suns and moons, and is very pure and holy.

(41)

*pārśvādhaḥ-padma-paṭi-ghaṭita-hari-maṇi-stambha-vaidūrya-prṣṭham
citra-chādāvalambi-pravara-maṇi-mahā-mauktikaṁ kānti-jālam
tūlāntaś cīna-celāsanam-udupa-mṛdu-prānta-prṣṭhopadhānam
svarṇāntaś citra-mantram vasu-hari-caraṇa-dhyāna-gamyāṣṭa-koṇam*

In this *yoga-pīṭhāmbuja* there is a throne with its lower sides inlaid with rubies, columns made of sapphires, and a backrest made of *vaidurya* stone (lapis-lazuli). It has a splendid canopy with clusters of gems and pearls suspended from it. This throne has a cotton-stuffed cloth seat, a beautiful soft moon-shaped bolster, and eight legs. The letters of the *mantra* (*klīm gaurāya namaḥ*) on this octagonal *pīṭhāmbuja* are made of gold and jewels.

(42-44)

*tan-madhye śrī-gaura-candram
vāme śrīla-gadādharam
tad-dakṣiṇe vadhūtendram
śrīlādvaitam tataḥ smaret*

*tad-dakṣiṇe śrīnivāsam
smaret śrī-panḍitottamam
smaret śrī-bhakta-vṛndam ca*

catur-dikṣu suveṣṭitam

*śrīmad-gaura-bhakta-vṛnde
svīya-svīya-gaṇānvite
rūpa-svarūpa-pramukhe
sva-gaṇa-sthān gurūn smaret*

Then the *sādhaka* shall meditate on Śrī Gaura in the center of that throne, with Śrī Gadādhara to His left. Nityānanda Prabhu stands to His right, Śrī Advaita is just to the right of Nityānanda Prabhu, with Śrī Śrīvāsa Paṇḍita to the left of Śrī Gadādhara. Then he shall meditate on Gaurāṅga's *bhaktas*, who surround the Lord on all sides. They are divided into groups headed by different *gurus*, beginning with the group of Rūpa Gosvāmī and Svarūpa-Dāmodara.

Śrī Guru-smaraṇa and Ātma-dhyāna

(45-47)

tatrādau śrī-guru-smaraṇam yathā sanat-kumāra-saṁhitāyām—

*śaśāṅkāyuta-saṁkāśam
varābhaya-lasat-karam
śuklāmbara-dharam divya-
śukla-mālyānulepanam*

*prasanna-vadanam śāntam
bhajanānanda-nirvṛtam
divya-rūpa-dharam dhyāyet
varadam kamalekṣaṇam*

*rūpa-pūrva-guru-gaṇān-
ugatam sevantsukam
evam rūpam gurum dhyāyen
manasā sādhaḥ śuciḥ*

Before meditating on all the *bhaktas*, first *guru-smaraṇa* should be done as described in the *Sanat-kumāra Saṁhitā*: The *guru* is as radiant and cooling as 10,000 moons. His beautiful hands display the *mudras* of benediction and awarding fearlessness. He wears white cloth and is decorated with *candana* and a transcendental white garland. He has a very happy face, is peaceful and delights in his *bhajana*. He has a *sac-cid-ānanda* form, readily gives his blessings, and has lotus eyes. He is very handsome, with two arms and a golden complexion, and is radiant with youth (*kaiśora*). He very faithfully follows his *guru-gaṇa*, beginning with Śrīla Rūpa Gosvāmī, and is very eager to serve the Lord. In this way, with a pure mind, the *sādhaka* shall meditate on his *guru-deva*.

(48)

tat-saṁīpe sevantsukam ātmānam bhāvayed yathā—

divya-śrī-hari-mandirādhyā-tilakam kaṇṭham sumālānvitam

*vakṣaḥ śrī-hari-nāma-varṇa-subhagaṁ śrīkhaṇḍa-liptaṁ punaḥ
śuddhaṁ śubhra-navāmbaram vimalatām nityaṁ vahantīm tanuṁ
dhyāyec-chrī-guru-pāda-padma-nikaṭe sevotsukām cātmanaḥ*

The *sādhaka* shall meditate on himself as wearing *tilaka* on his forehead, a fragrant garland around his neck, with beautiful holy names and *prasādī-candana* on his chest. On his body he always wears a fine, new white cloth. In this pure transcendental body he shall approach the lotus feet of his *guru*, very eager for service.

Śrī Gaurāṅga, etc. Dhyāna, Pūjā, Mantra and Gāyatrī

(49)

*śrīman-mauktika-dāma-baddha-cikuraṁ susmera-candrānanam
śrīkhaṇḍāguru-cāru-citra-vasanam srag-divya-bhūṣāñcitam
nṛtyāveśa-rasānumoda-madhuram kandarpa-veśojjvalam
caitanyaṁ kanaka-dyutiṁ nija-janaiḥ saṁsevymānam bhaje*

Then he shall meditate on Śrī Caitanya as such: I worship the golden-hued Śrī Caitanya, whose beautiful hair has been bound with a string of pearls. His moonlike face bears a gentle, sweet smile, and His body is anointed with *candana*, *aguru* and a beautiful cloth. He is decorated with a transcendental garland and ornaments of the same nature. Absorbed in dancing, He is ecstatic from tasting the sweetness of *rasa*. He is more brilliant than the god of love, and is always being served by His devotees.

(50)

*kañjārendra-vinindi-sundara-gatiṁ śrī-pādam indīvara-
śreṇī-śyāma-sad-ambaram tanu-rucā sāndhyendu-saṁmardakam
premodghūrṇa-sukañja-khañjana-madā-jin-netra-hāsyānanam
nityānandam aham smarāmi satataṁ bhūṣojjvalāṅga-śriyam*

Then, the *dhyāna* of Śrī Nityānanda Prabhu: Let me always remember that brightly smiling face of Śrī Nityānanda Prabhu, whose beautiful movement ridicules the graceful gait of an elephant. His cloth resembles a cluster of blue lotus flowers and His bodily effulgence conquers the splendor of the rising moon at sunset. His *prema*-saturated rolling eyes defeat the pride of a restless *khañjana* bird (wagtail).

(51)

*sad-bhaktāli-niṣevitāṅghri-kamalam kundendu-śuklāmbaram
śuddha-svarṇa-ruciṁ subāhu-yugalam smerānanam sundaram
śrī-caitanya-dṛśam varābhaya-karam premāṅga-bhūṣāñcitam
advaitam satataṁ smarāmi paramānandaika-kandam prabhum*

In this way, the *dhyāna* of Śrī Advaita Prabhu is done: I meditate upon that root of transcendental joy, Śrī Advaita Prabhu, whose lotus feet are always served by the *bhaktas*. He wears cloth as white as the moon or a *kunda* flower (jasmine). He has a pure golden complexion, beautiful arms and a smiling face. His eyes always lovingly gaze upon the lotus face of Śrī Caitanya Mahāprabhu. He readily grants benedictions and fearlessness to the devotees, and His lustrous body is ornamented with *prema*.

(52)

*kāruṇyaika-maranda-padma-caraṇaṁ caitanya-candra-dyutiṁ
tāmbūlārpaṇa-bhaṅgi-dakṣiṇa-karaṁ śvetāmbaraṁ sad-varam
premānanda-tanuṁ sudhā-smīta-mukhaṁ śrī-gaura-candreksaṇaṁ
dhyāyec chrīla-gadādharaṁ dvīja-varaṁ mādhubhya-bhūṣojjvalam*

Then Śrī Gadādhara Paṇḍita Gosvāmī's *dhyāna*: I meditate on Śrī Gadādhara Paṇḍita Gosvāmī, whose lotus feet are full of the nectar of compassion. He has a luster like that of Śrī Caitanyacandra. With His outstretched right hand, He offers *tāmbula* to the mouth of Śrī Caitanya. He dresses in fine white cloth, is the best of the *sādhus*, and is the very form of blissful love. He has a sweet, smiling face, and His eyes are addicted to gazing at the form of Śrī Gaura. He is adorned with the mood of *mādhurya-rasa*, and is the best of the twice-born.

(53)

*śrī-caitanya-padāravinda-madhu-pāḥ sat-prema-bhūṣojjvalāḥ
suddha-svarṇa-ruco dṛg-ambu-pulaka-svedaiḥ sad-aṅga-śrīyaḥ
sevopāyana-pāṇayaḥ smīta-mukhāḥ śuklāmbarāḥ sad-varāḥ
śrīvāsādi-mahāśayān sukha-mayān dhyāyema tān pārśadān*

Then: We meditate upon Śrī Śrīvāsa Ṭhākura and his companions, who, like black bees, drink the honey from the lotus feet of Śrī Caitanya. They are radiant with *prema* and have pure golden complexions. Their beautiful bodily limbs are decorated with tears of joy, trembling, and perspiration, and their hands are always rendering *sevā*. They are smiling and very happy, and are wearing white cloth. They are the best of *sādhus*.

(54)

*iti smaraṇānantaraṁ śrī-guror ājñayā śrīman-mahāprabhuṁ ṣoḍaśopacārādibhiḥ tan-mūla-
mantreṇaiva pūjayet.
śrīman-mahāprabhu-mantroddhāro yathā ūrddhvāmnāye śrī-vyāsaṁ prati śrī-nārada-vākyaṁ
(3.14-16)*

*aho gūḍhatamaḥ praśno
bhavatā parikīrtitaḥ
mantraṁ vakṣyāmi te brahman
mahā-puṇya-pradaṁ śubham*

Then, by the order of his *guru*, the *sādhaka* shall offer *pūjā* to Śrīman Mahāprabhu with the sixteen articles of worship⁶ and the six-syllable *gaura-mantra*. In the

⁶ The sixteen *upacāras* are *āsana*, *svāgata*, *pādya*, *arghya*, *ācamanīya*, *madhuparka*, *ācamanīya*, *snāna*, *vasana*, *ābharaṇa*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*, *vandanā*.

The ten *upacāras* are *arghya*, *pādya*, *ācamana*, *madhuparka*, *punar ācamana*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*.

The five *upacāras* are *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *naivedya*.

Ūrddhvāmnāya-saṁhitā, there is a statement concerning this *gaura-mantra*, wherein Śrī Vedavyāsa says to Śrī Nārada: “O Brāhmaṇa, you have asked which *mantra* is used in worshipping Bhagavān Śrī Gaurāṅga. This question is very profound. I shall speak of this greatly pious and auspicious *mantra* to you.

(55)

klīm gaurāya namaḥ’ *iti*
sarva-lokeṣu pūjitaḥ
māyā-ramānaṅga-bījaiḥ
vāg-bijena ca pūjitaḥ

ṣaḍakṣaraḥ kīrtito ’yaṁ
mantra-rājyaḥ sura-drumaḥ

mantra yathā—klīm gaurāya namaḥ; hrīm, śrīm, klīm, aim gaurāya namaḥ

“This *gaura-mantra* (*gaurāya namaḥ*) is worshipped using the *bija-mantras* of Māyā, Ramā, Anaṅga and Sarasvatī. For example, just as we say *klīm gaurāya namaḥ*, similarly we may also say *hrīm gaurāya namaḥ*, *śrīm gaurāya namaḥ*, etc. In this way, this six-syllable *mantra* is honored. When the people of the world combine *gaurāya namaḥ* with the *kāma-bija* and chant *klīm gaurāya namaḥ*, they receive the gift of divine love. I have chanted to you this *ṣaḍakṣara-mantra-rāja*, which is like a *kalpa-druma* because it fulfills all one’s desires.”

(56-57)

’etat pādyaṁ, etad arghyaṁ, etad ācamaṇīyaṁ, eṣa gandhaḥ, etat puṣpam, eṣa dhūpaḥ, eṣa dīpaḥ, etan naivedyaṁ, etat pānīya-jalam, idam ācamaṇīyaṁ, etat tāmbūlam, etad gandha-mālyam, eṣa puṣpāñjaliḥ” ityādi.

evaṁ śrī-nityānanda-prabhuṁ pūjayet, śrīman-nityānanda-prabhor mantroddhāro yathā (brahmāṇḍa-purāṇe dharaṇī-śeṣa-samvāde)—

iti nāmāṣṭa-satakaṁ
mantraṁ niveditaṁ śṛṇu
mayā tvayi purā proktaṁ
kāma-bijeti saṁjñakam

vahni-bijena pūtānte
cādau deva namas tathā
jāhnavī-padaṁ tatraiva
vallabhāya tataḥ param
iti mantra dvādaśārṇaḥ
sarvatraiva manoharaḥ

mantra yathā—klīm deva-jāhnavī-vallabhāya svāhā

Saying *etat pādyaṁ klīm gaurāya namaḥ*, footwash is offered, and in a similar way, all the other articles of worship may be offered. In the same manner, Śrī Nityānanda Prabhu’s *pūjā* shall be done. Concerning Nityānanda Prabhu’s *mantra*, a statement is

made in the *Brahmāṇḍa Purāṇa* during a conversation between Śeṣa-nāga and Mother Earth. The purport of that statement is such: At the beginning of the *mantra*, the *kāma-bīja* shall be joined with the word *deva* and serve as a salutation. Then, in the middle will be *jāhnavī*, followed by *vallabhāya* and ending with *svāhā*. This twelve-syllable *mantra* of Śrī Nityānanda Prabhu is very charming to everyone. Using this *mantra*, Śrī Nityānanda Prabhu's *pūjā* shall be done.

The *mantra* is thus: *klīm deva-jāhnavī-vallabhāya svāhā*.

(58-59)

iti mantreṇaiva pūjayet, evaṃ śrī-advaita-prabhuṃ pūjayet. atha śrī-advaita-prabhor mantrod-dhāro yathā pādme—

*aho gūḍhatamaḥ praśno
nārada muni-sattama
na prakāśyas tvayā hy etad
guhyād guhyataraṃ mahat*

*kāma-bīja-samāyuktā
advaita-vahni-nāyikā
ne 'ntā vai ṛṣi-varṇo 'yam
mantraḥ sarvātīdurlabhaḥ*

mantra yathā—klīm advaitāya svāhā

Then, in the same way, Śrī Advaita's *pūjā* shall be performed using the *śrī-advaita-mantra*. In the *Padma Purāṇa* it is said: "O Nārada, Best of the Munis, you have asked a very profound question concerning the *śrī-advaita-mantra*. You should not reveal my reply at just any place, because this is very confidential knowledge. You shall know that this seven-syllable *mantra*, which is composed of the *kāma-bīja* joined with *advaita* in the dative case and followed by *svāhā* (the wife of Agni), is very difficult to obtain."

The *mantra* is thus: *klīm advaitāya svāhā*.

(60-62)

tad-anantaraṃ śrīman-mahāprabhoḥ śeṣa-nirmālyena śrī-gadādhara-pañḍitaṃ pūjayet tan-mantreṇaiva, śrī-gadādhara-pañḍita-mantra yathā—śrīṃ gadādhārāya svāhā.

atha tathaiva śrī-śrīvāsādi-bhaktān guru-vargādīn mahāprabhu-nirmālya-prasādena pūjayet, sva-sva-nāma-caturthyantena śrī-guru-devaṃ tu tan-mūla-mantreṇaiva pūjayet.

śrī-guru-mantrod-dhāro yathā bṛhad-brahmāṇḍa-purāṇe sūta-śaunaka-samvāde—

*śrīṃ gum ity eva bhagavad-
gurave vahni-vallabhā
daśārṇa-mantra-rājas ca
sarva-kāryeṣu rakṣitā*

mantra yathā—śrīṃ gum bhagavad-gurave svāhā

tato 'vaśeṣa-nirmālyādikaṁ grhṇīyāt; sthānāntare ca samsthāpya prabhupāda-padme puṣpāñjaliṁ dattvā ārātrikaṁ kuryāt. tad-antaram cāmara-vyajanaḍīkaṁ kṛtvā śrī-guru-pārśve tiṣṭhan dhyānānukrameṇa nirīkṣaṇaṁ kṛtvā tato bahiḥ-pūjayet. bahiḥ-pūjāṁ kṛtvānantaram sva-sva-gāyatrī-mantrān jāpet kramāt—

tatrādaū śrī-guru-gāyatrī yathā pādme—

śrīṁ gurudevāya vidmahe gaura-priyāya dhīmaḥi tan no guruḥ pracodayāt

*prathamāṁ mantra-guroḥ pūjā
paścāc caiva mamārcanam
kurvan siddhīṁ avāpnoti
hy anyathā niṣphalaṁ bhavet*

*dhyānādaū śrī-guror mūrtiṁ
pūjādaū ca guroḥ pūjāṁ
jāpādaū ca guror mantraṁ
hy anyathā niṣphalaṁ bhavet*

Then, after Śrī Advaita Prabhu's *pūjā*, using the *prasādi* flowers, etc., from the worship of Śrīman Mahāprabhu, the *pūjā* of Śrī Gadādhara Paṇḍita Gosvāmī shall be done using the following *mantra*:

śrīṁ gadādhārāya svāhā

Then, in the same way (using the *prasāda* from Mahāprabhu), the *sādhaka* shall perform the *pūjā* of Śrī Śrīvāsa Paṇḍita, the *bhaktas*, and his *guru-paramparā* (down to his *parama-guru*). Speaking their individual names in the dative case, he shall offer the various articles to them. For example: *eṣa prasādi gandhaḥ śrīvāsāya namaḥ*.

For his *guru*, however, he shall use the *guru-mantra*. In the *Bṛhad Brahmāṇḍa Purāṇa*, in the conversation between Sūta Gosvāmī and Śaunaka Ṛṣi, this *guru-mantra* is described: The *bīja* is *śrīṁ gum*, then *bhagavad gurave*, and at the end *svāhā*. This twelve-syllable *mantra* is the giver of all auspiciousness and protection.

The *mantra* is thus: *śrīṁ gum bhagavad gurave svāhā*

Then he shall accept that flower *prasāda*, etc., for himself. Putting that *prasāda* aside, he shall offer *puṣpāñjali* and *ārati* to the *prabhus*. Then, while standing beside his *guru* and fanning the *prabhus* with a *cāmara*, he shall sequentially meditate on each of them. (Everything described thus far is *mānasa-pūjā*.)

After that, with his external body, he shall offer *pūjā* to the *mūrtis* of Śrīman Mahāprabhu, etc. After completing the *pūjā*, he shall chant the respective *gāyatrī-mantras*. First, the *guru-gāyatrī* shall be chanted as given in the *Padma Purāṇa*:

śrīṁ gurudevāya vidmahe gaura-priyāya dhīmaḥi tan no guruḥ pracodayāt

In *Padma Purāṇa* Śrī Bhagavān says, "If, when doing *pūjā*, you first worship your *mantra-guru* and then Me, you will attain perfection. Otherwise *pūjā* is fruitless. Concerning *dhyāna*, *pūjā* and *mantra-jāpa*, the *guru* must always be considered first. Otherwise, all these activities are useless."

(63)

tato japa-lakṣaṇaṃ yathā (śrī-hari-bhakti-vilāsaḥ 17.143, 129)—

*na kampayec chiro grīvāṃ
dantān naiva prakāśayet
manaḥ-samharaṇaṃ śaucam
maunaṃ mantrārtha-cintanam*

Then, the characteristics of *japa* are described: The *sādhaka* shall not move his head and neck about, nor show his teeth. He shall sanctify his mind by withdrawing it from the objects of the senses, pondering the meaning of the *mantra*, and maintaining silence.

(64)

*mano-madhye sthito mantrō
mantra-madhye sthitaṃ manaḥ
mano-mantraṃ samāyuktam
etad dhi japa-lakṣaṇam*

If the *mantra* remains within the mind and the mind remains within the *mantra* (in other words, the mind and *mantra* are joined), then the characteristics of *japa* (*japa-lakṣaṇa*) are revealed to the chanter.

(65)

atha japāṅgulyādi-niyamaḥ (śrī-hari-bhakti-vilāsaḥ 17.116-120)—

*tatrāṅguli-japaṃ kurvan
sāṅguṣṭhāṅgulibhir japet
aṅguṣṭhena vinā karma
kṛtas tad aphaḷaṃ bhavet*

Then the regulations concerning the fingers used during *japa* are described: During *japa*, both fingers and thumb are used. If the thumb is not used, the *japa* is fruitless.

(66)

*kaniṣṭhānāmikā madhyā
caturthī tarjanī matā
tisro 'ṅgulyas tri-parvā syur
madhyamā caika-parvikā*

On three fingers—the little finger, the ring finger and index finger—the three joints are touched (by the thumb), and on the middle finger, only one joint is used, thus totalling ten. This is the proper way of chanting using the joints of the fingers.

(67)

parva-dvayaṃ madhyamāyā

*japa-kāle vivarjayet
evam meruṁ vijānīyād
brahmaṇā dūṣitaṁ svayam*

During *japa*, those two joints of the middle finger should be excluded. Know those two joints to be Mount Meru, which Lord Brahmā himself has previously defiled.

(68)

*ārabhyānāmikā-madhyāt
pradakṣiṇam anukramāt
tarjanī-mūla-paryantaṁ
kramād daśasu parvasu*

Japa shall be done using the ten finger joints beginning with the middle joint of the ring finger and proceeding clockwise, ending at the root of the index finger.

(69)

*aṅgulir na viyuñjīta
kiñcit saṅkocayet talam
aṅgulīnām viyoge tu
chidreṣu sravate japaḥ*

‘*madhyamā caika-parvikā*’ ity ukteḥ kecit *madhyamā-madhya-parva grhṇanti tan na*.

While performing *japa*, the fingers must be kept together and slightly contracted at the base. If the fingers are separated, the *japa* will leak out through the holes. Some people say that the middle joint on the middle finger should be used, but that is not proper.

(70)

atha japa-kramo yathā—

*prathamam gurudevasya
mantra-gāyatrīm saṁsmaret
tataḥ śrī-gauracandrasya
gāyatry uccāraṇam tathā*

Concerning the process of *japa*, first the *śrī-guru-mantra* and *gāyatrī* should be contemplated, and then the *gāyatrī* of Śrī Gauracandra.

(71)

*śrīlāvadhūtendrādvaita-
mantra-gāyatrīm saṁsmaret
tataḥ śrī-gadādharsya
śrīvāsa-pañḍitasya ca*

In that way, the *mantras* and *gāyatrīs* of Śrī Nityānanda Prabhu, Śrī Advaita Prabhu, Śrī Gadādhara Paṇḍita and Śrī Śrīvāsa Paṇḍita shall be contemplated.

*śrī-gurudevāsyā mantra yathā—śrīm guṁ bhagavad-gurave svāhā
atha gāyatrī—śrīm gurudevāya vidmahe, gaura-priyāya dhīmahi, tan no guruḥ pracodayāt.*

*iti śrī-guru-gāyatrī-smaraṇānantaram guru-vargān smaret; smaraṇa-kramo yathā—
śrī-guru-parama-gurur ityādi-kramena sva-sva-praṇāly-anusāreṇa sva-sva-parivāreśvara-
parama-parameṣṭhi-guru-paryantam dhyānam kṛtvā svīya-svīya-nāmāni caturthyantam kṛtvā
japānantaram śrī-śrī-caitanya-mahāprabhor mantraṁ gāyatrīm ca smaret.*

The *śrī-guru-mantra* is *śrīm guṁ bhagavad-gurave svāhā*.

The *guru-gāyatrī* is *śrīm gurudevāya vidmahe gaura-priyāya dhīmahi tan no guruḥ pra co - dayāt*.

The meaning of the *guru-gāyatrī* is that although the *guru* is actually a direct form of Śrī Hari, he is to be meditated on as being a dear one of Śrī Gauracandra. May that *guru-deva* engage us in the service of his lotus feet.

Then the *sādhaka* shall do *smaraṇa* of the other *gurus* of his *paramparā*, beginning with his *parama-guru*, and going up through his *parameṣṭhi-guru* and the head of his *parivāra* (family), chanting their individual names in the dative case. (*parama-gurave parātpara-gurave ityādi rūpe*)

After that, he shall meditate on the *mantra* and *gāyatrī* of Śrīman Mahāprabhu as such:

mantra: klīm gaurāya svāhā

gāyatrī: klīm caitanyāya vidmahe viśvambharāya dhīmahi tan no gaurah pracodayāt

Then, Śrī Nityānanda Prabhu:

mantra: klīm deva-jāhnavī-vallabhāya svāhā

gāyatrī: klīm nityānandāya vidmahe saṅkaraṇāya dhīmahi tan no balah pracodayāt

Śrī Advaita Prabhu:

mantra: klīm advaitāya svāhā

gāyatrī: klīm advaitāya vidmahe mahā-viṣṇave dhīmahi tan no advaitah pracodayāt

Śrī Gadādhara Paṇḍita:

mantra: śrīm gadādhārāya svāhā

gāyatrī: gām gadādhārāya vidmahe paṇḍitākhyāya dhīmahi tan no gadādharah pracodayāt

Śrī Śrīvāsa Paṇḍita:

mantra: śrīm śrīvāsāya svāhā

gāyatrī: śrīm śrīvāsāya vidmahe nārada-khyāya dhīmahi tan no bhaktaḥ pracodayāt

Śrī Śrī Gaura-Gadādhara *mantra: klīm śrīm gaura-gadādhārāya svāhā*

anantaram stava-praṇāmādi kṛtvā śrī-gauracandrāṣṭa-kālīya-sūtrānusareṇa smaret—

*gaurasya śayanotthānāt
punas tac-chayanāvadhī
nānopakaraṇaiḥ kuryāt*

sevanam tatra sādhaḥ

Then, after offering various *stavas* and *praṇāmas*, he shall meditate on the *aṣṭa-kālīya-līlā* of Śrī Gauracandra. In his *mānasa-deha*, he shall offer *sevā* with various articles from the time of Śrī Gaurāṅga's awakening in the morning until the Lord falls asleep at night.

Śrī Gaurāṅga's Aṣṭa-kāla-sevā

(73)

*śrī-navadvīpa-candrasya
caritāmṛtam adbhutam
cintyatām cintyatām nityam
mānasa-sevanotsukaḥ*

The nectarous pastimes of Śrī Navadvīpa-candra are very wonderful. Eager to serve the Lord, the *sādha* shall always think of these pastimes.

(74)

*niśānte gauracandrasya
śayanam ca nijālaye
prātaḥ-kāle kṛtothānam
snānam tad-bhojanādikam*

At the end of night (*niśānta*), he shall meditate on the Lord sleeping in His own home. In the early morning (*prātaḥ-kāle*), the Lord rises from His bed, bathes and takes His meal.

(75)

*pūrvāhna-samaye bhakta-
mandire paramotsukam
madhyāhne paramāścarya-
kelim sura-sarit-tate*

In the forenoon, the Lord becomes deeply absorbed in *kṛṣṇa-līlā-smaraṇa* and experiences intense feelings of separation. In the middle of the day, Mahāprabhu performs astonishing pastimes on the bank of the Gaṅgā. The *sādha* shall meditate on Lord Gaurāṅga in this way.

(76)

*aṣṭāhne navadvīpa-
bhramaṇam bhūri-kautukam
sāyāhne gamanam cāru-
śobhanam nija-mandire*

In the afternoon, Gaurahari very joyfully roams about Śrī Navadvīpa-dhāma. In the early evening, He returns to His own home, revealing His enchanting beauty.

(77)

*pradoṣe priya-vargādhyam
śrīvāsa-bhavane tathā
niśāyām smared ānandam
śrīmat-saṅkīrtanotsavam*

In the late evening, He meets His dear associates at the home of Śrīvāsa Ṭhākura, where they perform a great *saṅkīrtana* festival far into the night. The *sādhaka* shall thus blissfully meditate on Śrī Gauracandra.

Serving Śrī Rādhā-Kṛṣṇa in the Siddha-deha

(78-83)

evam śrī-caitanya-devam niṣevya siddha-dehena śrī-kṛṣṇa-sevāṅgam vidadhyāt. atra kārīkā—

*tac cintanādi-samaye
kuryāt tad anusārataḥ
cintanam tu tayos tatra
vasan guru-gaṇānvitāḥ*

*punaś cākṣuṣa-līle 'smiṅ
siddha-dehena sādhakāḥ
manasā mānasīm sevām
aṣṭa-kālocitām vrajet*

*sādhakāḥ siddha-dehena
kuryāt kṛṣṇa-priyā-grhe
guru-rūpa-priyā-pārsve
lalitādi sakhī-gaṇe*

*nivāsam yāvaṭe nityam
guru-rūpā-sakhī-yutaḥ
śrī-yāvaṭa-pure śrīmad-
vṛṣabhānu-pure 'pi ca*

*nandīśvara-pure rādhā-
kṛṣṇa-kunḍa-taṭa-dvaye
śrīmad-vṛndāvane ramye
śrīmad-vṛndāvaneśayoḥ*

*prātar ādyasṭa-samaye
sevanam tu krameṇa ca
nānopakaraṇair divyair
bhakṣya-bhojyādibhiḥ sadā
cāmara-vyajanaḍyais ca
pāda-saṁvāhanādibhiḥ*

In the same way, the *sādhaka* shall perform *mānasī-sevā* to Śrī Śrī Rādhā-Kṛṣṇa dur-

ing the eight periods of the day. He shall dwell amongst his *guru-gaṇa* and perform *līlā-smaraṇa* according to their instructions. In his mind, in his *siddha-deha*, he shall visualize himself rendering appropriate services during the various times. In his *siddha-deha*, he (she) shall always live in Yāvaṭa and Vṛṣabhānu-pura, serving in the home of Śrī Rādhā alongside her *guru-rūpā-sakhī* and the other *sakhīs* such as Śrī Lalitā, Viśākhā, etc. At Nandīśvara-pura, on the banks of Rādhā-kuṇḍa and Śyāma-kuṇḍa, and in the beautiful Vṛndāvana forest, beginning from the early morning and continuing throughout the day, she shall offer meals and other services (such as fanning with a *cāmara* and massaging the feet) to Śrī Śrī Rādhā-Kṛṣṇa.

Meditation on the Siddha-deha

(84)

*kiśorī goṇa-vanītā
sarvālaṅkāra-bhūṣitā
pṛthu-tuṅga-kuca-dvandvā
catuḥṣaṣṭi-guṇānvitā*

The *sādhaka* shall contemplate his Vṛndāvana *siddha-deha* in this way: She is a *kiśorī-gopī* (under 15 years old), fully decorated with ornaments, having large raised breasts, and endowed with the sixty-four qualities.

(85)

*nigūḍha-bhāvā govinde
madanānanda-mohinī
nānā-rasa-kalālāpa-
śālinī divya-rūpinī*

She has a secret love for Śrī Govinda that is bewildering even to Cupid himself. She speaks very sweetly and has a divine form.

(86)

*saṅgīta-rasa-samjāta-
bhāvollāsa-bharānvitā
divā-nīśam mano-madhye
dvayoḥ premā-bharākulā*

By nature she brims with the joy of singing, playing musical instruments and dancing. Day and night her heart is filled with love for Rādhā and Kṛṣṇa.

(87)

*sarva-lakṣana-sampannā
bhāva-hāvādi-bhūṣitā
guru-prasāda-jananī
guru-rūpā-priyānugā
gāndharvikā-sva-yūtha-sthā
lalitādi-gaṇānvitā*

She has all pleasant characteristics and is adorned with feminine gestures that excite feelings of love. She is born from the mercy of her *guru*, and she always follows her *guru-rūpā-sakhī*. She remains in Śrī Rādhā's own party (*yūtha*) in the company of Lalitā's group (*gaṇa*).

(88)

*sva-yūtheśvary-anugatā
yāvaṭa-grāma-vāsinī
cintanīyākṛtiḥ sā ca
kāma-rūpānugāminī*

She is very devoted to Śrī Rādhā, is a resident of Yāvaṭagrāma, and a follower of *kāma-rūpā-bhakti* (having an intense desire to serve in transcendental *madhura-rati*).

(89)

*cid-ānanda-rasamayī
druta-hema-sama-prabhā
sucīna-nīla-vasanā
nānālaṅkāra-bhūṣitā*

Her body is made of *cid-ānanda-rasa* and is radiant like molten gold. She wears very beautiful blue clothing and is nicely decorated with various kinds of ornaments.

(90)

*śrī-rādhā-kṛṣṇayoḥ pārśva-
vartinī nava-yauvanā
guru-dattasya nāmno 'syā
mātā vargādya-mañjarī
pitā varga-trīyākhyo
vargāntāhvayakah patih*

She always stays alongside Śrī Rādhā and Kṛṣṇa, and she is in the prime of youth. The names of her mother, father and husband are determined in this way: The mother's name is derived from the first syllable of the *sādhaka's guru*-given name. The father's name is derived from the third syllable, and the husband's comes from the last.

(91)

*nivāso yāvaṭe tasyā
dakṣiṇā mṛdvikā hi sā
śrī-rādhā-vastra-sevāḍhyā
nānālaṅkāra-bhūṣitā*

Her home is in the village of Yāvaṭa, and she has a very graceful and delicate form. She is decorated with various lovely ornaments, and she assists in the dressing of Śrī Rādhā.

Ekādaśa-bhāva

(92-93)

*asyaiva siddha-dehasya
sādhanaṇi yathā-kramam
ekādaśa-prasiddhāni
lakṣyante 'tīmanoharam*

*nāma rūpaṁ vayo veśaḥ
sambandho yūtha eva ca
ājñā sevā parākāṣṭhā
pālya-dāsī nivāsakaḥ*

The eleven aspects of this *siddha-deha* are well known. They are as follows: name (*nāma*), complexion (or form, *rūpa*), age (*vayas*), dress (*veśa*), relationship (*sambandha*), group (*yūtha*), order (*ājñā*), service (*sevā*), divine cherished ambition (*parākāṣṭhā*), maintainer (*pālyadāsī*) and residence (*nivāsa*).

(94)

eteṣāṁ viśeṣa-lakṣaṇāny ucyante—

*śrī-rūpa-mañjarītyādi-
nāmākhyānānurūpataḥ
cintanīyaṁ yathā-yogyāṁ
svanāma vraja-subhruvām*

The particular characteristics of all these are now described, beginning with the name.

Nāma—Her name shall be one similar to that of Śrī Rūpa Mañjarī and the other *vraja-gopīs*.

(95)

*rūpaṁ yūtheśvarī-rūpaṁ
bhāvanīyaṁ prayatnataḥ
trailokya-mohanaṁ kāmōd-
dīpanaṁ gopikā-pateḥ*

Rūpa—Her complexion (or form) is like that of Śrī Rādhā, who excites *kāma* in Śrī Kṛṣṇa and enchants the three worlds. This meditation should be done with diligence.

(96)

*vayo nānā-vidhaṁ tatra
yat tu tridaśa-vatsaram
mādhuryādbhuta-kaiśoraṁ
vikhyātaṁ vraja-subhruvām*

Vayas—The beautiful *vraja-gopīs* are of various ages, but the thirteenth year is an especially sweet time of youth, so that is the age to be contemplated.

(97)

*veśo nīla-paṭādyaiś ca
vicitrālaṅkṛtais tathā
svasya dehānurūpeṇa
svabhāva-rasa-sundaraḥ*

Veśa—One should meditate on the *gopī-deha* as being dressed in beautiful blue garments that are adorned with multicolored ornaments.

(98)

*sevyā-sevaka-sambandhaḥ
svamanovṛtti-bhedataḥ
prāṇātyaye 'pi sambandham
na kadā parivartayet*

Sambandha—The relationship between the *mañjarī* and Śrī Śrī Rādhā-Kṛṣṇa is that of servant and served. The *mañjarī* would not give up that relationship even in exchange for her own life.

(99)

*yathā yūtheśvarī-yūthaḥ
sadā tiṣṭhati tad-vaśe
tathaiiva sarvathā tiṣṭhed
bhūtvā tad-vaśa-vartinī*

Yūtha—Just as Rādhikā's *sakhīs* always remain near Her in great devotion, similarly the *mañjarī* is enchanted by Śrī Rādhā and always remains near to Her.

(100)

*yūtheśvaryāḥ śirasy ājñām
ādāya hari-rādhayoḥ
yathocitām ca śuśrūṣām
kuryād ānanda-samyutā*

Ājñā—Taking the order of her group leader on her head, she very happily renders appropriate services to Śrī Śrī Rādhā-Kṛṣṇa.

(101)

*cāmara-vyajana-dīnām
sarvājñā-pratipālanam
iti sevā pariñneyā
yathā-mati vibhāgaśaḥ*

Sevā—The *sevā* is divided into two classes: (1) obeying all kinds of orders (doing the needful), and (2) more specifically, a particular service like fanning with a *cā-mara*, etc., which the *sādhaka* personally desires.

(102)

*śrī-rādhā-kṛṣṇayor yadvad
rūpa-mañjarikādayaḥ
prāpta nitya-sakhīvaṁ ca
tathā syām iti bhāvayet*

Parākāṣṭhā—The meditation shall be: “Just as Śrī Rūpa Mañjarī and the other *gopīs* are *nitya-sakhīs* of Rādhā and Kṛṣṇa, I, too, am a *nitya-sakhī*.”

(103)

*pālya-dāsī ca sā proktā
paripālyā priyamvadā
sva-mano-vṛtti-rūpeṇa
yā nitya-paricārikā*

Pālyadāsī—The *sādhaka-mañjarī* remains always under the shelter of a *nitya-sakhī* who is similar in nature to herself, who speaks very sweetly, and who maintains her in every respect.

(104)

*nivāso vraja-madhye tu
rādhā-kṛṣṇa-sthalī matā
vaṁśī-vaṭaś ca śrī-nandī-
śvaraś cāpy atikautukaḥ*

Nivāsa—Those delightful places such as Vaṁśivaṭa, Nandīśvara and Vraja, which are the sites of Rādhā-Kṛṣṇa’s daily pastimes, are the dwelling places of the *siddha-deha*.

A ttachment for the Mañjarīs

(105-108)

*anaṅga-mañjarī proktā
vilāsa-mañjarī tathā
aśoka-mañjarī ceti
rasa-mañjarikā tathā*

*rasāla-mañjarī nāmnā
tathā kamala-mañjarī
karuṇā-mañjarī khyātā
vikhyātā guṇa-mañjarī*

evaṁ sarvāś ca vikhyātāḥ

*sva-sva-nāmākṣaraiḥ parāḥ
mañjaryo bahuśaḥ rūpa-
guṇa-śīla-vayo 'nvitāḥ*

*nāma-rūpādi tat sarvaṁ
guru-dattaṁ ca bhāvayet
tatra tatra sthitā nityaṁ
bhajet śrī-rādhikā-harī*

Then, the *sādhaka-mañjarī* shall contemplate her devotion to her *mañjarī-gaṇa* (group) as follows: Anaṅga Mañjarī, Vilāsa Mañjarī, Aśoka Mañjarī, Rasa Mañjarī, Rasāla Mañjarī, Kamala Mañjarī, Karuṇā Mañjarī, Guṇa Mañjarī and others are all very famous. They possess beautiful forms, pleasing qualities, sweet personalities, and blooming youth. The *sādhaka* shall meditate on them as they have been described by his *guru*, and shall remain among them rendering *sevā* to Rādhā and Kṛṣṇa.

(109)

*bhāvayan sādhamo nityaṁ
sthitvā kṛṣṇa-priyā-grhe
tad ājñā-pālako bhūtvā
kāleṣu aṣṭasu sevate*

The *sādhaka* shall render *sevā* in the home of Śrī Rādhā, carrying out the orders of her *mañjarī-gaṇa*, during the eight time periods of the day.

(110)

*sakhinām saṅginī-rūpām
ātmānam bhāvanā-mayim
ājñā-sevā-parākāṣṭhā-
kṛpālanikāra-bhūṣitām
tataś ca mañjarī-rūpān
gurovādīn api saṁsmaret*

Being decorated with the ornaments of (1) her personal order (concerning her *sevā*), (2) her cherished desire for *sevā*, and (3) the mercy of the *sakhīs*, and deeply absorbed in the conception of herself as a companion (*saṅginī*) of the *sakhīs*, she shall meditate on her *guru-varga* in their *mañjarī* forms.

Lilā-smaraṇa and Gokula-dhyāna

(111)

*atha prātaḥ-pūrvāhna-līlām smṛtvā madhyāhne saṅga-mitau rādhā-kṛṣṇau paraspara-saṅga-
janīta-nānā-sāttvika-vikāra-bhūṣitau lalitādi-priya-sakhī-vṛnda-sanarma-vāg-vilāsena janīta-
paramānandau nānā-rasa-vilāsa-cihnau sammagna-mānasau vihitāraṇya-līlau vṛndāraṇye
sumahīruha-mūle yoga-pīṭhopari upaviṣṭau evambhūtau rādhā-kṛṣṇau saṁsmaret.*

*prathamam ṣaḍ-dalam padmam
tad-bahir vasu-patram*

*tad-bahir daśa-patram ca
daśopadala-saṁyutam*

Then, after contemplating the morning and forenoon *līlās*, the *sādhaka* shall meditate on the midday *līlā*. Rādhā and Kṛṣṇa meet then, and due to the ecstasy of this meeting, both of Their bodies erupt with *sāttvika-vikāras* (external manifestations of inner emotional transformations). Very happily They joke with Lalitā and the other *sakhīs* and *mañjarīs*. When They see last night's love marks on each other, Their minds and hearts drown in *prema-rasa*. In this way, They very blissfully perform Their *vana-vihāra-līlā*. After that, They sit upon a jewelled throne at the base of a *kalpa-druma*.

Absorbed in this *līlā*, the *sādhaka* shall thoroughly meditate on the midday pastimes of Rādhā-Govinda. The meditation on this lotus-shaped *yoga-pīṭha* is as such: First, there is a six-petalled lotus; then on the outside of that are eight more petals; after that, ten more, and then ten partial petals.

(112)

*śrīmad-rādhā-kṛṣṇa-līlā-
rasa-pūrita-vigraham
tat-tad-icchā-vāśenaiwon-
mīlitam bhāti mudritam*

The body of this *yoga-pīṭha* lotus is full of *rādhā-kṛṣṇa-līlā-rasa*. It blooms and contracts by the desire of Kīśorī-Kīśora.

(113)

*prākārās tad-bahis tatra
dikṣu dvāra-catuṣṭayam
catuṣ-koṇās ca ṣaḍ-dalyām
ṣaṭ-pady-aṣṭādaśākṣarī*

At the corners of the four sides surrounding the lotus are four gateways. On the eight petals are eight *kuñjas*, and on the six petals are the 18 syllables of the *gopāla-mantra*.

(114-117)

yathā brahma-saṁhitāyām (2-4)

*sahasra-patram kamalam
gokulākhyam mahat padam
tat-karṇikāram tad-dhāma
tad-anantāmśa-sambhavam*

*karṇikāram mahad yantram
ṣaṭ-koṇam vajra-kīlakam
ṣaḍ-aṅgam ṣaṭ-padī-sthānam
prakṛtyā puruṣeṇa ca*

premānanda-mahānanda-

*rasenāvasthitam hi yat
jyotī-rūpeṇa manunā
kāma-bījēna saṅgatam*

*tat-kiñjalkam tad-amśānām
tat-patrāṇi śrīyām aṇi*

evambhūta yoga-pīṭhe śrī-śrī-rādhā-kṛṣṇau smaret.

The *Brahma-saṁhitā* describes a wonderful place known as Gokula that is shaped like a thousand-petalled lotus. The *karṇikā* (seed-pod) of the lotus is the abode of Śrī Kṛṣṇa. That lotus is manifested by a portion of the *jyoti* of Śrī Baladeva. This *karṇikā* is a great hexagonal *yantra*, wherein the *kāma-bīja* is a diamond peg in the center, accompanied by Rādhā and Kṛṣṇa. They are surrounded by the *kṛṣṇa-mantra*, then the 18-syllable *gopāla-mantra*, and then the *kāma-gāyatrī*. Surrounding that hexagonal *karṇikā* (as the filaments of the lotus) are the *aṣṭa-mañjarīs*, and beyond that the petals of the lotus are the abodes of the *sakhīs*. In this way, the *yoga-pīṭha-smaraṇa* of Śrī Śrī Rādhā-Kṛṣṇa is done.

Śrī Kṛṣṇa's Age, Dress, etc.

(118)

*atha śrī-kṛṣṇa-candrasya
vayo-veśādayo 'khilāḥ
rasa-śāstrānusāreṇa
nirūpyante yathāmati*

After the *yoga-pīṭha* has been established, the age, dress, etc., of Śrī Kṛṣṇa is ascertained according to information in the *rasa-śāstras*.

(119-120)

(*bhakti-rasāmṛta-sindhu* 2.1.308, 9)—

*vayaḥ kaumāra-pauganḍa-
kaiśoram iti tat tridhā*

*kaumāraṁ pañcamābdāntam
pauganḍam daśamāvadhī
āṣoḍaśāc ca kaiśoram
yauvanaṁ syāt tataḥ param*

Age is divided into three periods—*kaumāra*, *pauganḍa* and *kaiśora*. The period up to the fifth year is called *kaumāra*. Age five to ten is *pauganḍa*, ten to sixteen is *kaiśora*, and after that, *yauvana*.

(121)

*ādya-madhyānta-bhedena
kaumāradīni ca tridhā*

*aṣṭa-māsādhikam varṣam
bhāgatvena ca kīrtitam*

The ages of *kaumāra*, etc., are also divided into *ādya* (beginning), *madhya* (middle) and *anta* (end). Each part of *kaumāra* and *pauganḍa* is made up of about one year and eight months.

(122)

tad yathā—ādya-kaumāram aṣṭa-māsādhikam eka-varṣam evaṁ madhya-kaumāram, evaṁ ca śeṣa-kaumāram; evaṁ pañcama-varṣa-paryantam kaumāram jñeyam. ādya-pauganḍam aṣṭa-māsādhikam eka-varṣam; evaṁ madhya-pauganḍam; evaṁ ca śeṣa-pauganḍam; evaṁ ca krameṇa ṣaṣṭha-varṣam ārabhya daśa-varṣa-paryantam pauganḍam jñeyam. ādya-kaiśoram sārḍha-dina-dvayottaraikādaśa-māsādhikam eka-varṣam; evaṁ madhya-kaiśoram; evaṁ śeṣa-kaiśoram; krameṇaikādaśa-varṣam ārabhya pañca-daśa-varṣa-nava-māsa-sārḍha-sapta-dina-paryantam kaiśoram jñeyam.

atha śrī-kṛṣṇasya vraja-līlā—tatra śrī-kṛṣṇasya vraja-līlā pañca-dinottara-ṣaṇ-māsādhika-daśa-varṣīyā jñeyā (10-6-5) atha ca (bhāg. 3.2.26)—

*ekādaśa-samās tatra
gūḍhārciḥ sabalo 'vasat*

Each part of the *kaumāra* age is 1 year and 8 months. Altogether this equals five years. From the sixth year to the tenth (*pauganḍa*), the divisions are of the same duration. In the *kaiśora* age, the divisions each last 1 year, 11 months, and 2 1/2 days. *Kaiśora* begins at age 11 and lasts up to the age of 15 years, 9 months, 7 1/2 days. The *vraja-līlā* of Śrī Kṛṣṇa lasts up to the age of 10 years, 6 months, and 5 days. In *Śrīmad-Bhāgavatam* it is said: “Along with Śrī Baladeva, Śrī Kṛṣṇacandra lived in Vraja up to the age of 11, all the while concealing His divine power.”

(123-129)

mahārāja-kumāratayā bhogātīśayena samṛddhyā varṣa-māsa-dinānām sārḍhatayā sārḍha-sapta-dinottara-nava-māsādhika-pañca-daśa-varṣa-parimitam śrī-kṛṣṇasya vayo jñeyam (15-9-7 1/2).

*atraiva śeṣa-kaiśore
ṣoḍaśa-hāyane sadā
vraje vihāram kurute
śrīman nandasya nandanah*

*vamśī-pāṇiḥ pīta-vāsā
indranīla-maṇi-dyutiḥ
kaṅṭhe kaustubha-śobhāḍhyo
mayūra-dala-bhūṣaṇah*

*guñjā-hāra-lasad-vakṣā
ratna-hāra-virājitaḥ
vana-mālā-dharo niṣka
śobhollasita-kaṅṭhakah*

*vāma-bhāga-sthita-svarṇa-
rekhā-rājad-uraḥ-sthalaḥ
vaijayantī-lasad-vakṣā
gaja-mauktika-nāsikaḥ*

*karṇayor makarākāra-
kuṇḍalābhyām virājitaḥ
ratna-kaṅkana-yug ghastaḥ
kauṅkumam tilakam dadhat*

*kinḱinī-yukta-kaṭiko
ratna-nūpura-yuk-padaḥ
mālatī-mallike jāti-
yūthī ketakī-campake*

*nāgakeśara ityādi
puṣpa-mālā-svalaṅkṛtaḥ
iti veśa-dharaḥ śrīmān
dhyeyaḥ śrī-nandanandanah*

Because of having too much fun being the *vraja-rāja-kumāra*, Kṛṣṇa extended His *līlā* in Vṛndāvana half again the number of years He already lived there (10 years, 6 months, 5 days), making His age 15 years, 9 months, 7 1/2 days. Śrī Nandanandana eternally sports in Vraja (near the end of *kaiśora*'s 16 years) as a *kaiśora-gopa*.

The *kṛṣṇa-dhyāna* is as follows: In His hand He holds a flute (*vaṁśī*), He wears yellow clothing, is effulgent like a sapphire, and has the beautiful *kaustubha* jewel on His neck. The top of His head is adorned with a peacock feather, and jewelled and *guñjā*-seed necklaces hang on His chest. A garland of forest flowers (such as *mālatī*, *mallikā*, *jāti*, *yūthī*, *ketakī*, *campaka*, *nāgakeśara*, etc.) hangs down to His lotus feet. He wears a gleaming gold ornament on His neck, and has a golden line of hair on the left side of His chest, along with the *vaijayantī-mālā*. Dangling from His nose is a valuable pearl said to come from the head of an elephant. His ears are decorated with dolphin-shaped earrings, and He wears bangles on His hands. *Tilaka* made of *kuṅkuma* beautifies His forehead. He wears *kinḱinī* bells round His waist, with ankle bells on His lotus feet.

(130)

*śṛṅgam vāmodara-parisare tunda-bandhāntara-stham
dakṣe tadvan nihita-muralīm ratna-citrām dadhānaḥ
vāmenāsau sarala-lagudam pāṇinā pīta-varṇam
līlāmbhojam kamala-nayanaḥ kampayan dakṣiṇena*

Then, when Kṛṣṇa goes to herd the cows, He is decorated like this: On the left side of His abdomen, the lotus-eyed Śrī Kṛṣṇa has a buffalo horn stuck in His belt, and on His right side He has placed His jewelled *muralī* flute. In His left hand He carries a straight wooden stick, and in His right He playfully twirls a yellow lotus.

Kṛṣṇa-mantras

(131)

*asyaiiva kṛṣṇa-candrasya
mantrāḥ santi trayo 'malāḥ
siddhāḥ kṛṣṇasya sat-prema-
bhakti-siddhi-karā matāḥ*

There are three *kṛṣṇa-mantras* that are very pure and powerful; they are famous for bestowing *prema-bhakti* on their chanters.

(132)

tatrādau mantroddhāro yathā sanat-kumāra-saṁhitāyām—

*hare-kṛṣṇau dvir āvṛttau
kṛṣṇa tādṛk tathā hare
hare rāma tathā rāma
tathā tādṛg ghare manuḥ*

A reference for the first *mantra* is from the *Sanat-kumāra-saṁhitā*: The words *hare kṛṣṇa* are repeated twice, and then *kṛṣṇa* and *hare* are both separately twice repeated. In the same way, *hare rāma*, *rāma* and *hare* are twice repeated.

(133)

The *mantra* is thus:

*hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

(134-135)

asya dhyānaṁ yathā tatraiva—

*dhyāyed vṛndāvane ramye
gopa-gobhir alaṅkṛte
kadamba-pādapa-cchāye
yamunā-jala-śītale*

*rādhayā sahitaṁ kṛṣṇaṁ
vaṁśī-vādāna-tat-param
tribhaṅga-lalitaṁ devaṁ
bhaktānugraha-kāraṁ*

The *dhyāna* that accompanies this *mahā-mantra* is also found in the *Sanat-kumāra-saṁhitā*: Śrī Kṛṣṇa is sporting in the cooling waters of the Yamunā, or in the shade of a *kadamba* tree in the beautiful Vṛndāvana forest. He is ornamented (surrounded) by the cows and *gopas*, and is accompanied by Śrī Rādhā. He is very skillful at playing the flute as He stands in a charming *tribhaṅga* pose, bestowing mercy and kindness upon the *bhaktas*.

(136)

viśeṣato daśārṇo 'yaṁ

*japa-mātreṇa siddhi-daḥ
pañcāṅgāny asya mantrasya
vijñeyāni manīṣibhiḥ*

Then, the 10-syllable *mantra* is described. By merely chanting this *mantra*, *siddhi* is attained. It should be known by the *pañḍitas* that there are five parts to this *mantra*.

(137-141)

*iti gautamīya-tantra-vākyaṭ rāga-mārge daśākṣara-gopāla-mantrasya prasiddhiḥ; tad-uddhāro
likhyate, sa yathā gautamīya-tantre—*

*khāntākṣaram samuddhṛtya
trayodaśa-svarāṅvitam
pārṇam turya-svara-yutam
chāntam dhāntam tathā dvayam*

*amṛtārṇam māṁsa-yugmam
mukha-vṛttena saṁyutam
bhārṇam tu mukha-vṛttādhyam
pavanārṇam tathaiiva ca*

*bija-śakti-samāyukto
mantra 'yam samudāhṛtaḥ
gupta-bija-svabhāvatvād
daśārṇaḥ khalu kathyate*

*brahmārṇam turya-samāyuktam
māṁsa-dvaya-samāṅvitam
nāda-bindu-samāyuktam
jagad-bijam udāhṛtam*

*śukrārṇam amṛtārṇena
mukha-vṛttena saṁyutam
gaganam mukha-vṛttena
proktā śaktiḥ parātparā*

In the *Gautamīya-tantra*, the ten-syllable *gopāla-mantra* used in the *rāga-mārga* is described: The letter that follows *kha* (*ga*) is joined with the thirteenth vowel (*o*) forming *go*. The fourth vowel (*i*) is then joined with *pa*, making *pi*. These are followed by the letters *ja*, *na*, *va*, *lla*, *bhā* and *ya*. The *bija* (*klīm*) and *śakti* (*svāhā*) are then added.

10-syllable *mantra*—*klīm gopījana-vallabhāya svāhā*

18-syllable *mantra*—*klīm kṛṣṇāya govindāya gopījana-vallabhāya svāhā*

(142)

*phullendīvara-kāntim indu-vadanam barhāvataṁsa-priyam
śrīvatsāṅkam udāra-kaustubha-dharam pītāmbaram sundaram
gopīnām nayanotpalārcita-tanum go-gopa-saṅghāvṛtam*

govindam kala-veṇu-vādana-param divyāṅga-bhūṣam bhaje

The *dhyāna* that is to accompany the chanting of these two *mantras* is also described in the *Gautamīya-tantra*: I worship Govinda, whose beautiful complexion resembles a fully blossomed blue lotus. He has a moonlike face and is very fond of wearing a peacock feather in His hair. He bears the golden *śrīvatsa* line of hairs on His chest along with the splendid *kaustubha* jewel. He wears yellow cloth, is extraordinarily handsome, and His body is adored by the lotus eyes of the *gopīs*. He is adorned with celestial ornaments and surrounded by the cows and His *gopa* friends. He loves to play His sweet-toned flute.

Kāma-gāyatrī

(143-144)

atha kāma-gāyatrī-mantroddhāro yathā svāyambhuvāgame—

*klīm tataḥ kāma-devāya
vidmahe ca padaṁ tataḥ
tataś ca puṣpa-bāṇāya
dhīmahiṭi padaṁ tataḥ*

*tatas tan no 'naṅga iti
tataś caiva pracodayāt
eṣā vai kāma-gāyatrī
caturviṁśakṣarī mātā*

The reference for the *kāma-gāyatrī-mantra* is found in the *Svāyambhuva-āgama*: first *klīm*, then *kāmadevāya*, then *vidmahe*, then *puṣpa-bāṇāya*, then *dhīmahi tan no 'naṅgaḥ*, then *pracodayāt*. This is the 24-syllable *kāma-gāyatrī*.

The *mantra* is thus:

klīm kāmadevāya vidmahe puṣpa-bāṇāya dhīmahi tan no 'naṅgaḥ pracodayāt

(145)

*krīḍāsakto madana-vaśa-go rādhayālīṅgitāṅgaḥ
sabhru-bhaṅgaḥ smita-suvadano mugdha-nepathya-śobhaḥ
vṛndāraṇye prati-nava-latā-sadmasu prema-pūrṇaḥ
pūrṇānando jayati muralīm vādayāno mukundaḥ*

In the *Svāyambhuva-āgama-śāstra* the *dhyāna* for the *kāma-gāyatrī* is described: Full of ecstasy, Śrī Mukunda triumphantly plays on His *muralī* flute as He roams from grove to grove in the Vṛndāvana forest. His beautiful body is dressed in charming clothing and is being embraced by Śrī Rādhā. Her love completely subjugates Him, and He is addicted to His sporting with Her. He is full of love for Her, and sometimes He contracts the eyebrows on His smiling, handsome face in a way that reveals His lustful mood.

Śrī Rādhā's Age, Dress, etc., and Mantra-gāyatrī

(146)

yathā bṛhad-gautamīya-tantre—

*devī kṛṣṇa-mayī proktā
rādhikā para-devatā
sarva-lakṣmī-mayī sarva-
kāntiḥ sammohinī parā*

Then, the age, form, dress, etc., of Śrī Rādhā is determined. In *Bṛhad-gautamīya-tantra* it is said: Śrī Rādhā is known as Devī, Kṛṣṇamayī, Supreme Goddess in whom all Lakṣmīs reside; Her beauty and charm defeat that of all others.

(147-149)

ṛk-pariśiṣṭe ca—

*rādhayā mādhave devo
mādhavenaiva rādhikā
vibhrājante janeṣvā*

mātsye ca—

*vārāṇasyām viśālākṣī
vimalā puruṣottame
rukmiṇī dvāravatyām tu
rādhā vṛndāvane vane*

pādme ca (u. nī. 4.5)—

*yathā rādhā priyā viṣṇos
tasyāḥ kuṇḍam priyam tathā
sarva-gopīṣu saivaikā
viṣṇor atyanta-vallabhā*

In a supplement to the *Ṛg-veda* it is said: Among all people, Rādhikā and Mādhava together are the most beautiful. In the *Matsya-purāṇa*: In Vārāṇasī, She is known as Śrī Viśālākṣī, and in Puruṣottama-kṣetra, She is called Śrī Vimalā. In Dvārakā, She is Śrī Rukmiṇī, and as the queen of the Vṛndāvana forest, She is called Śrī Rādhā.

In the *Ujjvala-nīlamanī*, a statement taken from the *Padma-purāṇa* says: Just as Śrī Rādhā is the most beloved of Śrī Kṛṣṇa, similarly Śrī Rādhā-kuṇḍa is also very dear. Among all the *gopīs*, Śrī Rādhā is the dearest lover of Śrī Kṛṣṇa.

(150-152)

(u. nī. 4.3-4, 6-7)—

*mahā-bhāva-svarūpeyam
guṇair ativarīyasī
gopālottara-tāpanyām
yad gāndharveti viśrutā*

*hlādinī yā mahā-śaktiḥ
sarva-śakti-varīyasī
tat-sāra-bhāva-rūpeyam
iti tantre pratiṣṭhitā*

*suṣṭhu-kānta-svarūpeyaṃ
sarvadā vārṣabhānavī
dhṛta-ṣoḍaśa-śṛṅgārā
dvādaśābharaṇānvitā*

In the *Rādhā-prakaraṇa* of *Ujjvala-nīlamanī* it is said: Śrī Rādhikā's body is composed of *mahā-bhāva*. The greatest of all *śaktis* is the *hlādinī-śakti*. Therefore it is called *mahā-śakti*. Of that, the essence is *mādana*, which is the zenith of *mahā-bhāva*. Śrī Rādhā is the embodiment of that highest *mahā-bhāva*. This conclusion is well established.

In the *Gopālottara-tāpanī*, She is glorified as Gāndharvā. This daughter of Vṛṣabhānu has a very beautiful form and wears 16 items of beautification (*śṛṅgāra*) and 12 types of ornaments (*ābharaṇa*).

(153)

tatra suṣṭhu-kānta-svarūpā, yathā śrī-kṛṣṇa-vākyam (u. nī. 4.8)—

*kacās tava sukuñcitā mukham adhīra-dīrgheksaṇaṃ
kaṭhōra-kuca-bhāg-urāḥ kraśīma-śālī madhya-sthalaṃ
nate śīrasī dorlate karaja-ratna-ramyau karau
vidhūnayati rādhike tri-jagad eṣa rupotsavaḥ*

An example concerning Her beautiful form is given in *Ujjvala-nīlamanī*, wherein Śrī Kṛṣṇa says, “O Rādhē! The locks of Your hair curl beautifully, and You have a lotus-like face with elongated restless eyes. Your chest is adorned with lovely large and firm breasts. Your waist is attractively slender, Your head is bowed slightly in modesty, and Your fingernails are like rows of jewels. Your beautiful form is a festival of elegance and sweetness that crushes the vanity of the three worlds.”

(154)

dhṛta-ṣoḍaśa-śṛṅgārā yathā (u. nī. 4.9)—

*snātā nāsāgra-jāgran-maṇi-rasita-patā sūtrinī baddha-veṇī
sottaṃsā carcitāṅgī kusumita-cikura sragviṇī padma-hastā
tāmbūlāsyaoru-bindu-stavakita-cibukā kajjalākṣī sucitrā
rādhālaktojjvalāṅghriḥ sphuriti tilakinī ṣoḍaśā-kalpinīyam*

Concerning Her sixteen items of beautification, Subala says to Śrī Kṛṣṇa, “After bathing, Śrī Rādhikā decorates the tip of Her nose with an effulgent jewel. She dresses in blue clothing, with a sash (*nīvibandhana*) around Her waist. Her hair is plaited and She wears ornaments on Her ears. Her limbs are smeared with camphor, musk and sandal paste. She wears flowers in Her hair and a garland around Her neck. In Her hand She playfully carries a lotus flower. In Her mouth She has *tāmbula*, and on Her chin a dot of musk. She wears *kajjala* around Her eyes and on Her cheeks are musk-paintings of dolphins, etc. The bottoms of Her lotus feet are painted red and She wears *tilaka* on Her forehead.”

(155)

dvādaśābharaṇāśritā yathā (u. nī. 4.10)—

*divyaś cūḍāmanīndraḥ puraṭa-viracitāḥ kuṇḍala-dvandva-kāñci-
niškās cakrī-salākā-yuga-valaya-ghaṭāḥ kañṭha-bhūṣormikās ca
hārās tārānukāra bhujā-kaṭaka-tulākoṭayo ratna-klṛptās
tuṅgā pādāṅgurīya-cchavir iti ravibhir bhūṣaṇair bhāti rādhā*

Concerning Her twelve ornaments, Subala says, “Śrī Rādhikā wears a diamond on Her head, golden earrings on Her ears, and tiny golden bells around Her hips. A golden locket hangs around Her neck. She wears a *cakrī-salākā*⁷ over Her ears, bangles on Her hands, and a necklace around Her throat. There are rings on Her fingers and a group of star-like necklaces on Her bosom. She is adorned with jewelled armlets, jewelled ankle bells and radiant toe rings. She is very beautiful wearing these twelve ornaments.”

(156-159)

*madhye vayasī kaiśora eva tasyāḥ sthitiḥ. pūrvavad divasa-gaṇanayā vimśati-dinottara-
pañca-māsādhika-nava-varṣa-parimitam madhya-kaiśoram vayaḥ (9-5-20); rāja-kumāritvād
bhogātīśayena samṛddhyā varṣa-māsa-dinānām sārḍhatayā pañca-daśa-dinottara-māsa-dvayād-
hika-caturdaśa-varṣa parimitam vayo 'syāḥ jñeyam (14-2-15).*

*asyā madīyatā-bhāvo
madhu-snehas tathaiiva ca
mañjīṣṭhākhya bhaved rāgaḥ
samarthā kevalā ratīḥ*

*kandarpa-kautukam kuñjam
gṛham asyās tu yāvaṭe
mātāsyāḥ kīrtidā proktā
vṛṣabhānuḥ pitā smṛtaḥ*

*abhimanyuḥ patis tasyā
durmukho devarah smṛtaḥ
jaṭilākhya smṛtā śvaśrur
nanandā kuṭilā matā*

*yathā syur nāyakāvasthā
nikhilā eva mādhave
tathaiiva nāyikāvasthā
rādhāyām prāyaśo matāḥ*

Śrī Rādhā’s age is in the middle of the *kaiśora* period. Just as previously, Kṛṣṇa’s age was increased by half again, so Rādhā’s age is increased to 14 years, 2 months and 15 days. She has a strong feeling that Kṛṣṇa belongs to Her (*madīyatā-bhāva*), as well as *madhu-sneha* (a very sweet affectionate mood). Her love for Kṛṣṇa is pure, powerful and lasting, and She has various *kuñjas* for Her pastimes with Him. Her home is in Yāvaṭagrāma, Her mother’s name is Kīrtidā, and Her father’s Vṛṣabhānu. Her husband’s name is Abhimanyu, Durmukha is Her brother-in-law, Jaṭilā is Her mother-in-

⁷ A *cakrī-salākā* is an elaborate ornament that encircles the entire ear and fastens at the top.

law, and Kuṭilā is Her sister-in-law. Just as Śrī Kṛṣṇa always exists as the *nāyaka* (heroic lover), Śrī Rādhikā is forever the principal *nāyikā* (heroine).

(160-165)

(u. nī. 4.50-54)—

*tasyā vṛndāvaneśvaryaḥ
sakhyaḥ pañca-vidhā matāḥ
sakhyaś ca nitya-sakhyaś ca
prāṇa-sakhyaś ca kāścana
priya-sakhyaś ca parama-
preṣṭha-sakhyaś ca viśrutāḥ*

*sakhyaḥ kusumikā-vindhyā-
dhaniṣṭhādyāḥ prakīrtitāḥ
nitya-sakhyaś ca kastūri-
maṇi-maṅjarikādayaḥ*

*prāṇa-sakhyaḥ śaśimukhī-
vāsantī-lāsikādayaḥ
gatā vṛndāvaneśvaryaḥ
prāyeṇemāḥ svarūpatām*

*priya-sakhyaḥ kuraṅgākṣī
sumadhyā madanālasā
kamalā mādhurī maṅju-
keśī kandarpa-sundarī
mādhavī mālatī kāma-
latā śaśikalādayaḥ*

*parama-preṣṭha-sakhyaś tu
lalitā sa-viśākhikā
sa-citrā campakalatā
tuṅgavidyendulekhikā
raṅgadevī sudevī cety
aṣṭau sarva-gaṇāgrīmāḥ*

(u. nī. 3.61)—

*yūthādhipātve 'py aucityam
dadhānā lalitādayaḥ
sveṣṭa-rādhādi-bhāvasya
lobhāt sakhya-rucim dadhuḥ*

Śrī Rādhā's *sakhīs* are of five types: *sakhī*, *nitya-sakhī*, *prāṇa-sakhī*, *priya-sakhī*, and *parama-preṣṭha-sakhī*. Kusumikā, Vindhyā, Dhaniṣṭhā and others are known as *sakhīs*. Kastūrikā, Maṇi Maṅjarī, etc., are known as *nitya-sakhīs*. Śaśimukhī, Vāsantī, Lāsikā, etc., are known as *prāṇa-sakhīs*. These *gopīs* usually have forms (or natures) similar to Śrī Rādhā.

Kuraṅgākṣī, Sumadhyā, Madanālasā, Kamalā, Mādhurī, Maṅjukesī, Kandarpa-sundarī, Mādhavī, Mālatī, Kāmalatā and Śaśikalā, etc., are *priya-sakhīs*.

Lalitā, Viśākhā, Citrā, Campakalatā, Tuṅgavidyā, Indulekhā, Raṅgadevī and

Sudevī are the *parama-preṣṭha-sakhīs*. These eight *gopīs* are chief amongst them all. They are worthy of being *yūṭheśvarīs* (group leaders) themselves, but because they love Rādhā so much, they would rather be Her *sakhīs*.

(166)

madīyatā-bhāva-lakṣaṇam yathā—

*śṛṅgāra-rasa-sarvasvaḥ
kṛṣṇaḥ priyatamo mama
iti yaḥ prauḍha-nirbandho
bhāvaḥ sa syān madīyatā*

The characteristic of *madīyatā* is such: “Śrī Kṛṣṇa, whose mood is very romantic, is my all-in-all.” This unwavering *bhāva* is called *madīyatā*.

(167)

udāharaṇam yathā

*śikhi-piñcha-lasan-mukhāmbujo
muralīvān mama jīvaneśvaraḥ
kva gato 'tra vihāya mām ito
vada nārāyaṇa sarva-vittama*

An example is such: Śrī Rādhikā says, “O Nārāyaṇa, Knower of Everything! Śrī Kṛṣṇa, who wears an array of peacock feathers in His hair, plays a flute, and has a very beautiful lotus face, is the Lord of my life. He has now disappeared from this place. Please tell me where He has gone!”

(168)

*bhujā-catuṣṭayaṁ kvāpi
narmaṇā darśayann aḥi
vṛndāvaneśvari-premṇā
dvi-bhujāḥ kriyate hariḥ*

One day, just for fun, Śrī Kṛṣṇa displayed His four-armed form before Śrī Rādhā, but Her pure love forced Him to resume His two-armed form.

(169)

yathā (u. nī. 5.7)—

*rāsāmbha-vidhau niliya vasatā kuñje mṛgākṣi-gaṇair
dṛṣṭam gopayitum samuddhura-dhiyā yā suṣṭhu saṁdarśitā
rādhāyāḥ praṇayasya hanta mahimā yasya śriyā rakṣitum
sā śakyā prabhaviṣṇunāpi hariṇā nāsīc catur-bāhutā*

One day, in the Spring season, Śrī Kṛṣṇa was performing *rāsa-līlā* with the doe-eyed *gopīs* near Govardhana Hill. Wanting to begin a different pastime, He entered the forest and hid from them in a *kuñja*. Suddenly, as He was watching for them, He discovered that the *gopīs* had surrounded Him on all sides and He had no way of escape.

Being very clever, He decided to trick them by displaying His four-armed form. He did this and then remained motionless. Seeing that the object of their love had transformed into a *nārāyaṇa-mūrti*, the *gopīs* offered obeisance and prayed that they may see Kṛṣṇa again.

Then, because of the wonderful power of Rādhā’s love, He revealed His two-armed form to Her alone. In the presence of Her love, He was unable to retain His four-armed form.

(170-171)

madhu-sneha-lakṣaṇam yathā (u. nī. sthāyibhāva-prakaraṇe 14.93-94)—

*madīyatātīśaya-bhāk
priye sneho bhaven madhu
svayaṁ prakāṣa-mādhuryo
nānā-rasa-samāhṛtiḥ
mattatoṣma-dharaḥ sneho
madhu-sāmyān madhūcyate*

The characteristics of *madhu-sneha* are now described: That type of affection wherein the lover says of the beloved, “He is mine” is called *madhu-sneha*. This *bhāva* has no comparison in sweetness. It is the meeting place of various *rasas*, and is characterized by a passionate drunkenness and pride. *Madhu* (honey) is by nature very sweet and is mixed with the nectars of various flowers; when swallowed, it produces both heat and drunkenness. Thus, this type of *sneha* (affection) is known as *madhu-sneha*.

(172)

udāharaṇam yathā (u. nī. 14.95)—

*rādhā snehamayena hanta racitā mādhurya-sāreṇa sā
saudhīva pratimā ghanāpy uru-guṇair bhāvoṣmaṇā vidrutā
yan-nāmany api dhāmani śravaṇayor yāti prasaṅgena me
sāndrānandamayī bhavaty anuṣamā sadyo jagad-vismṛti*

Śrī Kṛṣṇa said to Subala, “Alas, Śrī Rādhā is so full of the sweetest affection that She is like a *mūrti* made of nectar. Possessing very deep transcendental qualities, She has melted like butter in the fire of eagerness for Me. If I simply hear Her name, I swoon with rapture and forget everything.”

(173)

māñjiṣṭha-rāga-lakṣaṇam yathā (u. nī. 14.139)—

*ahāryo ’nanya-sāpekṣo
yaḥ kāntyā varddhate sadā
bhaven māñjiṣṭha-rāgo ’sau
rādhā-mādhavayor yathā*

The type of *rāga* (attachment) that is never destroyed (like the blue safflower never withers) and is completely independent is *māñjiṣṭha-rāga*. This is the *rāga* shared by

Rādhā and Kṛṣṇa.

(174)

udāharaṇam yathā (u. nī. 14.141)—

*dhatte drāg anupādhi janma vidhinā kenāpi nākampate
sūte 'ty āhita-sañcayair api rasam te cen mitho vartmane
ṛddhim sañcinute camatkṛti-karoddāma-pramodottarām
rādhā-mādhavayor ayam nirupamaḥ premānubandhotsavaḥ*

Śrī Paurṇamāsī said to Śrī Nāndīmukhī: “The love between Rādhā and Mādhava is a festival of endless and unwavering bliss. Its equal does not exist in either the spiritual or material worlds. It appears instantly and is never disturbed by anything. Due to so much grief from fear of Their elders, They have had to devise various clever means for meeting together, and a very special flavor of ever-increasing *rasa* has arisen.”

(175-176)

samarthā-rater lakṣaṇam yathā (u. nī. 14.52)—

*kañcid-viśeṣa-māyāntyā
sambhogecchā yayābhītaḥ
ratyā tādātmyam āpannā
sā samartheti bhāṇyate*

*sva-svarūpāt tadīyād vā
jātā yat kiñcid anvayāt
samarthā sarva-vismāri-
gandhā sāndratamā matā*

The characteristics of *samarthā-rati* are as follows: Among *samarthā-rati*, *samañjasā-rati* and *sādhāraṇī-rati*, *samarthā-rati* has an indescribable quality—namely, the ability to bring Śrī Kṛṣṇa completely under its control. This *rati* and the desire for union with Kṛṣṇa are inseparable. From the faintest aroma of this *rati*, the *gopīs* who have attained it (as a result of their own natures or from hearing about Kṛṣṇa) completely forget their shyness and family traditions. This mood is so intense that no other *bhāva* has a chance to enter their minds.

(177)

udāharaṇam yathā (u. nī. 14.54, 55, 57)—

*prekṣyāśeṣe jagati madhurām svām vadhūm śaṅkayā te
tasyāḥ pārśve gurubhir abhitas tvat-prasaṅgo nyavāri
śrutvā dūre tad api bhavataḥ sā tulā-koṭi-nādam
hā kṛṣṇety aśruta-caram api vyāharanty unmadāsīt*

An example of *samarthā-rati* is such: Śrī Vṛndā told Śrī Kṛṣṇa about a certain young newlywed girl in Vraja who, upon hearing the jingling of Kṛṣṇa’s ankle bells for the

first time, became completely maddened with love. Vṛndā said, “In order to protect their beautiful newlywed daughters, all the elders in Vraja-maṇḍala have prevented them from hearing any discussion about You. Even so, when that certain newlywed first heard the sound of Your ankle bells from a distance, She cried ‘Hā Kṛṣṇa’ and became mad.”

(178)

*sarvādbhuta-vilāsormi-camatkāra-kara-śriyaḥ
sambhogecchā-viśeṣo 'syā rater jātu na bhidyate
ity asyām kṛṣṇa-saukhyārtham eva kevalam udyamaḥ*

There is never any perceivable difference between *samarthā-rati* and the desire for union. It is astonishingly profound and wonderful in its ability to subdue Kṛṣṇa by its waves of deep pleasure. A *gopī* having this *rati* totally dedicates her mind, body and words to Kṛṣṇa’s happiness. She hasn’t even the slightest tinge of desire for her own satisfaction.

(179)

*iyam eva ratiḥ prauḍhā
mahābhāva-daśām vrajet
yā mṛgyā syād vimuktānām
bhaktānām ca varīyasām*

When *samarthā-rati* has fully matured, it enters the state of *mahā-bhāva*. For this reason, the chiefs among the *muktas* and *bhaktas* are constantly striving for it (but rarely attain it).

(180)

yathā śrī-daśame (10.47.58)—

*etāḥ param tanu-bhr̥to bhuvi gopa-vadhvo
govinda eva nikhilātmani rūḍha-bhāvāḥ
vāñchanti yad bhava-bhiyo munayo vayam ca
kim brahma-janmabhir ananta-kathārasasya*

When Śrī Uddhava Mahāśaya first witnessed the *mahā-bhāva* of the *gopīs*, he loudly proclaimed, “Among all births one could take on this earth, that of a *vraja-gopī* is the most fruitful. Why? Because these young girls have obtained *mahā-bhāva* for the Soul of the Universe, Śrī Govinda! Those desiring liberation because of fear of this material world, the *munis* who are already liberated, as well as we *bhaktas* are always trying to attain this loving mood, but none of us are able. Alas, without having an attachment for the nectar of *kṛṣṇa-kathā*, what is the use of occupying even the post of Lord Brahmā?”

(181)

śrī-rādhā-mantroddhāro yathā gaurī-tantre—

*śrī-nāda-bindu-samyuktā
tathāgnir mukha-vṛtta-yuk
caturthī vahni-jāyāntā
rādhikāṣṭākṣaro manuḥ*

In the *Gaurī-tantra* a description of the *śrī-rādhā-mantra* is given: *Śrī* is joined with *anusvara (śrīm)*; then the letter *a* is joined with *anusvara* and the letter *ra (rām)*. *Rādhikā* in the dative case (*rādhikāyai*) follows, and then it ends with *svāhā*. This is the eight-syllable *śrī-rādhā-mantra*.

The *śrī-rādhā-mantra* is:

śrīm rām rādhikāyai svāhā

The *śrī-rādhā-gāyatrī* is:

śrī-rādhikāyai vidmahe, prema-rūpāyai dhīmahi, tan no rādhā pracodayāt

(182)

asyā dhyānam yathā tatraiva—

*smerām śrī-kuṅkumābhām sphurad-arūṇa-paṭa-prānta-klṛptāvaguṇthām
ramyām veśena veṇī-kṛta-cikura-śikhālambi-padām kiśorīm
tarjjany-aṅguṣṭha-yuktyā hari-mukha-kamale yuñjatīm nāgavallī-
parṇam karṇāyatākṣīm tri-jagati madhurām rādhikām arcayāmi*

The *śrī-rādhā-dhyāna* is described in the *Gaurī-tantra* as follows: I worship *Śrī Rādhikā*, whose lotus mouth is slightly smiling, and who has a beautiful saffron-colored complexion. She is attractively clothed in a crimson dress, the border of which serves as Her veil. From Her plaited hair a lotus flower dangles, and with Her thumb and forefinger She offers *tāmbula* to the lotus mouth of *Śrī Kṛṣṇa*. She has lovely elongated ears and eyes, and is the sweetest person in all the three worlds.

(183-186)

*tapta-hema-prabhām nīla-
kuntala-baddha-mallikām
śarac-candra-mukhīm nṛtya-
cakorī-cañcalekṣaṇām*

*bimbādhara-smita-jyotsnām
jagaj-jīvana-dāyikām
cāru-ratna-stanālambi-
muktādāma-vibhūṣaṇām*

*nitamba-nīla-vasanām
kiṅkiṇī-jāla-maṇḍitām
nānā-ratnādi-nirmāṇa-
ratna-nūpura-dhāriṇīm*

sarva-lāvanya-mugdhāṅgīm
sarvāvayava-sundarīm
kṛṣṇa-pārśva-sthitām nityām
kṛṣṇa-premaika-vigrahām

ānanda-rasa-sammagnām
kīśorīm āśraye vane

In another *śāstra*, a different type of *śrī-rādhā-dhyāna* is described: I take shelter of that youthful *kīśorī-gopī* Śrī Rādhikā in the forest of Vṛndāvana. She has a beautiful bodily color like molten gold, and in Her bluish-black hair a chaplet of *mallikā* flowers (jasmine) is tied. Her face is like the autumn moon, and Her restless eyes are like dancing *cakorī* birds. Her lips are beautifully red like the *bimba* fruit, and from them a sweet smile shines like moonlight. She is the giver of life to the whole world. A string of pearls rests on Her lovely breasts, and around the lower part of Her body She wears a blue dress, with a *kiṅkiṇī-mālā* adorning Her hips. On Her lotus feet She wears jewelled ankle bells. She is very graceful and all parts of Her body are extremely beautiful. She is the very form of love of Kṛṣṇa and is always alongside Him, completely drowned in *ānanda-rasa*.

(187)

saurīm raktāambarām ramyām
sunetrām susmitānanām
śyāmām śyāmākhilābhīṣṭām
rādhikām āśraye vane

Elsewhere that *dhyāna* is as follows: I take shelter of Śrī Rādhikā, the daughter of Śrī Vṛṣabhānu, in the delightful forest of Vṛndāvana. She wears a beautiful crimson dress, has lovely eyes, a smiling face, and a dazzlingly bright cream-colored complexion. The whole world adores Her beautiful features.

(188)

vinā rādhā-prasādena
kṛṣṇa-prāptir na jāyate
tataḥ śrī-rādhikā-kṛṣṇau
smaraṇīyau susaṁyutau

Without pleasing Śrī Rādhā, it is impossible to obtain Śrī Kṛṣṇa. Therefore, we should always remember Rādhā and Kṛṣṇa together.

(189)

yathā bhaviṣyottare—

prema-bhaktau yadi śraddhā
mat-prasādam yadīcchasi
tadā nārada bhāvena
rādhāyārādhako bhava

In the *Bhaviṣyottara-purāṇa*, Śrī Kṛṣṇa says, “O Nārada, if you have strong faith in

prema-bhakti and you truly want to satisfy Me and obtain My mercy, then you please become a loving devotee of Śrī Rādhā.”

(190)

tathā ca nārādīye—

*satyaṁ satyaṁ punaḥ satyaṁ
satyam eva punaḥ punaḥ
vinā rādhā-prasādena
mat-prasādo na vidyate*

Similarly, in the *Nārādīya-purāṇa*, Śrī Kṛṣṇa says, “O Nārada, I solemnly declare to you again and again and again that without the mercy of Śrī Rādhā, My mercy does not arise.”

(191)

*śrī-rādhikāyāḥ kārūṇyāt
tat-sakhī-saṅgatim iyāt
tat-sakhīnām ca kṛpāyā
yoṣid-aṅgam avāpnuyāt*

By the mercy of Śrī Rādhikā, the *sādhaka* gets the association of Rādhikā’s *sakhī-gaṇa*. By the mercy of that *sakhī-gaṇa*, one obtains birth as a young girl in Vraja.

Descriptions of the Aṣṭa-sakhīs

Śrī Lalitā Sakhī

(192-197)

*anaṅga-sukhadākhya ’sti
kuñjas tasyottare dale
vijñeyo ’yaṁ taḍid-varṇo
nānā-puṣpa-drumāvṛtaḥ*

*lalitānandado nityam
uttare kuñja-rājakah
gorocanābhā lalitā
tatra tiṣṭhati nityaśaḥ*

*mayūra-piñcha-sadṛśa-
vasanā kṛṣṇa-vallabhā
khaṇḍitā-bhāvam āpannā
rati-yuktā harau sadā*

*candra-tāmbūla-sevāḍhyā
divyābharāṇa-maṇḍitā
sapta-vimśaty-aho yuktā-
ṣṭa-māsa-manu-hāyanā (14-8-27)*

*asyā vayah-pramāṇam yat
 pitā mātā viśokakah
 śāradā ca patir yasyā
 bhairavākhyo mato budhaiḥ*

*svarūpa-dāmodaratām
 prāptā gaura-rase tv iyam
 iyam tu vāma-prakharā
 grham asyās tu yāvate*

Next, the particular characteristics of the *aṣṭa-sakhīs* are given, beginning with Śrī Lalitā Sakhī. On the northern petal of Anaṅga-sukhada Kuñja, there is a beautiful *kuñja* covered with various kinds of flowers and trees. This place is known as Lalitānandada Kuñja and is the color of lightning. The lovely Lalitā Sakhī always lives here. She has a beautiful bright yellow (*gorocanā*) complexion and wears a dress the color of peacock feathers. She is adorned with celestial ornaments and personifies the type of *bhāva* known as *khaṇḍitā*. She and Śrī Kṛṣṇa are very, very dear to each other and her *sevā* is to bring camphor and *tāmbūla* to Him. Her age is 14 years, 8 months and 27 days. In the opinion of the *paṇḍitas*, her father's name is Viśokaka, her mother's Śāradā, and her husband's Bhairava Gopa. Her home is in Yāvaṭa and her nature is *vāma-prakharā*. In *gaura-līlā*, she has assumed the form of Śrī Svarūpa Dāmodara Gosvāmī.

(198)

khaṇḍitā-lakṣaṇam yathā (u. nī. 5.85-86)—

*ullaṅghya samayaṁ yasyāḥ
 preyān anyopabhogavān
 bhoga-lakṣmāṅkitah prātar
 āgacchet sā hi khaṇḍitā
 eṣā tu roṣa-niḥśvāsa-
 tūṣṇīm-bhāvādi-bhāg bhavet*

The characteristics of *khaṇḍitā-bhāva* are: When the time for the pre-arranged meeting has passed, and the *nāyaka* arrives in the morning bearing the love marks from another girl, the *nāyikā*'s condition at that time is called *khaṇḍitā*. Her behavior is marked by anger, long and deep breathing, refusing to speak, etc.

(199)

*yāvair dhūmalitam śiro bhujā-taṭīm tāṭaṅka-mudrāṅkitām
 saṁkrānta-stana-kuṅkumojjvala-muro mālām parimlāpitām
 ghūrṇā-kuḍmalite dṛṣau vraja-pater dṛṣṭvā prage śyāmalā
 citte rudra-guṇam mukhe tu sumukhī bheje munīnām vratam*

For example, one morning, after spending the night with a certain *vraja-devī*, Śrī Kṛṣṇa was seen by Śyāmalā in the following condition: His head was a purplish color from the crimson lac on the *gopī*'s feet. The impressions of her earrings marked His shoulders. The bright *kuṅkuma* from her breasts covered His chest, His garland was crushed, and His half-closed eyes were rolling. Seeing Kṛṣṇa in this way, Śyāmalā became very angry in her mind, though externally she maintained a pleasant face

and said nothing.

(200)

vāma-prakharā-lakṣaṇam yathā (u. nī. 6.2-5)—

*saubhāgyāder ihādhikyād
adhikā sām̐yataḥ samā
laghutvāl laghur ity uktās
tridhā gokula-subhruvaḥ*

The characteristics of *vāma-prakharā* are now described. The good fortune of the *gopīs* (such as *prema*, beauty, sweetness, wit, etc.) is divided into three categories—*adhikā* (abundant), *samā* (moderate) and *laghu* (slight).

(201-204)

*pratyekam prakharā madhyā
mṛdvī ceti punas tridhā*

*pragalbha-vākya prakharā
khyātā durlaṅghya-bhāṣitā*

*tad ūnatve bhaven mṛdvī
madhyā tat-sām̐yam āgatā*

tatra laghu-prakharā (u. nī. 8.31)—

*sā laghu-prakharā dvedhā
bhaved vāmātha dakṣiṇā*

Moreover, each of these categories is again divided into *prakharā* (acute), *madhyā* (moderate) and *mṛdvī* (mild). She whose speech is very bold and sometimes impudent, and whose statements no one can refute, is called *prakharā*. One possessing this intensity in a lesser degree is called *madhyā*, and in the least degree, *mṛdvī*. *Laghu-prakharā* is also of two kinds, namely *vāmā* (left-wing, or contrary) and *dakṣiṇā* (right-wing, or compliant).

(205-207)

tatra vāmā (u. nī. 8.32)—

*māna-grahe sadodyuktā
tac chaithilye ca kopanā
abhedyā nāyake prāyaḥ
krūrā vāmeti kīrtiyate*

(u. nī. 8.37)—

*yūthe 'tra vāma-prakharā
lalitādyāḥ prakīrtitāḥ*

vāmā-prakharodāharaṇam yathā (u. nī. 8.36)—

*amūr vraja-mṛgeksaṇās catur-aśīti-lakṣādhikāh
 pratisvam iti kīrtitaṁ savayasā tavaiṣvāmunā
 ihāpi bhuvī viśrutā priya-sakhī mahārghyety asau
 katham tad api sāhasī śaṭha! jighṛkṣur enām asi*

Now the characteristics of *vāmā*: The *nāyikā* who always maintains her pride and becomes angry when her *nāyaka* neglects her is called *vāmā*. Her resolve can't be broken by the *nāyaka* and, at times like this, she is very hard on him. In this *yūtha* (group), Lalitā and others are celebrated as being *vāma-prakharā*. An example is such: One day, bringing fresh ghee for a *yajña*, Śrī Rādhā and Her *sakhīs* went to the place called Dāna-ghāṭa, where Śrī Kṛṣṇa pretended to be a tax collector. As Śrī Rādhā was talking with Lalitā-sakhī, Kṛṣṇa began touching Her. Then Lalitā proudly stepped up and stopped Him, saying, “Each of these beautiful *vraja-gopīs* is worth more than 84 lakhs,’ Your dear friend Madhumaṅgala has said. Among all of them my *priya-sakhī* is the most precious and hard to get. O Crooked One! In spite of that, why do You still try to grab Her, huh?”

(208)

asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśa-dīpikā 1.242)—

*ratnarekhā (-prabhā) ratikalā
 subhadrā candra (bhadra-) rekhikā
 sumukhī ca dhaniṣṭhā ca
 kalahaṁsī kalāpinī*

The chief *sakhīs* in Lalitā's group are Ratnarekhā (or Ratnaprabhā), Ratikalā, Subhadrā, Candrarekhikā (or Bhadrarekhikā), Sumukhī, Dhaniṣṭhā, Kalahaṁsī and Kalāpinī.

(209)

asyā mantroddhāro yathā sammohana-tantre—

*lakṣmī līlā ca lalitā
 ũe tato vahni-nāyikā
 eṣo 'ṣṭārṇo mahā-mantra
 lalitāyās tu rāga-daḥ*

mantra yathā—śrīm lām lalitāyai svāhā

There is a quotation from the *Sammohana-tantra* about the *śrī-lalitā-mantra*: *Lakṣmī-bīja* and *līlā-bīja*, *lalitā* in the dative case, and *svāhā* comprise the 8-syllable *śrī-lalitā-mantra*. This *mahā-mantra* bestows *rāga* for Śrī Kṛṣṇa's lotus feet.

The *mantra* is thus: *śrīm lām lalitāyai svāhā*

(210)

asyā dhyānaṁ yathā tatraiva—

gorocanā-dyuti-vidāmbi-tanūṁ suveṇīm

*mayūra-piñcha-vasanām śubha-bhūṣaṇāḍhyām
tāmbūla-sevana-ratām vraja-rāja-sūnoḥ
śrī-rādhikā-priya-sakhīm lalitām smarāmi*

Śrī Lalitā's *dhyāna* is: I meditate upon the lovely Śrī Lalitā, whose beautiful bright yellow (*gorocanā*) complexion rebukes the luster of a precious jewel. She has long beautiful plaited hair and wears a dress the color of peacock feathers. She serves Śrī Kṛṣṇa by offering *tāmbūla* to Him, and she is a very dear friend of Śrī Rādhā.

Śrī Viśākhā Sakhī

(211-215)

*īśāna-dala ānanda-
nāmakaṁ kuñjam asti hi
megha-varṇam śrī-viśākhā
yatrāste kṛṣṇa-vallabhā*

*svādhīna-bhartṛkā-bhāvam
āḥannā hi harau sadā
vastrālaṅkāra-sevāḍhyā
gaurāṅgī tārakāambarā*

*pakṣāhar-yug-yugma-māsa-
saṁyukta-manu-hāyanā (14-2-15)
asyā vayah pitā mātā
pāvano dakṣiṇā kramāt*

*patir yasyā bāhukākhyo
'py asau gaura-rase punaḥ
rāya-rāmānandatayā
vikhyātābhūt kalau yuge*

*iyam tv adhika-madhyā hi
gṛham asyās tu yāvaṭe*

Next, Śrī Viśākhā is described: On the northeast petal of Anaṅga Sukhada Kuñja lies Ānanda Kuñja, which is cloudlike in color, and is the residence of Śrī Viśākhā. She is very dear to Śrī Kṛṣṇa and has the *bhāva* known as *svādhīna-bhartṛkā*. Her *sevā* is dressing and decorating. Her dress resembles the stars in the evening sky, and her complexion is cream-colored with a tinge of red (*gaurāṅgī*). Her age is 14 years, 2 months and 15 days. Her father's name is Pāvana, her mother's Dakṣiṇā and her husband's Bāhuka. She is *adhika-madhyā*, and her home is in Yāvaṭa. She appears in *gaurā-līlā* as Śrī Rāmānanda Rāya.

(216)

svādhīna-bhartṛkā-lakṣaṇam (u. nī. 5.91)—

*svāyattāsanna-dayitā
bhavet svādhīna-bhartṛkā*

*salilāraṇya-vikrīḍā-
kusumāvacaḥyādi-kṛt*

Svādhīna-bhartṛkā—The *nāyikā* who has brought her lover under her control and keeps him always close by is known as *svādhīna-bhartṛkā*. Her activities are sporting in the water, dallying in the forest, picking flowers, etc.

(217)

udāharaṇam yathā (u. nī. 5.92)—

*mudā kurvan patrāṅkuram anuṣamaṁ pīna-kucaḥyā
śruti-dvandve gandhāhṛta-madhupam indīvara-yugmam
sakhelaṁ dhammilloṣari ca kamalaṁ komalam asau
nirāvādhāṁ rādhāṁ ramayati ciraṁ keśi-damaṇaḥ*

An example from *Ujvala-nīlamaṇi*: On Śrī Rādhā's beautiful plump breasts, Keśi-damaṇa joyfully painted tiny decorative pictures with sandalwood paste. On Her ears He placed two blue lotuses that were so fragrant they attracted a group of black bumbees. Upon Her *dhammilla*,⁸ He playfully placed another soft lotus flower. In this way, Kṛṣṇa freely dallied with Rādhā for a long time.

(218)

(u. nī. 8.19)—

*atra yūthe viśākhādyā
bhavanty adhika-madhyamāḥ*

In the party of Śrī Rādhā, Śrī Viśākhā and others are known as *adhika-madhyā*.

(219)

adhika-madhyodāharaṇam yathā (u. nī. 8.17)—

*dāmārpyatām priya-sakhī-prahitām tvayaiva
dāmodare kusumam atra mayāvaceyam
nāhaṁ bhramāc caturike sakhi sūcanīyā
kṛṣṇaḥ kadhathayati mām adhikam yad eṣaḥ*

An example of *adhika-madhyā*: Śrī Viśākhā says to her friend Caturikā, “O Sakhī! You please take this *mālā* that Rādhā sent and give it to Dāmodara. I'll stay here and pick flowers. I just get confused and can't say anything to Him. If He sees me, He causes me so much trouble.”

(220)

asyā yūtho yathā (kṛṣṇa-gaṇoddeśa-dīpikā 1.243)—

⁸A *dhammilla* is the braided and ornamented hair of a woman, tied over her head and intermixed with flowers, pearls, etc.

*mālatī mādhavī candra-
rekhā cāpi śubhānanā
kuñjarī hariṇī caiva
surabhiś capalāpi ca*

In Śrī Viśākhā's *yūtha* the chief *sakhīs* are Mālatī, Mādhavī, Candrarekhā, Śubhānanā, Kuñjarī, Hariṇī, Surabhi and Capalā.

(221)

asyā mantroddhāro yathā bṛhad-gautamīye—

*vāg-bhavaḥ saum̐ tato ne 'ntā
viśākhā vahni-jāyikā
aṣṭākṣaro viśākhāyā
mantra 'yam̐ prema-vṛddhi-daḥ*

Śrī Viśākhā's *mantra* is described in the *Bṛhad-gautamīya-tantra* as such: *Sarasvatī-bīja*, *saum̐*, *viśākhā* in the dative case and *svāhā* comprise the eight-syllable *śrī-viśākhā-mantra*, which increases the *prema* of the chanter.

The *mantra* is thus: *aiṁ saum̐ viśākhāyai svāhā*

(222)

asyā dhyānam̐ yathā tatraiva—

*sac-campakāvali-vidāmbi-tanuṁ suśīlāṁ
tārāambarāṁ vividha-bhūṣaṇa-śobhamānām
śrī-nandanandana-puro vasanādi-bhūṣā-
dāne ratāṁ sukutukāṁ ca bhaje viśākhām*

Śrī Viśākhā's *dhyāna* is also described in the same book: I eagerly worship Śrī Viśākhā, whose bodily luster is more beautiful than a bouquet of *campaka* flowers. Her charming dress is like a cluster of stars, and she is very gentle and good-natured. She is very beautiful and nicely decorated, and her *sevā* is to offer cloth and ornaments to Śrī Nandanandana.

Śrī Citrā Sakhī

(223-228)

*citrāṁ pūrva-dale kuñjam̐
padma-kiñjalka-nāmakam̐
śrī-citrā svāminī tatra
vartate kṛṣṇa-vallabhā*

*abhisārikātvam̐ āpannā
harau rati-samanvitā
lavaṅga-mālā-sevāḍhyā*

kāsmīra-varṇa-saṁyutā

*kāca-tulyāmbarā cāsau
sadā citra-guṇānvitā
asyās caiva vāyomānaṁ
manu-saṁkhyā-dinānvitam*

*ṛṣi-māsādhikāṁ śakra-
hāyanaṁ ceti viśrutam (14-7-14)*

*caturo 'syāḥ pitā prokto
janany asyās ca carccikā
patiḥ pīṭharakaś cāsyā
asau gaura-rase punaḥ*

*govindānandatām prāptā
caturtha-yuga-madhyake
iyam tv adhika-mṛdvī ca
gṛham asyās tu yāvaṭe*

Next, a description of Śrī Citrā Sakhī is given: On the eastern petal of Madana Sukhada Kuñja lies the multicolored Padma Kiñjalka Kuñja, where Śrī Citrā resides. She and Śrī Kṛṣṇa are very affectionate toward each other, and she is very devoted to her *sevā* of bringing cloves and garlands. She possesses the *abhisārikā-nāyikā-bhāva*, has a beautiful saffron complexion, wears a dress that resembles crystal, and has many wonderful qualities. Her age is 14 years, 7 months and 14 days. Her father's name is Catura, her mother's Carccikā, and her husband's Pīṭharaka. She is an *adhika-mṛdvī-nāyikā*, and her home is in Yāvaṭa. In *gaura-līlā* she appears as Śrī Govindānanda.

(229-230)

abhisārikā-lakṣaṇam yathā (u. nī. 5.71-72)—

*yābhisārayate kāntam
svayam vābhisaraty api
sā jyotsnī tāmasī yāna-
yogya-veśābhisārikā*

*lajjayā svāṅga-līneva
niḥśabdākhila-maṇḍanā
kṛtāvaguṇṭhā snigdhaika-
sakhī-yuktā priyam vrajet*

The characteristics of the *abhisārikā* are: The *nāyikā* who causes her lover to make a journey to meet her, or who makes such a journey herself to meet him, is called *abhisārikā*. *Abhisārikās* are of two kinds: (1) the *jyotsnī-abhisārikā*, who, during the fortnight of the bright moon travels to meet her lover wearing a white dress and suitable ornaments, and (2) the *tāmasī-abhisārikā*, who meets her lover during the fortnight of the dark moon wearing a dark blue dress and matching ornaments. When this *nāyikā* comes near to her *nāyaka* she becomes very shy. Out of modesty she covers her entire body and silences her waist-bells and ankle-bells. Wearing her veil, she makes the

abhisāra (lover’s journey) accompanied by only one of her affectionate *sakhīs*.

(231)

udāharaṇam yathā tatra (1) jyotsny-abhisārikāyāḥ (u. nī. 5.74)—
indus tundīla-maṇḍalam praṇayate vṛndāvane candrikām
sāndrām sundari nandano vraja-pates tvad vīthim udvīkṣate
tvaṁ candrāñcita-candanena khacitā kṣaumeṇa cālanīkṛtā
kiṁ vartmany aravinda-cāru-caraṇa-dvandvaṁ na sandhitasī

An example of a *jyotsnī-abhisārikā* is as follows: Śrī Vṛndā said to Śrī Rādhikā, “O Sundari! Today the moon is full, and as the bright moonlight fills the sky, Vrajendra-nandana waits in the Vṛndāvana forest, watching for You to come on the path. So, being anointed with sandalwood paste mixed with camphor, and wearing a beautiful white dress, why not move those two captivating lotus feet of Yours on that path?”

(232)

(2) *tāmasy-abhisārikāyāḥ (u. nī. 5.75)—*

timira-masibhiḥ saṁvītāṅgyaḥ kadamba-vanāntare
sakhī baka-ripuṁ puṇyātmānaḥ saranty abhisārikāḥ
tava tu parito vidyud-varṇās tanu-dyuti-sūcayo
hari hari ghana-dhvāntānyetāḥ svavairiṇī bhindate

An example of a *tāmāsī-abhisārikā* is: Śrī Vṛndā said to *abhisāriṇī* Śrī Rādhā, “O Sakhī! All the pious *gopīs* have covered their limbs with dark *kajjala* and are on their way to a forest of *kadamba* flowers to meet with the enemy of Baka. Your lightning-like effulgence, however, pierces the darkness in all directions, and thus You are Your own enemy.”

(233)

(*u. nī. 8.21*)—

adhikā mṛdavaś cātra
citrā madhurikādayaḥ

In Śrī Rādhā’s *yūtha*, Citrā, Madhurikā and others are *adhika-mṛdvī*.

(234)

adhika-mṛdvy udāharaṇam yathā (u. nī. 8.20)—

darāpi na dṛg-arpitā sakhī śikhaṇḍa-cūde mayā
prasīda bata mā kṛthā mayi vṛthā purobhāgitām
naṭan-makara-kunḍalam sapadi caṇḍi līla-gatiṁ
tanoty ayam adūrataḥ kim iha saṁvidheyam mayā

An example of *adhika-mṛdvī*: Śrī Citrā said to her *priya-sakhī*, “O Sakhī! You’ll be pleased to know that I don’t even cast a slight glance at Kṛṣṇa. There’s no need to be jealous of me. But O Caṇḍī! When He approaches me to increase His *līlā*, with His

dolphin-shaped earrings dancing, what am I supposed to do?”

(235)

asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśa-dīpikā 1.245)—

*rasālikā tilakinī
śaurasenī sugandhikā
vāmanī vāmanayanā
nāgarī nāgavallikā*

The chief *gopīs* in Śrī Citrā’s *yūtha* are Rasālikā, Tilakinī, Śaurasenī, Sugandhikā, Vāmanī, Vāmanayanā, Nāgarī and Nāgavallikā.

(236)

asyā mantroddhāro yathā skānde—

*lakṣmīś citrā caturthyantā
vahni-jāyā ṣaḍakṣaraḥ
mantra ’yaṁ citrikā-nāmnīyāḥ
kṛṣṇa-sakhyā udīritāḥ*

mantra yathā—śrīm citrāyai svāhā

A description of the *śrī-citrā-mantra* is given in the *Skanda Purāṇa: Lakṣmī-bīja*, *citrā* in the dative case and *svāhā* form the six-syllable *mantra* of Kṛṣṇa’s dear *sakhī* named Citrā.

The *mantra* is thus: *śrīm citrāyai svāhā*

(237)

asyā dhyānaṁ yathā tatraiva—

*kāśmīra-varṇāṁ sahitāṁ vicitra-
guṇaiḥ smitā-śobhī-mukhīm ca citrām
kācāmbarām kṛṣṇa-puro lavaṅga-
mālā-pradāne nitarām smarāmi*

Śrī Citrā’s *dhyāna* is also described in the *Skanda Purāṇa*: I always remember Śrī Citrā, who has many wonderful qualities. She has a saffron complexion and a beautiful smiling face. She wears a crystal-colored dress, and serves Śrī Kṛṣṇa by bringing cloves and garlands for Him.

Śrī Indulekhā Sakhī

(238-242)

*āgneya-patre pūrṇendu-
kuñja-svarṇābha-varṇake*

*śrī-indulekhā vasaty atra
haritāla-samāṅgikā*

*dāḍimba-kusumodbhāsi-
vasanā kṛṣṇa-vallabhā
proṣita-bhartṛkā-bhāvam
āpannā rati-yug-gharau*

*amṛtāśana-sevāḍhyā
yāsau nandātmajasya vai
vayomānaṁ bhavet tasyāḥ
sarva-śāstreṣu sammatam*

*sārdha-dig-vāsarair yuktā
dvi-māsa-manu-hāyanā (14-2-10 1/2)
asau tu vāma-prakharā
hareś cāmara-sevinī*

*gṛham asyās tu yāvaṭe
pitā sāgara-samjñakaḥ*

*asyā mātā bhaved velā
patir asyās tu durbalaḥ
vasu-rāmānandatayā
khyātā gaura-rase hy asau*

Then, Śrī Indulekhā is described: On the southeastern petal of Madana-sukhada Kuñja lies the golden-colored Pūrṇendu Kuñja, where Śrī Indulekhā lives. She has a lemon-yellow complexion and wears a dress that is radiant like a pomegranate flower. She has a deep love for Śrī Kṛṣṇa and possesses the *proṣita-bhartṛkā-bhāva*. She often serves Kṛṣṇa by bringing Him nectar-like delicious meals. Her age is 14 years, 2 months and 10 1/2 days. She is *vāma-prakharā* and her principal *sevā* is fanning with a *cāmara*. Her home is in Yāvaṭa, her father's name is Sāgara, her mother's Velā and her husband's Durbala. In *gaura-līlā* she appears as Vasu Rāmānanda.

(243)

proṣita-bhartṛkā-lakṣaṇaṁ yathā (u. nī. 5.89)—

*dūra-deśaṁ gate kānte
bhavet proṣita-bhartṛkā
priya-saṁkīrtanaṁ daīnyam
asyās tānava-jāgarau
mālinyam anavasthānaṁ
jāḍya-cintādayo matāḥ*

The characteristics of *proṣita-bhartṛkā* are now described: That *nāyikā* whose lover has gone to a distant place is called *proṣita-bhartṛkā*. Her behavior is marked by praising of her beloved, humility, weakness and thinness, sleeplessness, melancholia, instability, stupor, anxiety, etc.

(244)

udāharaṇam yathā (u. nī. 5.90)—

*vilāsī svacchandam vasati mathurāyām madhu-riṣur
vasantaḥ santāpam prathayati samantād anuṣadam
durāśeyam vairiṇy ahaha mad-abhīṣṭodyama-vidhau
vidhatte pratyūham kim iha bhavitā hanta śaraṇam*

An example: When Śrī Kṛṣṇa went to Mathurā, Śrī Rādhā, with a sad heart and missing Him deeply, spoke these words: “While the amorous enemy of Madhu resides happily in Mathurā, the springtime in every way only increases my suffering! My longing for immediate death is impeded only by a hope against hope!! Alas, in this dilemma, whose shelter shall I receive?”

(245)

*vāma-prakharā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā śrī-kṛṣṇa-gaṇoddeśa-dīpikāyām
(1.247)—*

*tuṅgabhadrā citralekhā
suraṅgī raṅgavāṭikā
maṅgalā suvicitrāṅgī
modinī madanāpi ca*

The characteristics and an example of *vāma-prakharā* were given previously. In Śrī Indulekhā’s *yūtha* the chief *gopīs* are Tuṅgabhadrā, Citralekhā, Surāṅgī, Raṅgavāṭikā, Maṅgalā, Suvicitrāṅgī, Modinī and Madanā.

(246-247)

asyā mantroddhāro yathā īśāna-saṁhitāyām—

*vāg-bhavaś cendulekhā ca
caturthī vahni-jāyikā
mantraḥ syāc cendulekhāyā
aṣṭārṇaḥ samudīritaḥ*

mantra yathā—aim indulekhāyai svāhā

asyā dhyānam yathā tatraiva—

*haritāla-samāna-deha-kāntim
vikasad-dāḍima-puṣpa-śobhi-vastrām
amṛtam dadatim mukunda-vaktre
bhaja ālim aham indulekhikākhyām*

Her *mantra* is described in the *Īśāna-saṁhitā*: *Sarasvatī-bīja*, *indulekhā* in the dative case and *svāhā* comprise the eight-syllable *mantra*.

The *mantra* is thus: *aim indulekhāyai svāhā*

Śrī Indulekhā's *dhyāna* is also described in that book: I worship Śrī Indulekhā Sakhī, whose complexion resembles the color of yellow orpiment. Her dress is the hue of a blooming pomegranate flower, she is very beautiful, and she offers nectar to the mouth of Śrī Kṛṣṇa.

Śrī Campakalatā Sakhī

(248-252)

*dakṣiṇe 'smin dale kāmā-
latā-nāmāsti kuñjakam
atyanta-sukhadam taṭṭa-
jāmbūnada-sama-prabham*

*śrī-campakalatā tiṣṭhaty
amuṣmīn kṛṣṇa-vallabhā*

*asau vāsaka-sajjātvam
āṇṇā rati-yug-gharau*

*vāma-madhyā campakābhā
cātakābha-śubhāambarā
tat-sevā ratna-mālāyā
dānam cāmara-cālanam*

*sārdha-trayodaśa-dina-
māsa-dvaya-samanvitāḥ
manu-saṁkhyā-hāyanās ca
vayomānam bhavet punaḥ (14-2-13 1/2)*

*mātāsyā vāṭikā khyātā
pitā cārāma-saṁjñakaḥ
asyās ca bhartā caṇḍākhyas
tathā gaura-rase hy asau
śivānandatayā khyātim
āgatā hi kalau yuge*

Then Śrī Campakalatā is described: On the southern petal of Madana-sukhada Kuñja lies Kāmalatā Kuñja, the home of Śrī Kṛṣṇa's beloved Śrī Campakalatā. This extremely blissful *kuñja* is the color of molten gold. Campakalatā, who loves Kṛṣṇa very much, personifies the stage of a *nāyikā* known as *vāsaka-sajjā*. Her complexion is the color of a yellow *campaka* flower and her dress the color of a *cātaka* bird (swallow). Her nature is *vāma-madhyā*, and her *sevā* is to offer jewelled necklaces and to fan with a *cāmara*. Her age is 14 years, 2 months and 13 1/2 days. Her mother's name is Vāṭikā, her father's Ārāma, and her husband's Caṇḍa. In *gaura-līlā* she appears as Śrī Śivānanda.

(253-255)

vāsaka-sajjā-lakṣaṇam yathā (u. nī. 5.76-77)—

svavāsaka-vaśāt kānte

*sameśyati nijam vapuḥ
sajjī-karoti geham ca
yā sā vāsaka-sajjikā*

*ceṣṭāsyāḥ smara-saṁkrīḍā-
saṅkalpa-vartma-vīkṣaṇam
sakhī-vinoda-vārttā ca
muhur dūti-kṣaṇādayaḥ*

udāharaṇam yathā (u. nī. 5.78)—

*rati-krīḍā-kuñjam kusuma-śayanīyojjvala-ruciṁ
vapuḥ sālanikāram nijam api vilokya smita-mukhī
muhur dhyāyam dhyāyam kim api hariṇā saṅgama-vidhiṁ
samṛddhyanti rādhā madana-mada-mādyan matir abhūt*

The characteristics of *vāsaka-sajjā* are now described. That *nāyikā* who, expecting her lover to come at his leisure, has nicely decorated her body and her residence is known as a *vāsaka-sajjā*. Her behavior is like this: She has a strong desire for amorous pleasure; she watches the pathway for her beloved; she looks repeatedly for a messenger to come while she talks with her *sakhīs*, etc. An example: A certain *sakhī* of Rādhikā's said to another *sakhī*, "Look Sakhī! Seeing that Her house in the *kuñja*, with its flower-petal bed, was so ideal for *rati-krīḍā* (lovemaking), and that Her own radiant body was so nicely decorated, Śrī Rādhā began to gently smile. As She repeatedly remembered a particular indescribable method of lovemaking She had experienced with Kṛṣṇa, She became overwhelmed with ecstasy and delirious due to amorous desire for Him."

(256)

vāma-prakharā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā (kṛṣṇa-gaṇoddeśe 1.244)—

*kuraṅgākṣī suracitā
maṅḍalī maṇimaṅḍanā
caṅḍikā candralatikā
kandukākṣī sumandirā*

The characteristics and an example of *vāma-prakharā* were given before. The chief *gopīs* in Campakalatā's *yūtha* are Kuraṅgākṣī, Suracitā, Maṅḍalī, Maṇimaṅḍanā, Caṅḍikā, Candralatikā, Kandukākṣī and Sumandirā.

(257)

asyā mantroddhāro yathā gāruḍe—

*āḍau ca campakalatā
ne 'ntā vaiśvānara-priyā
manthro 'yam campakalatā-
premado vasu-varṇakaḥ*

manthro yathā—campakalatāyai svāhā

Śrī Campakalatā's *mantra* is described in the *Garuḍa Purāṇa* as follows: first, *campakalatā* in the dative case, followed by *svāhā*. This 8-syllable *mantra* bestows the gift of love for the lotus feet of Śrī Campakalatā.

The *mantra* is thus: *campakalatāyai svāhā*

(258)

asyā dhyānaṁ yathā tatraiva—

*campakāvali-samāna-kāntikām
cātakābha-vasanām subhūṣaṇām
ratna-mālya-yuta-cāmarodyatām
cāru-campakalatām sadā bhaje*

Śrī Campakalatā's *dhyāna* is also described in the *Garuḍa Purāṇa*: I always worship Śrī Campakalatā Sakhī, whose bodily complexion is just like a cluster of *campaka* flowers (yellow magnolias). Her dress is the color of a *cātaka* bird, and she is decorated with beautiful ornaments. She lovingly serves Śrī Kṛṣṇa by offering jewelled necklaces and by fanning with a *cāmara*.

Śrī Raṅgadevī Sakhī

(259)

*rakṣodale śyāma-varṇe
kuñje śrī-raṅgadevikā*

*sukhadākhye nivasati
nityaṁ śrī-hari-vallabhā*

Then, the particulars of Śrī Raṅgadevī are given: On the southwest petal of Madana-sukhada Kuñja lies the dark blue, cloudlike Sukhada Kuñja, where Śrī Kṛṣṇa's beloved Śrī Raṅgadevī always resides.

(260-263)

*padma-kiñjalka-varṇābhā
jabā-puṣpa-nibhāambarā
utkaṇṭhitā-bhāva-yuktā
śrī-kṛṣṇe rati-bhāk sadā*

*asau candana-sevāḍhyā
vāma-madhyā bhavet punaḥ
gṛham asyā yāvaṭe tu
vayomānaṁ bhavet punaḥ*

*sārdha-veda-dinair yuktam
dvi-māsam manu-hāyanam (14-2-4 1/2)
mātā śrī-karuṇā proktā
pitā śrī-raṅgasāgaraḥ*

*patir vakreṣṇaṇaḥ prokto
hy asau gaura-rase puṇaḥ
govindānanda-ghoṣākhyām
āpannā hi kalau yuge*

Her complexion is the color of a lotus stamen, and her dress is red like a *jabā* flower. She possesses the *utkanṭhitā-bhāva*, and in every way she is very attached to Śrī Kṛṣṇa. Her *sevā* is offering *candana*, and her nature is *vāma-madhyā*. Her home is in Yāvaṭa, and her age is 14 years, 2 months and 4 1/2 days. Her mother's name is Karuṇā, her father's Raṅgasāgara and her husband's Vakreṣṇa. In Kali-yuga she appears in *gaura-līlā* as Govindānanda Ghoṣa.

(264-266)

utkanṭhitā-lakṣaṇam yathā (u. nī. 5.79-80)—

*anāgasi priyatame
cīrayaty utsukā tu yā
virahotkanṭhitā bhāva-
vedibhiḥ sā samīritā*

*asyās tu ceṣṭā hṛt-tāpo
vepathur hetu-tarkaṇam
aratir vāṣpa-mokṣas ca
svāvasthā-kathanādayaḥ*

udāharaṇam yathā (u. nī. 5.81)—

*sakhi kim abhavad baddho rādhā-kaṭākṣa-guṇair ayam
samaram athavā kim prārabdham surāribhir uddhuraiḥ
ahaha bahulāṣṭamyām prāci-mukhe 'py udite vidhau
vidhu-mukhi! na yan mām sasmāra vrajésvara-nandanaḥ*

The characteristics of *utkanṭhitā-bhāva* are now described: When the *nāyikā* has waited for a long time, but her lover has still not arrived, she begins to feel anxious. This *bhāva* has been named *virahotkanṭhitā* by the scholars. The behavior of one with this mood is marked by a burning heart, trembling, anxiety that he may not come, sorrow, weeping, talking about her lamentable condition, etc. Here is an example: Śrī Candrāvalī said to Śrī Śaibyā, “O Sakhī! Has Kṛṣṇa become ensnared by the ropes of Rādhā's sidelong glance today? Or has He begun battle with a fierce army of demons? Alas, the moon has risen and half the night has passed. O Vidhu-mukhi!⁹ Still He doesn't remember me! What could be the reason?”

(267-269)

vāma-madhyā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddese 1.248)—

*kalakanṭhī śaśikalā
kamalā prema-mañjarī
mādhavī madhurā kāma-*

⁹ Moon-face

latā kandarpa-sundarī

asyā mantroddhāro yathā kiśorī-tantre—

*lakṣmīr agni-raṅgadevī
ne 'ntā vahni-priyā tataḥ
raṅgadevyās tu manthro 'yam
aṣṭārṇo rāga-bhakti-daḥ*

*manthro yathā—śrīm rām raṅgadevyai svāhā
asyā dhyānaṁ ca tatraiva—*

*rājīva-kiñjalka-samāna-varṇām
jabā-prasūnopama-vāsas-ādhyām
śrīkhaṇḍa-sevā-sahitām vrajendra-
sūnor bhaje rāsa-ga-raṅgadevīm*

The characteristics and an example of *vāma-madhyā* were given previously. The chief *gopīs* in Śrī Raṅgadevī's *yūtha* are Kalakaṅṭhī, Śaśikalā, Kamalā, Prema Mañjarī, Mādhavī, Madhurā, Kāmalatā and Kandarpa-sundarī. An explanation of her *mantra* is given in the *Kiśorī-tantra* as follows: *Lakṣmī-bīja* and *agni-bīja*, *raṅgadevī* in the dative case and *svāhā* comprise the *śrī-raṅgadevī-mantra*. This 8-syllable *mantra* bestows the gift of *rāga-bhakti*.

The *mantra* is thus: *śrīm rām raṅgadevyai svāhā*

Her *dhyāna* is also described in that *Kiśorī-tantra*: I worship Śrī Raṅgadevī, whose bodily complexion is the color of a lotus stamen. Her dress is red like a *jabā* flower, her *sevā* is to offer *candana* to Śrī Kṛṣṇa, and she loves to dance in the *rāsa-līlā*.

Śrī Tuṅgavidyā Sakhī

(270-275)

*kuñjo 'sti paścime dale
'ruṇa-varṇaḥ suśobhanaḥ
tuṅgavidyānandado nām-
neti vikhyātim āgataḥ*

*nityam tiṣṭhati tatraiva
tuṅgavidyā samutsukā
vipralabdhatvam āpannā
śrī-kṛṣṇe rati-yuk sadā*

*candra-candana-bhūyiṣṭha-
kuṅkuma-dyuti-śālīnī
pāṇḍu-maṇḍana-vastreyam
dakṣiṇa-prakharoditā*

*medhāyām pauṣkarājātā
patir asyās tu bālīśaḥ*

*nṛtya-gītādi-sevāḍhyā
gṛham asyās tu yāvaṭe*

*dvāvimsati-dinair yuktā
dvi-māsa-manu-hāyanāḥ (14-2-22)*

*asyā vayah-pramāṇam syād
asau gaura-rase punaḥ
vakreśvara iti khyātim
āpannā hi kalau yuge*

Next, Śrī Tuṅgavidyā Sakhī is described. On the western petal of Madana-sukhada Kuñja lies the extremely beautiful crimson-colored Tuṅgavidyānandada Kuñja, where Śrī Tuṅgavidyā Sakhī always resides. She loves Śrī Kṛṣṇa very much and, filled with eagerness for that *prema*, she exhibits the *bhāva* known as *vipralabdhāva*. Her complexion is radiant like saffron mixed with camphor and sandalwood paste, and her dress is *pāṇḍu-maṇḍana* (pale yellow). Her mood is *dakṣiṇa-prakharā*. Her mother's name is Medhā, her father's Puṣkara, and her husband's Bālīśa. She is very devoted to her *sevā* of dancing and singing, etc. Her home is in Yāvaṭa, and her age is 14 years, 2 months and 22 days. In *gaura-līlā* she appears as Śrī Vakreśvara Paṇḍita.

(276)

vipralabdhā-lakṣaṇam yathā (u. nī. 5.83-84)—

*kṛtvā saṅketam aprāpte
daivāj jīvita-vallabhe
vyathamānāntarā proktā
vipralabdhā manīṣibhiḥ
nirveda-cintā-khedāśru-
mūrchā-niḥśvasitādi-bhāk*

The characteristics of a *vipralabdhā-nāyikā*: The sages have said that the *nāyikā* who is very distressed at heart because her lover has not arrived for their secret meeting is known as a *vipralabdhā-nāyikā*. Her behavior is marked by despondency, anxiety, lamentation, weeping, fainting, sighing, etc.

(277)

udāharaṇam yathā—

*vindati sma divam indur indirā-
nāyakena sakhī vañchitā vayam
kurmahe kim iha śādhi sādaram
drāg iti klamamagān mṛgekaṣaṇā*

An example: A certain *vrajadevī* said to her *sakhī*, “O fawn-eyed Sakhī! As surely as the moon has risen, have we not been deceived by the Lord of Lakṣmī? In this situation, what shall I do? You please give me some advice.” Saying this, she became depressed.

(278)

dakṣiṇā-lakṣaṇam yathā (u. nī. 8.38, 42)—

*asahā māna-nirbandhe
nāyake yukta-vādinī
sāmabhis tena bhedyā ca
dakṣiṇā parikīrtitā*

The characteristics of a *dakṣiṇa-nāyikā* are now given: That *nāyikā* who is intolerant in protecting her dignity, who speaks in a very reasonable and logical way to her lover, but who is enchanted and appeased by his sweet words of praise is called a *dakṣiṇa-nāyikā*.

(279)

*tuṅgavidyādikā cātra
dakṣiṇa-prakharā bhavet*

In Śrī Rādhikā's group, Śrī Tuṅgavidyā and others are *dakṣiṇa-prakharā*.

(280)

udāharaṇam yathā (śrī-gīta-govinde 9.10)—

*snigdhe yat paruṣāsi yat praṇamati stabdhāsi yad rāgiṇi
dveṣam yāsi yad unmukhe vimukhatām yātāsi tasmin priye
tad yuktaṁ viparīta-kāriṇi! tava śrikhaṇḍa-carcā viṣam
śītāṁśus tapano himam hutavahaḥ krīḍā-mudo yātanāḥ*

An example occurred when a certain *prakharā priya-sakhī* of Śrī Rādhā reprimanded Her like this: “O Sakhī! When Kṛṣṇa has shown affection to You, You've been very hard on Him. When He offers obeisance to You, You are arrogant. When He tries to show You His love, You act inimically toward Him. When He is eager to be with You, You are indifferent to Him. O Difficult One! When You try to argue with Him, He speaks very reasonably. Now He has truly seen the contrary nature in You. Because of it You take sandalwood paste to be poison, the moon to be the sun, snow as fire, and pleasurable pastimes as pain.”

(281)

asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddēse 1.246)—

*mañjumedhā sumadhurā
sumadhyā madhurekṣaṇā
tanūmadhyā madhusyandā
guṇacūḍā varāṅgadā*

Some of the *sakhīs* in Tuṅgavidyā's *yūtha* are Mañjumedhā, Sumadhurā, Sumadhyā, Madhurekṣaṇā, Tanūmadhyā, Madhusyandā, Guṇacūḍā and Varāṅgadā.

(282)

asyā mantroddhāro yathā kiśorī-tantre—

*lakṣmī-pūrvā tuṅgavidyā
caturthī huta-bhuk-priyā
mantra 'yam tuṅgavidyāyā
vasu-varṇaḥ samīritaḥ*

mantra yathā—śrīm tuṅgavidyāyai svāhā

Her *mantra* is described in the *Kiśorī-tantra* thus: *Lakṣmī-bīja*, *tuṅgavidyā* in the dative case, and *svāhā* combine as the *śrī-tuṅgavidyā-mantra*.

The *mantra* is thus: *śrīm tuṅgavidyāyai svāhā*

(283)

asyā dhyānaṁ yathā tatraiva—

*candrādyhair api candanaiḥ sulalitām śrī-kuṅkumābha-dyutiṁ
sad-ratnānvita-bhūṣaṇāñcita-tanuṁ śoṇāambarollāsitaṁ
sad-gītāvali-saṁyutām bahu-guṇām ḍamphasya śabdena vai
nṛtyantīm purato hare rasavatīm śrī-tuṅgavidyām bhaje*

Her *dhyāna* is also described in that *Kiśorī-tantra*: I worship the very *rasika* Śrī Tuṅgavidyā, who is adorned with sandalwood paste mixed with camphor. Her beautiful saffron-colored body is decorated with many fine jewelled ornaments, she delights in wearing a lovely red dress, and she has many wonderful qualities. She knows many transcendental songs, and she dances before Śrī Hari to the beat of a *ḍampha* drum.

Śrī Sudevī Sakhī

(284-288)

*vāyavya-dalake kuñjam
āste harita-varṇakam
vasanta-sukhadam atra
sudevī vartate sadā*

*kalahāntarītā-bhāvam
āpannā rati-yug-gharau
padma-kiñjalka-rucirā
jabā-puṣpa-nibhāmbarā*

*asau ca jala-sevāḍhyā
vāmā prakharikā matā
veda-vāsara-saṁyukta-
dvi-māsa-manu-hāyanā (14-2-4)*

*asyā vayah-parimāṇam
yāvate tu nīketanam
mātāsyaḥ karuṇā proktā
janako raṅgasāgaraḥ*

*bhrātrā vakreṣṇasyeyam
pariṇītā kanīyasā
śrī-vāsudeva-ghoṣākhyām
āptā gaura-rase tv asau*

Next comes a description of Śrī Sudevī Sakhī: On the northwest petal of Madanānanda Kuñja lies the beautiful emerald-colored Vasanta-sukhada Kuñja, the residence of Śrī Sudevī. She is very loving toward Śrī Hari, has a complexion the color of a lotus stamen, and wears a dress the color of a red *jabā* flower. She possesses the *bhāva* known as *kalahāntarītā* and her *sevā* is to bring water. She is *vāma-prakharā*. Her age is 14 years, 2 months and 4 days. Her home is in Yāvaṭa, her mother is Karuṇā, her father Raṅgasāgara, and she is married to the younger brother of Vakreṣṇa (Raṅgadevī's husband). In *gaura-līlā* she appeared as Śrī Vāsudeva Ghoṣa.

(289)

kalahāntarītā-lakṣaṇam yathā (u. nī. 5.87)—

*yā sakhīnām puraḥ pāda-
patitam vallabham ruṣā
nirasya paścāt tapati
kalahāntarītā hi sā
asyāḥ pralāpa-santāpa-
glāni-niḥśvasitādayaḥ*

The characteristics of *kalahāntarītā* are as follows: That *nāyikā* who, in the presence of her *sakhī*s, rejects her lover who has fallen at her feet is known as a *kalahāntarītā*. Afterward, she regrets her behavior and experiences delirium, fever caused by grief, fatigue, long and deep breathing, resignation, etc.

(290)

udāharaṇam yathā (u. nī. 5.88)—

*srajaḥ kṣiptā dūre svayam upahṛtāḥ keśi-rīpuṇā
pṛiya-vācas tasya śruti-parisarānte 'pi na kṛtāḥ
namann eṣa kṣaunī-viluṭhita-śikham praikṣi na mayā
manas tenedam me sphuṭati puṭapākārpitam iva*

An example: Śrī Rādhā said, “O Sakhīs! I have thrown far away those garlands which Keśirīpu personally gave me. I don't listen to anything He has to say. Even if He places His head at my feet, I don't even glance at Him. Alas, because of what I've done, my heart is bursting from the intense heat of sorrow, like the substances in *puṭapāka*.” (*Puṭapāka* is a method of preparing drugs in which the various substances are wrapped in leaves, covered with clay, and heated in fire.)

(291-293)

vāma-prakharā-lakṣaṇodāharaṇe tūkte; asyā yūtho yathā (śrī-kṛṣṇa-gaṇoddeśe 1.249)—

*kāverī cārukavarī
sukeśī mañjukesīkā
hārahirā hāraṇṭhī
hāravallī manoharā*

asyā mantroddhāro yathā rudra-yāmala—

*dve vāg-bhave ramā ne 'ntā
sudevī dahana-priyā
uktaḥ sudevyaṁ mantra 'yam
aṣṭārṇaḥ prema-bhakti-daḥ*

mantra yathā—aim saum śrīm sudevyaḥ svāhā

asyā dhyānaṁ yathā tatraiva—

*ambhoja-keśara-samāna-ruciṁ suśilāṁ
raktāmbarāṁ rucira-hāsa-virāji-vaktrāṁ
śrī-nandanandana-puro jala-sevanāḍhyāṁ
sad-bhūṣaṇāvali-yutāṁ ca bhaje sudevīm*

An example and the characteristics of *vāma-prakharā* have already been given. The principal *gopīs* in Śrī Sudevī's *yūtha* are Kāverī, Cārukavarī, Sukeśī, Mañjukesīkā, Hārahirā, Hāraṇṭhī, Hāravallī and Manoharā.

Her *mantra* is described in the *Rudra-yāmala*: two different *sarasvatī-bījas*, then *lakṣmī-bīja*, followed by *sudevī* in the dative case, and ending with *svāhā*. This 8-syllable *śrī-sudevī-mantra* bestows the gift of *prema-bhakti*.

The *mantra* is thus: *aim saum śrīm sudevyaḥ svāhā*

Her *dhyāna* is also described in the same book: I worship Śrī Sudevī Sakhī, whose beautiful body is the color of a lotus stamen. She is very gentle, wears a red dress, and is adorned with a beautiful bright smile. She is nicely decorated with fine jewelry, and her *sevā* is to bring water to Śrī Kṛṣṇa.

Descriptions of the Aṣṭa-mañjarīs

Śrī Rūpa Mañjarī

(294-297)

*kuñjo 'sti rūpollāsākhyo
lalitā-kuñjakottare
sadā tiṣṭhati tatraiva
suśobhā rūpa-mañjarī*

*priya-narma-sakhī-mukhyā
sundarī rūpa-mañjarī
gorocanā-samāṅga-śrīḥ
keki-patrāṁśuka-priyā*

*sārdha-tridaśa-varṣāsau (13-6)
vāma-madhyātvam āśritā
raṅgaṅga-mālikā ceti
pravadanti mañṣiṅgaḥ*

*iyam lavaṅga-mañjaryā
ekenāhnā kanīyasī
kalau gaura-rase rūpa-
gosvāmitvam samāgatā*

Next, a description of Śrī Rūpa Mañjarī is given: In the northern part of Śrī Lalitā Sakhī's *kuñja* lies Rūpollāsa Kuñja, where the very beautiful and graceful Śrī Rūpa Mañjarī resides. She is the foremost among the *gopīs* known as *priya-narma-sakhīs*. Her complexion is the color of *gorocanā*,¹⁰ and she delights in wearing a dress the color of peacock feathers. Her age is 13 years 6 months and her nature is *vāma-madhyā*. The *paṇḍitas* call her Raṅgaṅga-mālikā. In age, she is one day younger than Lavaṅga Mañjarī. In *gaura-līlā* she appears as Śrīla Rūpa Gosvāmī.

(298-299)

asyā mantroddhāro yathā kiśorī-tantre—

*śrī-bijena samāyuktā
ne 'ntā vai rūpa-mañjarī
ayam aṣṭākṣaro rūpa-
mañjaryā mantra īritah*

mantra yathā—śrīṁ rūpa-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

*gorocanā-nīndi-nijāṅga-kāntim
māyūra-piñchābha-sucīna-vastrām
śrī-rādhikā-pāda-saroja-dāsīm
rūpākhyakām mañjarikām bhaje 'ham*

Śrī Rūpa Mañjarī's *mantra* is described in the *Kiśorī-tantra* as such: *Lakṣmī-bija*, followed by *rūpa-mañjarī* in the dative case, ending with *svāhā*. In this way, her 8-syllable *mantra* is spoken.

The *mantra* is thus: *śrīṁ rūpa-mañjaryai svāhā*

Her *dhyāna* is also described in that book: I worship Śrī Rūpa Mañjarī, whose beautiful bodily complexion discredits the color of *gorocanā*. She wears a dress made of fine cloth which resembles peacock feathers, and she has attained the service of Śrī

¹⁰ A bright yellow pigment secreted from a cow's kidney.

Rādhā's lotus feet.

Śrī Rati Mañjarī

(300-304)

*ratyambujākhyāḥ kuñjo 'sti
indulekhā-kuñja-dakṣiṇe
tatraiva tiṣṭhati sadā
surūpā rati-mañjarī*

*tārāvalī-dukūleyam
taḍit-tulya-tanu-cchaviḥ
dakṣiṇā mṛdvikā khyātā
tulasīti vadanti yām*

*asyā vayo dvi-māsāḍhya-
hāyanās tu trayodaśa (13-2)
iyam śrī-raghunāthākhyām
prāptā gaura-rase kalau*

asyā mantroddhāro yathā kiśorī-tantre—

*nāda-bindu-yuto vahnir
mukha-vṛtta-samanvitaḥ
svāhāntā mañjarī ne 'ntā
rati-mañjarikā-manuḥ*

mantra yathā—rām rati-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

*tārālivāso-yugalam vasānām
taḍit-samāna-svatanu-cchaviḥ ca
śrī-rādhikāyā nikaṭe vasantīm
bhaje surūpām rati-mañjarīm tām*

Next, the particulars of Śrī Rati Mañjarī are given: In the southern part of Śrī Indulekhā's *kuñja* lies Ratyambuja Kuñja, where the beautiful Śrī Rati Mañjarī always resides. Her dress is covered with stars, her complexion is like lightning, and she is *dakṣiṇā-mṛdvī* in nature. The *paṇḍitas* also call her Tulasī. Her age is 13 years 2 months. In Kali-yuga, in *gaura-līlā*, she is known as Raghunātha dāsa Gosvāmī.

Her *mantra* is described in the *Kiśorī-tantra* as such: *vahni-bija* joined with *ā* and *nāda-bindu (ṁ)*, followed by *rati-mañjarī* in the dative case, ending with *svāhā*. The 8-syllable *śrī-rati-mañjarī-mantra* is thus.

The *mantra* is: *rām rati-mañjaryai svāhā*

Her *dhyāna* is also in that *Kiśorī-tantra*: I worship the beautiful Śrī Rati Mañjarī, whose dress bears designs of coupled stars, whose bodily luster is like lightning, and

who always stays near to Śrī Rādhikā.

Śrī Lavaṅga Mañjarī

(305-309)

*kuñjasya tuṅgavidyāyāḥ
kuñjaḥ pūrvatra vartate
lavaṅga-sukhado nāmnā
sudṛśāṁ sumanoharaḥ*

*lavaṅga-mañjarī tatra
mudā tiṣṭhati sarvadā
sā tu rūpākhyā-mañjaryā
ekenāhnā varīyasī*

*udyad-vidyut-samāna-śrīs
tārāvalī-ṣaṭāvṛtā
śrī-kṛṣṇānandadā nityaṁ
dakṣiṇā mṛdvikā matā*

*vaya eka-dinaṁ sārḍha-
hāyanās tu trayodaśa (13-6-1)
śrī-sanātana-nāmāsau
khyātā gaura-rase kalau*

asyā mantroddhāro yathā kīśorī-tantre—

*śrī-līlābhyāṁ samāyuktā
ne 'ntā lavaṅga-mañjarī
svāhā lavaṅga-mañjaryā
mantra 'yaṁ daśa-varṇakaḥ*

Next, Śrī Lavaṅga Mañjarī: In the eastern part of Śrī Tuṅgavidyā's *kuñja* lies Lavaṅga-sukhada Kuñja, which is very enchanting to all the beautiful-eyed *gopīs*. In that *kuñja*, Śrī Lavaṅga Mañjarī always blissfully resides. In age, she is one day older than Śrī Rūpa Mañjarī, and she is very famous for her pleasant nature. Her complexion is like lightning, and she wears a dress marked with stars. She gives much happiness to Śrī Kṛṣṇa, and her nature is always *dakṣiṇā-mṛdvī*. Her age is 13 years 6 months and 1 day. In Kali-yuga, in *gaura-līlā*, she is known as Śrī Sanātana Gosvāmī.

Her *mantra* is described the *Kīśorī-tantra* as such: The 10-syllable *śrī-lavaṅga-mañjarī-mantra* is composed of the *śrī* and *līlā* *bījas*, followed by *lavaṅga-mañjarī* in the dative case, and ending with *svāhā*.

(310)

mantra yathā—śrīṁ lām lavaṅga-mañjaryai svāhā

asyā dhyānaṁ yathā tatraiva—

*capalā-dyuti-nindi-kāntikām
śubha-tārāvalī-śobhitāambarām*

*vraja-rāja-suta-pramodinīm
prabhaje tām ca lavaṅga-mañjarīm*

The *mantra* is: *śrīm lām lavaṅga-mañjaryai svāhā*

Her *dhyāna* is also described in that *Kīśorī-tantra*: I worship Śrī Lavaṅga Mañjarī, whose bodily luster reproaches the splendor of lightning. Her lovely dress is decorated with auspicious clusters of stars, and she is very pleasing to Śrī Kṛṣṇa.

Śrī Rasa Mañjarī

(311-315)

*rasānanda-prado nāmnā
citrā-kuñjasya paścime
kuñjo 'sti tatra vasati
sarvadā rasa-mañjarī*

*śrī-rūpa-mañjarī-samyag-
jivātu sā prakīrtitā
haṁsa-pakṣa-dukūleyaṁ
phulla-campaka-kānti-bhāk*

*lavaṅga-mañjarī-tulyā
prāyeṇa guṇa-sampadā
atīva priyatām prāptā
śrī-rūpa-mañjarī-śrītā*

*sandhāna-caturā seyaṁ
dautye kauśalam āgatā
trayodaśa-sarad-yuktā (13)
dakṣiṇā mṛdvikā matā*

*sā kalau raghunāthākhyā-
yukta-bhaṭṭatvam āgatā*

Next, the particulars of Śrī Rasa Mañjarī are given: In the western part of Śrī Citrā's *kuñja* lies Rasānanda Kuñja, where the beautiful Rasa Mañjarī always resides. She is famous as being in all respects the life of Śrī Rūpa Mañjarī. Her dress is like the feathers of a swan, and her complexion is like a fully blossomed *campaka* flower. She is rich in qualities much like those of Śrī Lavaṅga Mañjarī. Because she has taken shelter of Śrī Rūpa Mañjarī, she has become very dear to her. She serves as a messenger between Rādhā and Kṛṣṇa, and she is very clever in arranging Their meeting. Her age is 13 years, and in *gaura-līlā*, she is known as Raghunātha Bhaṭṭa Gosvāmī.

(316-317)

asyā mantroddhāro yathā kīśorī-tantre—

*mukha-vṛtta-yuto vahni-
nāda-bindu-samanvitah*

*svāhānta-sampradānānto
mantra vai rasa-mañjarī*

mantra yathā—rām rasa-mañjaryai svāhā

asyā dhyānaṁ yathā tatraiva—

*haṁsa-pakṣa-ruçireṇa vāsasā
saṁyutāṁ vikaca-campaka-dyutim
cāru-rūpa-guṇa-sampadānvitāṁ
sarvadāpi rasa-mañjarīm bhaje*

Her *mantra* is described in the *Kiśorī-tantra* as such: *vahni-bija* joined with *ā* and *anusvara*, followed by *rasa-mañjarī* in the dative case, and ending with *svāhā*. In this way, the 8-syllable *śrī-rasa-mañjarī-mantra* is known.

The *mantra* is thus: *rām rasa-mañjaryai svāhā*

Her *dhyāna* is also in the same book: I always worship the beautiful Śrī Rasa Mañjarī, whose dress is like the feathers of a swan, whose complexion is fair like a blossoming *campaka* flower, and who is rich in charming qualities.

Śrī Guṇa Mañjarī

(318-322)

*aiśānye campakalatā-
kuñjāt kuñjo 'sti śobhanaḥ*

*guṇānanda-prado nāmnā
tatrāste guṇa-mañjarī*

*rūpa-mañjarikā-saukhyā-
bhilāṣā sā prakīrtitā
jabā-rāji-dukūleyaṁ
taḍit-prakara-kānti-bhāk*

*kaniṣṭheyaṁ bhavet tasyās
tulasyās tu tribhīr dinaiḥ
śrī-kṛṣṇāmoda-dākṣiṇyam
āśritā prakharoditā*

*vayo 'syā eka-māsādhyā
hāyanās tu trayodaśa
sapta-vimśatibhīr yuktaṁ
dinaiś ca samudīritam (13-1-27)*

*gopāla-bhaṭṭa-nāmāsau
khyātā gaura-rase kalau*

Next, the particulars of Śrī Guṇa Mañjarī are given: In the northeastern part of Śrī

Campakalatā's *kuñja* lies the beautiful Guṇānandaprada Kuñja, where Śrī Guṇa Mañjarī always resides. Her complexion is bright like lightning, and she wears a fine silk dress the color of a red *jabā* flower. She is famous for her strong desire to make Rūpa Mañjarī happy. She is three days younger than Śrī Tulasī (Ratī Mañjarī) and is the delight of Śrī Kṛṣṇa. She is described as being *dakṣiṇā-prakharā* in nature. Her age is 13 years, 1 month and 27 days. In *gaura-līlā* she is known as Śrī Gopāla Bhaṭṭa Gosvāmī.

(323-324)

asyā mantroddhāro yathā kiśorī-tantre—

*gaṇeśo mukha-vṛttāḍhyo
nāda-bindu-samanvitaḥ
ne 'ntā vahni-priyāntā ca
mantra vai guṇa-mañjarī*

mantra yathā—gām guṇa-mañjaryai svāhā

asyā dhyānaṁ yathā tatraiva—

*jabā-nibha-dukūlāḍhyāṁ
taḍid-āli-tanu-cchaviṁ
kṛṣṇāmoda-kṛtāpeksāṁ
bhaje 'haṁ guṇa-mañjarīm*

Her *mantra* is described in the *Kiśorī-tantra*: *gaṇeśa-varṇa* (*ga*) joined with *ā* and *nāda-bindu* (*m*), followed by *guṇa-mañjarī* in the dative case, and ending with *svāhā*. In this way the 8-syllable *śrī-guṇa-mañjarī-mantra* shall be known.

The *mantra* is thus: *gām guṇa-mañjaryai svāhā*

Her *dhyāna* is also described in the same book: I worship Śrī Guṇa Mañjarī, whose dress is the color of a red *jabā* flower, whose bodily color is like lightning, and who is always eager to please Śrī Kṛṣṇa.

Śrī Mañjulālī Mañjarī

(325-328)

*līlānanda-prado nāmnā
sudevyāḥ kuñjakottare
tatraiva tiṣṭhati sadā
mañjulālī sumañjarī*

*rūpa-mañjarikā-sakhya-
prāyā sā guṇa-sampadā
jabā-rāji-dukūleyaṁ
tapta-hema-tanu-cchaviḥ*

līlā-mañjarī nāmāsyā

*vāma-madhyātvam āśritā
vayaḥ-saptāha-yuktāsau
sārdha-tridaśa-hāyanā (13-6-7)*

*kalau gaura-rase loka-
nātha-gosvāmitām gatā*

Next, the particulars of Śrī Mañjulālī Mañjarī are given: In the northern part of Śrī Sudevī's *kuñja* lies the beautiful Līlānandaprada Kuñja, where the charming Śrī Mañjulālī Mañjarī always resides. She is full of pleasant qualities and is very dear to Śrī Rūpa Mañjarī. Her dress is red like a *jabā* flower, and her complexion is like molten gold. She is also known as Śrī Līlā Mañjarī. Her nature is *vāma-madhyā*, and her age is 13 years, 6 months and 7 days. In *gaura-līlā* she is known as Śrī Lokanātha Gosvāmī.

(329-330)

asyā mantroddhāro yathā kiśorī-tantre—

*lakṣmī-yuktā mañjulālī
mañjarī vahni-jāyikā
caturthyantā bhaven manthro
daśārṇaḥ khalu kathyate*

*manthro yathā—śrīṁ mañjulālī-mañjaryai svāhā
asyā dhyānaṁ yathā tatraiva—*

*pratapta-hemāṅga-ruciṁ manojñām
śoṇāambarām cāru-subhūṣaṇādhyaṁ
śrī-rādhikā-pāda-saroja-dāsīṁ
tām mañjulālīm niyataṁ bhajāmi*

Her *mantra* is described in the *Kiśorī-tantra*: *lakṣmī-bīja*, joined with *mañjulālī-mañjarī* in the dative case, and ending with *svāhā*.

The *mantra* is thus: *śrīṁ mañjulālī-mañjaryai svāhā*

Her *dhyāna* is also described in that book: With deep love, I worship Śrī Mañjulālī Mañjarī, whose enchanting body is the color of molten gold, who wears a red dress and beautiful ornaments, and who serves the lotus feet of Śrī Rādhikā.

Śrī Vilāsa Mañjarī

(331-334)

*vaiśākha-kuñjād āgneye
kuñjo 'sti sumanoharaḥ
vilāsānandado nāmnā-
trāste vilāsa-mañjarī*

vilāsa-mañjarī rūpa-

*mañjarī-sakhyam āśritā
svakāntyā sadṛśīm cakre
yā divyām svarṇa-ketakīm*

*cañcarīka-dukūleyam
vāmā mṛdvītvam āśritā
kaniṣṭhā rasa-mañjaryās
caturbhir divasair iyam (12-11-26)*

*jīva-gosvāmitām prāptā
kalau gaura-rase tv asau*

Next, the particulars of Śrī Vilāsa Mañjarī are given: In the southeast part of Śrī Viśākhā's *kuñja* lies the very beautiful Vilāsānandada Kuñja, where Śrī Vilāsa Mañjarī always remains as one of Śrī Rūpa Mañjarī's *sakhīs*. She has a bodily color like that of a golden *ketakī* flower, and her dress is the color of a bumblebee. Her nature is *vāma-mṛdvī*, and she is 4 days younger than Śrī Rasa Mañjarī, making her age 12 years, 11 months and 26 days. In *gaura-līlā* she is known as Śrī Jīva Gosvāmī.

(335-336)

asyā mantroddhāro yathā kiśorī-tantre—

*śrīyā pracetasā caiva
nāda-bindu āsya-ṛtta-gā
vilāsa-mañjarī ne 'ntā
svāhānto manur īritah*

mantra yathā—śrīm vām vilāsa-mañjaryai svāhā

asyā dhyānam yathā tatraiva—

*svarṇa-ketaka-vinindī-kāyakām
nindita-bhramara-kāntikāmbārām
kṛṣṇa-pāda-kamalopasevanīm
arcayāmi suvilāsa-mañjarīm*

Her *mantra* is described in the *Kiśorī-tantra*: *śrī* joined with *nāda-bindu (ṁ)*, followed by *varuṇākṣara (va)*, with *ākāra (ā)* and *nāda-bindu (ṁ)*; then *vilāsa-mañjarī* in the dative case, and ending with *svāhā*.

The *mantra* is thus: *śrīm vām vilāsa-mañjaryai svāhā*

Her *dhyāna* is also given in the same book: I worship Śrī Suvilāsa Mañjarī, whose bodily color is like a golden *ketakī* flower, whose dress derides the color of a bumble-

bee, and who is very attached to serving Śrī Kṛṣṇa's lotus feet.¹¹

Śrī Kaustūrī Mañjarī

(337-341)

*nairṛte śrī-raṅgadevī-
kuñjāt kuñjo 'stī paścimāḥ
kaustūryanandado nāmnā
tatrāste kaustūrī-mañjarī*

*kāca-tulyāmbarā cāsau
śuddha-hemāṅga-kānti-bhāk
vayas tridaśa-varṣāsau
vāmā mṛdvītvam āśritā
śrī-kṛṣṇa-kavirājākhyāṁ
prāptā gaura-rase kalau*

asyā mantroddhāro yathā kiśorī-tantre—

*śrī-bījena samāyuktā
ne 'ntā kaustūrī-mañjarī
svāhānta iti vai prokto
navārṇa-mantra ucyate*

mantra yathā—śrīm kaustūrī-mañjaryai svāhā

asyā dhyānaṁ yathā tatraiva—

¹¹ A discussion of the father, mother, husband, mother-in-law and *sevā* for each of the Six Gosvāmī's *siddha-svarūpas* has not been given in the *paddhatis* of either Śrī Gopālaguru Gosvāmī or Śrī Dhyānacandra Gosvāmī. It is said that in the original handwritten manuscripts all these were given. The following is taken from Siddha Kṛṣṇadāsa Bābā Mahāśaya's *guṭikā*:

(1) Śrī Rūpa Mañjarī: father— Ratnabhānu, mother— Yamunā, husband— Durmedhaka, mother-in-law— Jaṭilā, *sevā*— massaging feet

(2) Śrī Rati Mañjarī: father— Vṛṣabha, mother— Śāradā, husband— Divya, mother-in-law— Sannikā, *sevā*— *cāmara*

(3) Śrī Lavaṅga Mañjarī: father— Ratnabhānu, mother— Yamunā, husband— Maṅḍalibhadra, mother-in-law— Suśilā, *sevā*— decorating with ornaments

(4) Śrī Rasa Mañjarī: father— Subhānu, mother— Prema Mañjarī, husband— Viṭaṅka, mother-in-law— Rambhāvati, *sevā*— dressing

(5) Śrī Guṇa Mañjarī: father— Candrabhānu, mother— Yamunā, husband— Gobhaṭa, mother-in-law— Tārāvalī, *sevā*— bed-making

(6) Śrī Vilāsa Mañjarī: father— Svarbhānu, mother— Durbalā, husband— Viḍambaka, mother-in-law— Ramā, *sevā*— bringing water (It is sometimes said that her *sevā* is *kuṅkuma* and collyrium.)

(It is also mentioned that Śrī Kaustūrī Mañjarī's *sevā* is making sandalwood paste, and Śrī Mañjulālī's *sevā* is dressing.)

*viśuddha-hemābja-kalevarābhām
kāca-dyuti-cāru-manojña-celām
śrī-rādhikāyā nikaṭe vasantīm
bhajāmy ahaṁ kaustūrī-mañjarikām*

Next, the particulars of Śrī Kaustūrī Mañjarī are described: In the southwest corner of Śrī Raṅgadevī's *kuñja* lies one more *kuñja*, which is known as Kaustūryānandada Kuñja, the residence of Śrī Kaustūrī Mañjarī. She wears a dress that resembles crystal, and her complexion is like pure gold. Her age is 13 years, and her nature is *vāma-mṛdvī*. In Kali-yuga, in *gaurāṅga-līlā*, she is known as Śrī Kṛṣṇadāsa Kavirāja Gosvāmī.

Her *mantra* is described in the *Kiśorī-tantra* as such: *Śrī-bīja*, *śrī-kaustūrī-mañjarī* in the dative case, and *svāhā* comprise the nine-syllable *mantra*.

The *mantra* is thus: *śrīm kaustūrī-mañjaryai svāhā*

Her *dhyāna* is also described in the *Kiśorī-tantra*: I worship Śrī Kaustūrī Mañjarī, whose complexion is like a spotless golden lotus, whose charming dress is lustrous like crystal, and who always stays near to Śrī Rādhā.

Smaraṇa in the Siddha-deha

(342-343)

*atha vṛndāvanādhīśau
padma-keśara-madhya-gau
koṭi-kandarpa-lāvanyau
dhyāyet priya-sakhī-vṛtau*

*ukta-veśa-vayo-rūpa-
saṁyutau sumanoharau
saṁsmaret siddha-dehena
sādhakaḥ sādhanair yutaḥ*

Being intensely engaged in his *sādhana*, the *sādhaka* shall then meditate, in his *siddha-deha*, on Śrī Śrī Rādhā-Govinda. They are more charming than millions of Cupids, and are surrounded by Their dearest *sakhīs*, who stand like the filaments of a lotus around Them. The *sādhaka* shall meditate on the captivating Divine Couple by incorporating the above-mentioned descriptions of Their ages, dress, forms, etc., in his *smaraṇa*.

Yugala-mantra and Dhyāna

(344-345)

*tatrādaṁ mañjarī-rūpān guruādīn tu svīyān svīyān praṇāly-anusāreṇa saṁsmaret śrī-guru-
parama-guru-krameṇeti tataḥ śrī-rādhikām dhyāyet. tataḥ śrī-nandanandanam.*

atha yugala-mantroddhāro yathā sanat-kumāra-saṁhitāyām—

*gopījana-vallabheti
caraṇān iti ca kramāt
śaraṇam ca prapadye ca
tata etat pada-dvayam*

*pada-trayātmako mantrah
ṣoḍaśārṇa udāhṛtaḥ
namo gopījanety uktvā
vallabhābhyām vadet tataḥ
pada-dvayātmako mantrō
daśārṇaḥ khalu kathyate*

*mantrō yathā—gām gopījana-vallabha-caraṇān śaraṇam prapadye,
namo gopījana-vallabhābhyām*

Concerning that *dhyāna*, before anything else, the *sādhaka* should perform *smaraṇa* of the *mañjarī* forms of his *guru-praṇālī*, beginning with his *guru*, then *parama-guru*, etc. Then he shall meditate on Śrī Rādhikā, and after that Śrī Nandanandana.

Next, a reference for the *yugala-mantra* is cited from the *Sanat-kumāra Saṁhitā*: The sixteen-syllable *mantra* is composed of *gopījana-vallabha*, etc. The ten-syllable *mantra* is composed of *namo gopījana* and *vallabhābhyām*.

The *mantras* are thus: *gām gopījana-vallabha-caraṇān śaraṇam prapadye
namo gopījana-vallabhābhyām*

Gopījana-vallabha-caraṇān means the feet of those two who are very dear to the *gopīs*, namely Rādhā and Kṛṣṇa. *Gopījana-vallabhābhyām* means *rādhā-kṛṣṇābhyām*.

(346-354)

asya dhyānam yathā tatraiva—

*atha dhyānam pravakṣyāmi
mantrasyāsyā dvijottama
pītāmbaram ghana-śyāmaṁ
dvi-bhujam vana-mālinam*

*barhi-barha-kṛtāpīḍam
śaśi-koṭi-nibhānanam
ghūrṇāyamāna-nayanam
karṇikārāvataṁsinam*

*abhitaś candanenātha
madhye kuṅkuma-bindunā
vicitra-tilakam bhāle
vibhṛtam maṇḍalākṛtim*

*taruṇāditya-saṅkāśa-
kuṅḍalābhyām virājitam
gharmāmbu-kaṇikā-rājad-
darpaṇābha-kapolakam*

*priyā-mukhe kṛtāpāṅga-
līlayā connata-bhruvam
agra-bhāga-lasan-muktā-
sphurad-ucca-sunāsikam*

*daśana-jyotsnayā rājat-
pakva-bimba-phalādharam
keyūrāṅgada-sad-ratna-
mudrikādi-lasat-karam*

*vibhṛtaṁ muralīm vāme
pāṅgau padmaṁ tathottare
kāñcī-dāma-sphuran-madhyam
nūpurābhyām lasat-padam*

*rati-keli-rasāveśa-
capalaṁ capalekṣaṇam
hasantaṁ priyayā sārđham
hāsayantaṁ ca tām muhuḥ*

*itthaṁ kalpa-taror-mūle
ratna-simhāsanopari
vṛndāraṇye smaret kṛṣṇam
saṁsthitam priyayā saha*

The *dhyāna* of this *yugala-mantra* is found in the *Sanat-kumāra Saṁhitā*: “O Best of the Twice-born, please listen to the *dhyāna* of this *yugala-mantra* as I describe it to you. Śrī Śrī Rādhā-Kṛṣṇa sit peacefully on a jewelled *simhāsana* beneath a *kalpa-taru* in the Vṛndāvana forest. He wears yellow clothing, has a beautiful complexion the color of a dark cloud, has two arms, and wears a garland of wild flowers. His head is bedecked with a peacock feather, and His face is radiant like a million moons. His eyes are rolling, and on His ears are ornaments made of yellow flowers. On His forehead is beautiful *tilaka* made of a round spot of *candana* with a dot of *kuṅkuma* in the middle.

“From the bottom of His ears hang a pair of earrings effulgent as the newly risen sun. His face is beautified by tiny mirror-like drops of perspiration, and He playfully raises His eyebrows as He casts a sidelong glance at the face of His beloved. A pearl dangles from the tip of His nose, His teeth glisten like moonlight, and His lips are red like a ripened *bimba* fruit. His hands are adorned with bracelets and a jewelled seal-ring. In His left hand He holds His *muralī* flute, and in His right, a lotus. Around His waist is a sash with small bells, and His feet are decorated with beautiful ankle bells. Being obsessed with *rati-keli-rasa*, He trembles and looks about while He laughs and jokes with Śrī Rādhā.”

(355-360)

*vāma-pārśve sthitam tasya
rādhikam ca smaret tataḥ
sucīna-nīla-vasanām
druta-hema-sama-prabhām*

*paṭāñcalenāvṛtāṅgām
sa-smitānana-pankajām
kānta-vakre nyasta-nṛtyac-
cakorīm cañcalekṣaṇām*

*aṅguṣṭha-tarjanībhyām ca
nija-priya-mukhāmbuje
arṇpayantīm nāga-vallīm
pūga-cūrṇa-samanvitām*

*muktāhāra-sphurac-cāru-
pīnonnata-payodharām
kṣīṇa-madhyām pṛthu-śronīm
kiṅkiṇī-jāla-maṇḍitām*

*ratna-tāḍaṅka-mañjīra-
ratna-pādāṅgulīyakām
lāvanya-sāra-mugdhāṅgīm
sarvāvayava-sundarīm*

*ānanda-rasa-sammagnām
prasannām nava-yauvanam
sakhyaś ca tasyā viprendra
tat-samāna-vayo-guṇāḥ
tat-sevana-parā bhāvyaś
cāmara-vyajanaḍibhiḥ*

Then the *sādhaka* shall meditate on Śrī Rādhikā standing on Śrī Kṛṣṇa's left side. She wears a fine blue dress, and Her complexion is like molten gold. She half-covers Her beautiful, smiling lotus-like face with the border of Her garment, and on that charming face Her restless eyes dance like *cakorī* birds. With Her thumb and forefinger, She offers *tāmbūla* to the lotus mouth of Her beloved. Her plump, raised breasts are adorned with a pearl necklace. Her waist is slender, and Her wide hips are ornamented with a *kiṅkiṇī-mālā*. She wears jewelled earrings, armllets and bracelets. On Her lotus feet She wears tinkling golden ankle bells, with jewelled rings on Her toes. Every part of Her graceful and charming body is transcendently beautiful. She is completely drowned in *ānanda-rasa*, is in the prime of youth, and is very happy and satisfied. O King of Brāhmaṇas! Śrī Rādhā's *sakhīs* are similar to Her in age and qualities. They are very devoted to their *sevās* of fanning with a *cāmara* and so on.

(361)

atha ca—

*dīvyad-vṛndāraṇya-kalpa-drumādhaḥ-
śrīmad-ratnāgāra-simhāsana-sthau
śrīmad-rādhā-śrīla-govinda-devau
preṣṭhālībhiḥ sevyamānau smarāmi*

In the *Caitanya-caritāmṛta* it is said: I remember Śrī Śrī Rādhā-Govindadeva seated on a jewelled throne beneath a *kalpa-vṛkṣa*, in the transcendently beautiful forest of Vṛndāvana. They are continually served there by Their dearest *sakhīs*.

(362)

*smared evaṁ krameṇaiva
siddha-dehena sādhaḥ
sa-sādhanaena padmasya
vrajeṣau keśara-sthitau*

By the method previously described, in his *siddha-deha*, the *sādhaka* shall diligently meditate on Śrī Śrī Rādhā-Govinda situated in the *keśara* of the *yoga-piṭha* lotus.

Thus ends the *Śrī Śrī Gaura-govindārcana-smaraṇa-paddhatiḥ* by Śrī Dhyānacandra Gosvāmī.



Śrī Śrī Rādhā-kṛṣṇāṣṭa-kāliya-līlā-smaraṇa-krama-paddhatiḥ

Pūjā and Mantra-japa

(1)

*evaṁ padmopari dhyātvā
rādhā-kṛṣṇau tatas tayoh
aṣṭa-kālocitāṁ sevāṁ
vidadhyāt siddha-dehataḥ
guru-vargājñayā tatra
pūjayed rādhikā-harī*

In this way, the *sādhaka* shall meditate on Śrī Śrī Rādhā-Kṛṣṇa situated upon a lotus. After that, in his *siddha-deha*, he shall by the order of his *guru-varga* offer *pūjā* to the Divine Couple as They stand on that lotus.

(2)

*bāhya-pūjāṁ tataḥ kṛtvā
pādyam arghyam krameṇa ca
vidhi-pūrvaka-śuśrūṣā-
nantaraṁ sādhaḥ kramāt
dvātriṁśad-akṣara-mukhān
japen mantrān atandritaḥ*

Then, he shall do external *pūjā* by offering the *upacāras* such as *pādyā*, *arghya*, etc., according to the previously described method. After that, the *sādhaka* shall very diligently perform *japa* of the 32-syllable *pradhāna-mantra*.

(34)

*mahā-mantram japed ādau
daśārṇam tad-antaram
tataḥ śrī-rādhikā-mantram
gāyatrīm kāmikīm tataḥ*

*tato yugala-mantram ca
japed rāsa-sthalī-pradam
tato 'ṣṭānām sakhīnām ca
japen mantrān yathā-kramam
tato 'ṣṭa-mañjarīnām ca
sva-sva-mantrān kramāj japet*

He shall first chant the *mahā-mantra*, then the ten-syllable *mantra*, the *śrī-rādhā-mantra* and the *śrī-rādhā-gāyatrī*, which will satisfy his highest desire to attain *prema*. After that, he shall chant the *yugala-mantra*, which reveals the *rāsa-sthalī*, and then the respective *mantras* of the *aṣṭa-sakhīs* and *aṣṭa-mañjarīs*.

Aṣṭa-kāliya-sūtra

(5-6)

aṣṭa-kāliya-sūtram āha, yathā—

*niśāntaḥ prātaḥ pūrvāhno
madhyāhnaś cāparāhnaḥ
sāyam pradoṣo rātriś ca
kālā aṣṭau yathā-kramam*

*madhyāhno yāminī cobhau
ṣaṇ-muhūrta-mītau smṛtau
tri-muhūrta-mitā jñeyā
niśānta-pramukhāḥ pare*

The *Aṣṭakāliya-sūtra* says: The eight time periods of the day shall be known in this sequence—*niśānta* (end of night), *prātaḥ* (morning), *pūrvāhna* (forenoon), *madhyāhna* (midday), *aparāhna* (afternoon), *sāyam* (early evening), *pradoṣa* (nightfall), and *rātri* (night). The *madhyāhna* and *rātri* time periods each last for six *muhūrtas* (1 *muhūrta* = 48 minutes, so 6 *muhūrtas* = 4 hours, 48 minutes) and the others all last for three *muhūrtas* each (2 hours, 24 minutes).

Sevā in the Siddha-deha

(7)

teṣu siddha-dehena sevanaṁ yathā sanat-kumāra-saṁhitāyām, śrī-nārada uvāca—

*bhagavan sarvam ākhyātam
yad yat pṛṣṭham tvayā guro
adhunā śrotum icchāmi
rāga-mārgam anuttamam*

In his *siddha-deha*, the *sādhaka* shall perform *sevā* to Śrī Śrī Rādhā-Govinda during all these time periods. In the *Sanat-kumāra Samhitā*, Śrī Nārada says to Śrī Sadāśiva, “O Bhagavan! O Guru! You have kindly given replies to all of my questions. Now I want to hear about the best of all paths, *rāga-mārga-bhajana*.”

(8)

śrī-sadāśiva uvāca—

*sādhu pṛṣṭham tvayā vipra
sarva-loka-hitaiṣiṇā
rahasyam api vakṣyāmi
tan me nigaditam śṛṇu*

Sadāśiva replied, “O Brāhmaṇa! Desiring to benefit the whole world, you have asked a beautiful question. Even though it is a great secret, I shall describe it to you. Please listen.

(9)

*parakīyābhimāninyas
tathāsyā ca priyā janāḥ
pracureṇaiva bhāvena
ramayanti nija-priyam*

“Śrī Kṛṣṇa’s *gopī-gaṇa*, possessing the mood of paramours, always lovingly engage in amorous sport with Him.

(10)

*ātmānam cintayet tatra
tāsām madhye manoramām
rūpa-yauvana-sampannām
kiśorīm pramadākṛtim*

“The *sādhaka* shall meditate upon himself as being among that *gopī-gaṇa* and possessing the form of a beautiful and charming young adolescent girl.

(11)

*nānā-silpa-kalābhijñām
kṛṣṇa-bhogānurūpiṇīm
prārthitām api kṛṣṇena
tato bhoga-parāṇ-mukhīm*

“That charming *kiśorī* is very expert in the various fine arts and is very pleasing to Śrī Kṛṣṇa. If, however, Kṛṣṇa desires intimate enjoyment with her, she will not agree.

(12-14)

rādhikānucaṛīm nityām

*tat-sevana-parāyaṇām
kṛṣṇād apy adhikam prema
rādhikāyām prakurvatīm*

*prītyānudiवासam yatnāt
tayoh saṅgama-kāriṇīm
tat-sevana-sukhāsvāda-
bhareṇātisunirvṛtām*

*ity ātmānam vicintyaiva
tatra sevām samācaret
brāhma-muhūrtam ārabhya
yāvat sātā mahā-niśā*

“She is one of Śrī Rādhikā’s companions and is always devoted to serving Her. She has more love for Rādhā than for Kṛṣṇa. With great affection and care she daily arranges for Their union, and because of her tasting the happiness of this *sevā*, she is abundantly satisfied. Meditating in this way, beginning from the *brāhma-muhūrta* through the eight time periods up to the dead of night, the *sādhaka* shall lovingly render *sevā*.”

(15-17)

śrī-nārada uvāca—

*harer atra gatām līlām
śrotum icchāmi tattvataḥ
līlām ajānatām sevya
manasā tu katham hariḥ*

śrī-sadāśiva uvāca—

*nāham jānāmi tām līlām
harer nārada tattvataḥ
vṛndā-devīm samāgaccha
sā te līlām pravakṣyati*

*avidūre itaḥ sthānāt
keśī-tīrtha-samīpataḥ
sakhībhiḥ samvṛtā sāste
govinda-paricārikā*

Śrī Nārada said, “I truly want to hear about the *aṣṭa-kāla-līlā* of Śrī Hari, because without knowing the *līlā*, how can anyone perform *mānasī-sevā*?” Śrī Sadāśiva replied, “Actually, I don’t really understand *hari-līlā*. You should approach Śrī Vṛndādevī; she can describe it to you. She is a maidservant of Śrī Govinda, and is nearby in a place close to Keśī-tīrtha, along with the other *sakhīs*.”

Aṣṭa-kāla-sevā

(18-21)

śrī-sanat-kumāra uvāca—

*ity uktas taṁ parikramya
guruṁ natvā punaḥ punaḥ
vṛndā-sthānaṁ jagāmasau
nārado muni-sattamaḥ*

*vṛndāpi nāradaṁ dṛṣtvā
praṇamyāpi punaḥ punaḥ
uvāca taṁ muni-śreṣṭhaṁ
katham atrāgatis tava*

śrī-nārada uvāca—

*tvatto veditum icchāmi
naityikaṁ caritaṁ hareḥ
tad ādito mama bruhi
yadi yogyo 'smi śobhane*

śrī-vṛndā-devy uvāca—

*rahasyaṁ tvāṁ pravakṣyāmi
kṛṣṇa-bhakto 'si nārada
na prakāśyaṁ tvayā hy etad
guhyaḍ guhyataraṁ mahat*

After hearing the words of his *guru*, that most virtuous sage Śrī Nārada circumambulated him and repeatedly offered his obeisance. Then he went to see Śrī Vṛndādevī. Upon seeing Nārada, Vṛndādevī offered her obeisance and said to him, “Why have you come here?” Nārada answered, “I want to hear about Śrī Hari’s *nitya-līlā* from you. O Beautiful One, if I am worthy to know it, please describe everything to me.” Śrī Vṛndā replied, “O Nārada, you are a *kṛṣṇa-bhakta*. You are certainly worthy to hear. I shall describe this secret to you, but you must not repeat it at just any place, because it is most confidential and sublime.”

(22-27)

atha niśānta-sevā—

*madhye vṛndāvane ranye
pañcāśat-kuñja-maṇḍite
kalpa-vṛkṣa-nikuñje tu
divya-ratna-maye grhe*

*nidritau tiṣṭhataḥ talpe
nibiḍāliṅgitau mithaḥ
mad-ājñā-kāribhiḥ paścāt
pakṣibhir bodhitāu api*

*gāḍhāliṅgana-nirbhedam
āptau tad-bhaṅga-kātarau
na manas kurutas talpāt
samutthātuṁ manāg api*

*tataś ca śārikā-saṁghaiḥ
śukādyair api tau muhuḥ*

*bodhitau vividhaiḥ padyaiḥ
sva-talpād udatiṣṭhatām*

*upaviṣṭau tato dṛṣṭvā
sakhyaś talpe mudānvitau
praviśya cakrīre sevām
tat-kālasyocitām tayoh*

*punaś ca śārikā-vākyair
utthāya tau sva-talpataḥ
gacchataḥ sva-sva-bhavanam
bhūty-utkaṅṭhākulau mithaḥ*

iti niśānta-sevā

First, the *niśānta-sevā*: Śrī Vṛndā said, “The center of the beautiful Vṛndāvana forest is adorned with fifty charming *kuñjas*. In one of those *kuñjas* filled with *kalpa-vṛkṣas*, in a cottage made of transcendental gems, Śrī Śrī Rādhā-Kṛṣṇa lie asleep on a bed, closely embracing each other. After being awakened by my order-carrier birds, They feel distressed at the thought of breaking Their close embrace and have no desire to rise from bed. Finally, after the *śuka-śārikā-gaṇa* (male and female parrots) recite various poems to Them, They arise and sit blissfully together on the bed. Then the *sakhīs* enter and perform various *sevās* that are suitable for the occasion. After hearing more from the *śārikā-gaṇa*, They get up, and with Their minds full of fear and anxiety, They secretly return to Their respective homes. Thus ends the *niśānta-līlā*.

(28-31)

atha prātaḥ-sevā—

*prātaś ca bodhito mātrā
talpād utthāya satvaram
kṛtvā kṛṣṇo danta-kāṣṭham
baladeva-samanvitaḥ*

*mātrānumodito yāti
gośālām dohanotsukaḥ
rādhāpi bodhitā vṛddha-
vayasyābhiḥ sva-talpataḥ*

*utthāya danta-kāṣṭhādi
kṛtvābhyaṅga samācaret
snāna-vedīm tato gatvā
snāpitā lalitādibhiḥ*

*bhūṣā-grham vrajet tatra
vayasyā bhūṣayanty api
bhūṣaṇair vividhair divyair
gandha-mālyānulepanaiḥ*

“Next comes the morning (*prātaḥ*) *sevā*: In the morning Śrī Kṛṣṇa is awakened by Mother Yaśodā, and after quickly rising from bed, He brushes His teeth along with Śrī

Baladeva. Then, with His mother's permission, He eagerly goes to the *gośālā* to milk the cows.

“Śrī Rādhā is awakened by some of the older *sakhīs* and rises from bed. Then She brushes Her teeth, and after being massaged with oil, etc., She goes to the *snāna-vedī* (bathing platform). She is bathed by Lalitā and the other *sakhīs*, and then enters the dressing room, where She is adorned with a beautiful dress and ornaments, delightful perfume, garlands and ointments.

(32)

*tataś ca sva-janais tasyāḥ
śvaśrūṁ samprārthya yatnataḥ
paktum āhūyate tūrṇaṁ
sa-sakhī sā yaśodayā*

“After that, Mother Yaśodā sends one of her maidservants to ask Rādhā's mother-in-law to allow Śrīmatī and Her *sakhīs* to come quickly and cook.”

(33-36)

śrī-nārada uvāca—

*katham āhūyate devi
pākārthaṁ sā yaśodayā
satīṣu pāka-kartrīṣu
rohiṇī-pramukhāṣv api*

śrī-ṽṛndovāca—

*durvāsasā svayaṁ datto
varas tasyai maharṣiṇā
iti kātyāyanī-vaktrāc
chrutam āsīn mayā purā*

*tvayā yat pacyate devi
tad-annaṁ mad-anugrahāt
miṣṭaṁ svādu-amṛta-sparddhi
bhoktur āyuṣkaraṁ tathā*

*ity āhvayati tām nityaṁ
yaśodā putra-vatsalā
āyusmān me bhavet putraḥ
svādu-lobhāt tathā satī*

Śrī Nārada said, “O Devī, why does Mother Yaśodā call for Śrī Rādhā when Śrī Rohiṇī is known as the foremost of all cooks?”

Śrī ṽṛndā replied, “Maharṣi Durvāsā has personally given a boon to Śrī Rādhā. I previously heard this from the mouth of Śrī Kātyāyanī. Durvāsā has said, ‘O Devī (Rādhē), by my grace, whatever food You cook shall be very delicious and challenge the taste of nectar. Whoever eats this food will have his longevity increased.’ For this reason, Mother Yaśodā always calls Śrī Rādhikā for cooking. She considers, ‘By my son eagerly eating the delicious and pure food prepared by the hand of Śrī Rādhā, He shall have a long life.’

(37)

*śvaśroānumoditā sāpi
hr̥ṣṭā nandālayaṁ vrajet
sa-sakhī-prakarā tatra
gatvā pākaṁ karoti ca*

“After receiving the permission of Her mother-in-law, Śrī Rādhā and Her *sakhī-gaṇa* proceed in ecstasy to the home of Nanda Mahārāja to do the cooking.

(38-42)

*kṛṣṇo 'pi dugdhvā gāḥ kāścid
dohayitvā janaiḥ parāḥ
āgacchati pitur vākyaṭ
sva-grhaṁ sakhibhir vṛtaḥ*

*abhyaṅga-mardanaṁ kṛtvā
dāsaiḥ saṁsnāpito mudā
dhauta-vastra-dharaḥ sragvī
candanākta-kalevaraḥ*

*dvi-phāla-baddha-keśaiś ca
grīvā-bhālopari sphuran
candrākāra-sphurad-bhāla-
tilakālaka-rañjitaḥ*

*kaṅkaṅāṅgada-keyūra-
ratna-mudrālasat-karaḥ
muktāhāra-sphurad-vakṣā
makarākṛti-kuṇḍalaḥ*

*muhur ākārīto mātṛā
pravīśed bhojanālaye
avalambya karaṁ mātur
baladevam anuvrataḥ*

“Kṛṣṇa and the others milk all the cows, and then, by the request of Nanda Mahārāja, Kṛṣṇa returns to His home surrounded by His *sakhas*. There, some of the servants blissfully massage Him with oil, etc., and assist Him with His bath. Then, after the bath, they offer Him clean clothing, a fresh garland, and sandalwood paste. In this way, He looks very beautiful. Then, the hair above His forehead and neck is tied into a topknot, and on His forehead *tilaka* in the shape of a glowing moon is painted. His beautiful hands and arms are adorned with bangles, bracelets, armlets, and a jewelled seal-ring. He wears an attractive necklace on His chest, as well as *makara*-shaped earrings. After being repeatedly called by His mother, He takes her hand and enters the dining hall along with Śrī Baladeva and the *sakhas*.

(43-45)

*bhuktvā ca vividhānnāni
mātrā ca sakhibhir vṛtaḥ
hāsayan vividhair vākyaiḥ
sakhīms tair hāsitaḥ svayam*

*itthaṁ bhuktvā tathācamya
divya-khaṭṭopari kṣaṇāt
viśramet sevakair dattaṁ
tāmbūlaṁ vibhajann adan*

*rādhāpi bhojanānandaṁ
dṛṣṭvā yaśodayāhūta
lalitādi-sakhī-vṛtā
bhunkte ’nnaṁ lajjayānvitā*

iti prātaḥ-sevā

“Surrounded by His mother and the *sakhas*, Kṛṣṇa eats various kinds of food preparations. At this time, Kṛṣṇa and the *sakhas* crack funny jokes and make each other laugh. Submerged in this *hāsya-rasa*, they gradually finish their meals. After rinsing His mouth, Kṛṣṇa rests for a short while, lying comfortably on a soft bed. Then He and the *sakhas* divide and eat the *tāmbūla* offered by the servants. Śrī Rādhā secretly watches while Kṛṣṇa blissfully eats His meal, and then, when called by Mother Yaśodā, She shyly takes Her meal while surrounded by Śrī Lalitā and the other *sakhīs*. In this way, *prātaḥ-sevā* is performed.

(46-50)

atha pūrvāhna-sevā—

*gopa-veśa-dharaḥ kṛṣṇo
dhenu-vṛnda-puraḥ-saraḥ
vraja-vāsi-janaiḥ prītyā
sarvair anugataḥ pathi*

*pitaraṁ mātaraṁ natvā
netrāntena priyā-gaṇān
yathāyogyāṁ tathā cānyān
sannivartya vanaṁ vrajet*

*vanaṁ praviśya sakhibhiḥ
krīḍitvā ca kṣaṇaṁ tataḥ
vañcayitvā ca tān sarvān
dvi-traiḥ priya-sakhair yutaḥ*

*saṅketakaṁ vrajed dharṣāt
priyā-sandarsanotsukaḥ
sāpi kṛṣṇe vanaṁ yāte
dṛṣṭvā taṁ grham āgatā*

*sūryādi-pūjā-vyājena
kusumādy-āhṛti-cchalāt*

*vañcayitvā gurūn yāti
priya-saṅgecchayā vanam*

iti pūrvāhna-sevā

“Then comes the *pūrvāhna-sevā*. Dressed as a cowherd boy, Śrī Kṛṣṇa departs for the forest with many, many cows in front of Him. All the Vrajavāsīs lovingly follow Him, and as He offers obeisance to His father and mother, He also casts a loving side-long glance toward the *gopī-gaṇa*. Then He offers appropriate respects to the rest of the Vrajavāsīs, persuades them to go back, and then continues to the forest. He enters the forest along with the *sakhas*, and for some time they play together. Then, by some deception, He and two or three of His *priya-sakhas* sneak away. With great eagerness to see Śrī Rādhā, He blissfully proceeds to the *saṅketa-kuñja* (pre-arranged meeting place).

“After seeing Śrī Kṛṣṇa enter the forest, Śrī Rādhā returns to Her home. Under the pretense of collecting flowers, etc., for performing *sūrya-pūjā*, She then enters the forest to meet with Her beloved. In this way, *pūrvāhna-sevā* is performed.

(51-53)

atha madhyāhna-sevā—

*ittham tau bahu-yatnena
militvā sva-gaṇair vṛtau
vihārair vividhais tatra
vane vikrīḍato mudā*

*syandolikā-samārūḍhau
sakhībhir dolitau kvacit
kvacid veṇuṁ kara-srastam
priyayā coritam hariḥ*

*anveṣayann upālabdho
vipralabdhaḥ priyā-gaṇaiḥ
hāsito bahudhā tābhir
hṛta-sva iva tiṣṭhati*

“Then, *madhyāhna-līlā*: In this way, with much effort, Śrī Rādhā and Śrī Kṛṣṇa are united. In that forest, surrounded by Their dear friends, They blissfully sport in various amorous pastimes. At one place, They are both seated on a swing and pushed by the *sakhīs*. Sometimes, Śrī Rādhā snatches the flute from Kṛṣṇa’s hand and hides it. When He searches and can’t find it anywhere, He becomes depressed like a person robbed of all his belongings. Not only is He deceived by His *priyā-gaṇa*, but He also becomes the object of their laughter.

(54-57)

*vasanta-ṛtunā juṣṭam
vana-khaṇḍam kvacin mudā
praviśya candanāmbhobhiḥ
kuṅkumādi-jalair api*

viṣiñcato yantra-muktais

*tat-paṅkenāpi tau mithaḥ
sakhyo 'py evaṁ viśiṅcanti
tās ca tau siṅcataḥ punaḥ*

*tathānyartusu juṣṭāsu
krīḍato vana-rājiṣu
tat-tat-kālocitair nānā-
vihāraiḥ sa-gaṇau dvija*

*śrāntau kvacid vṛkṣa-mūlam
āsādyā muni-sattama
upaviśyāsane divye
madhu-pānaṁ pracakratuḥ*

“At another place, Rādhā and Kṛṣṇa enter a part of the forest that is especially displaying the pleasant signs of Springtime. There They spray each other using an implement filled with *candana*, *kuṅkuma*, water and mud. Then the *sakhīs* spray both of Them, and Rādhā-Kṛṣṇa spray the *sakhīs*.

“O Nārada! In this way, Rādhā and Kṛṣṇa return to the forest throughout the various pleasant seasons and, along with Their *sakhīs*, engage in pastimes that are appropriate for the time. O Best of the Munis! At one place, being exhausted from Their sporting, They sit down on a beautiful *āsana* beneath a *kalpa-vṛkṣa* and drink too much honey.

(58-62)

*tato madhu-madonmattau
nidrayā mīlitekṣaṇau
mithaḥ pāṇim samālambya
kāma-bāṇa-vaśaṅgatau*

*riraṁsu viśataḥ kuñjam
skhalat-pādābjakau pathi
tato vikrīḍatas tatra
karīṇi-yūthapau yathā*

*sakhyo 'pi madhubhir mattā
nidrayā pihitekṣaṇāḥ
abhitaḥ kuñja-puñjeṣu
sārvā eva vililyire*

*prthag ekena vapuṣā
kṛṣṇo 'pi yugapad vibhuḥ
sarvāsāṁ sannidhiṁ gacchet
priyāṇāṁ parito muhuḥ*

*ramayitvā ca tāḥ sarvāḥ
karīṇi-gajarād iva
priyayā ca tathā tābhiḥ
sarovaram athāvrajet*

“After drinking so much honey, They become intoxicated. With Their eyes closing due to drowsiness, They hold each other’s hands and are soon enchanted by Cupid’s arrows. Overcome by desire, They stumble off the path into a *kuñja*, where They make love like a lordly elephant and his mate.

“Like Rādhā and Kṛṣṇa, the *sakhīs* also drink too much honey and become intoxicated. They, too, become drowsy-eyed, stumble into *kuñjas* in every direction and disappear. Then the powerful Śrī Kṛṣṇa expands Himself into many identical forms and simultaneously makes love to all the *sakhīs* again and again. Just as the king of elephants dallies with his group of she-elephants, Śrī Kṛṣṇa sports with all of His *sakhīs*. Then Rādhā-Kṛṣṇa and the *sakhī-gaṇa* all go to Śrī Rādhā-kuṇḍa for water sports.”

(63-65)

śrī-nārada uvāca—

*vṛnde śrī-nanda-putrasya
mādhurya-kṛḍane katham
aiśvarya-sya prakāśo ’bhūd
iti me chindhi samśayam*

śrī-vṛndovāca—

*mune mādhurya-mayy asti
līlā-śaktir harer dṛḍhā
tayā pṛthak-kṛtaḥ kṛḍed
gopikābhiḥ samam hariḥ*

*rādhayā saha rūpeṇa
nijena ramate svayam
iti mādhurya-līlāyāḥ
śaktir neśatāyā hareḥ*

Śrī Nārada says, “O Vṛndā, why does Śrī Nandanandana display this *aiśvarya* of expanding Himself while He is engaged in the *mādhurya* sport of making love to the *gopīs*? Please dispel my confusion.”

Śrī Vṛndā replies, “O Muni, the *līlā-śakti* of Śrī Hari is *mādhuryamayī* (full of sweetness). By that *śakti* He expands Himself and individually sports with the *gopīs*, but He enjoys with Śrī Rādhā in His own original form. By the action of this *mādhuryamayī-līlā-śakti*, no one knows of His being God.

(66-69)

*jala-sekair mithas tatra
kṛḍitvā sa-gaṇau tataḥ
vāsaḥ-srak-candanair divya-
bhūṣaṇair api bhūṣitau*

*tatraiva sarasas tīre
divya-ratna-maye grhe
aśnūtaḥ phala-mūlāni
kalpitāni mayaiva hi*

haris tu prathamam bhuktvā

*kāntayā pariveśitam
dvi-trābhīḥ sevito gacchec
chayyām puṣpa-vinīrmitām*

*tāmbūlair vyajanais tatra
pāda-saṁvāhanādibhīḥ
sevyamāno bhṛśantābhir
moditaḥ preyasīm smaran*

“After that, Rādhā-Kṛṣṇa and the *sakhīs* sport in Śrī Rādhā-kunḍa by splashing water on each other. Then Kīśorī-Kīśora are decorated with beautiful clothing, ornaments, *candana* and garlands. After that, in a cottage made of celestial gems, They eat a meal of fruits and roots which I gathered for Them. Śrī Kṛṣṇa first eats the fruits and roots served to Him by Śrī Rādhā, and then He lies down on a bed of flower petals, where He is served by two or three of the *sakhīs*. They offer Him *tāmbūla*, fan Him and massage His lotus feet, and all the while He remains lost in pleasant thoughts of Śrī Rādhā.

(70-72)

*śrī-rādhāpi harau supte
sa-gaṇā muditāntarā
kānta-dattaṁ prīta-manā
ucchiṣṭaṁ bubhujē tataḥ*

*kiñcid evo tato bhuktvā
vrajec chayyā-niketanam
draṣṭuṁ kānta-mukhāmbhojaṁ
cakorīvan niśā-karam*

*tāmbūla-carvitaṁ tasya
tatratyābhir niveditam
tāmbūlāny api cāśnāti
vibhajanti priyāliṣu*

“Then, while Śrī Kṛṣṇa is lying down, Śrī Rādhā sits blissfully with Her *sakhīs* and eats the remnants affectionately left for Her by Her lover. Just as a *cakorī* bird flies with great speed to view the moon, Śrī Rādhā eats just a small amount and then goes quickly to the *śayana-mandira* (sleeping room) to see the moonlike face of Śrī Kṛṣṇa. There, Kṛṣṇa’s *dāsīs* give to Rādhā the chewed remnants of His *tāmbūla*, some of which She gives to Her *priya-sakhīs*, and some of which She eats Herself.

(73-75)

*kṛṣṇo ’pi tāsām śuśrūṣuḥ
svacchandaṁ bhāṣitaṁ mithaḥ
prāpta-nidra ivābhāti
vinidro ’pi paṭāvṛtaḥ*

*tās ca kṣvelīm kṣaṇam kṛtvā
mithaḥ kānta-kathāśrayāḥ
vyāja-nidrām harer jñātvā*

kutaścid anumānataḥ

*vimṛśya vadanam dṛgbhiḥ
paśyantyo 'nyonya-mānanam
līnā iva lajjayā syuḥ
kṣaṇam ucur na kiñcanam*

“Although awakened by the *gopīs* freely talking about Him, Kṛṣṇa pretends to remain asleep, covered by His cloth. Absorbed in *kṛṣṇa-kathā*, the *gopīs* joke and laugh for awhile. Then, someone realizes that Kṛṣṇa’s sleeping is bogus. Looking at each other, they become completely silent and drown in embarrassment.

(76)

*kṣaṇād eva tato vastram
dūrī-kṛtya tad aṅgataḥ
sādhu nidrām gato 'siti
hāsayantyo hasanti tam*

“After a moment, they pull the cloth from Kṛṣṇa’s body and say, ‘Kṛṣṇa! You’ve had a very good sleep.’ Saying this, they all laugh at Him, and He laughs too.

(77-82)

*evam tau vividhair hāsai
ramamāṇau gaṇaiḥ saha
anubhūya kṣaṇam nidrā-
sukham ca muni-sattama*

*upaviśyāsane divye
sa-gaṇau viśṛte mudā
paṇī-kṛtya mitho hāra-
cumbāśleṣa-paricchadān*

*akṣair vikṛḍitaḥ premṇā
narmālāpa-puraḥsaram
parājito 'pi priyayā
jitam ity avadan mṛṣā*

*hārādi-grahaṇe tasyāḥ
pravṛttas tāḍyate tayā
tayaivam tāḍitaḥ kṛṣṇaḥ
karṇotpala-saroruhaiḥ*

*viṣaṇṇa-vadano bhūtvā
gata-sva iva nārada
jito 'smi ca tvayā devi
gr̥hyatām yat paṇī-kṛtam*

*cumbanādi mayā dattam
ity ukto ca tathācarat*

*kauṭilyaṁ tad-bhruvor draṣṭuṁ
śrotuṁ tad-bhartsanaṁ vacaḥ*

“In this way, along with the *sakhīs*, Rādhā and Kṛṣṇa enjoy this *hāsya-rasa*, and in a short time they all fall into a very pleasant sleep. After that, they all sit down on a large, beautiful *āsana* to play *pāsā-khelā* (dice), wherein the wagers are a necklace, a kiss, an embrace and clothing. Absorbed in *prema*, their conversation is full of jokes and laughter. In that game, Rādhā defeats Kṛṣṇa, but He refuses to admit it. He vainly says, ‘I have won,’ and takes Her necklace, etc. Then Rādhā lightly bops Him with the lotus from Her ear and the *līlā-kamala*¹² She carries in Her hand. O Nārada! Then Kṛṣṇa, with a sad face like a person just robbed of all his possessions, says, ‘O Devī! It’s true; I’ve lost. I’m now going to give You that kiss and embrace that you wagered. Please accept it.’ Kṛṣṇa says this just to see Rādhā frown and to hear Her scold Him.

(83-84)

*tataḥ śārī-śukānām ca
śrutvā vāgāhavaṁ mīthaḥ
nirgacchataḥ tataḥ sthānād
gantukāmo gṛhaṁ prati*

*kṛṣṇaḥ kāntām anujñāpya
gavām abhimukhaṁ vrajet
sā tu sūrya-gṛhaṁ gacchet
sakhī-maṇḍala-saṁyutā*

“Then, after hearing a group of male and female parrots in a battle of words, Rādhā and Kṛṣṇa decide They should go home, so They leave that place. Taking leave of Rādhā, Kṛṣṇa then goes toward the herd of cows, while Rādhā goes with Her *sakhīs* to the *sūrya-mandira* for performing *pūjā*.

(85-87)

*kiyaḍ-dūraṁ tato gatvā
parāvṛtya hariḥ punaḥ
vipra-veśaṁ samāsthāya
yāti sūrya-gṛhaṁ prati*

*sūryaṁ ca pūjayet tatra
prārthitas tat-sakhī-janaīḥ
tad eva kalpitair vedaiḥ
parihāsyāvagarbhitaīḥ*

*tatas tā api taṁ kāntaṁ
parijñāya vicakṣaṇāḥ
ānanda-sāgare līnā
na viduḥ svaṁ na cāparam*

“After going a short distance, Kṛṣṇa then returns dressed as a *brāhmaṇa* and enters the *sūrya-mandira*. The *gopīs* ask Him to perform the *sūrya-pūjā* and He complies. Seeing

¹² A *līlā-kamala* is a lotus flower held in the hands as a plaything.

Kṛṣṇa disguised as a *brāhmaṇa*, and hearing Him chant some ridiculous, contrived Vedic *mantras* (as He laughs inside), Rādhā and the other clever *gopīs* soon realize who He really is. Then they all melt into an ocean of bliss and can no longer recognize themselves or anyone else.

(88)

*vihārair vividhair evaṁ
sārdha-yāma-dvayaṁ mune
nītvā grhaṁ vajeṣus tāḥ
sa ca kṛṣṇo gavāṁ vrajet*

iti madhyāhna-sevā

“O Nārada Muni! After enjoying various pastimes in this way for 1 1/2 or 2 *yāmas* of time (1 *yāma* = approximately 3 hrs.), Śrī Rādhā and Her *sakhīs* go home, and Śrī Kṛṣṇa goes back to the herd of cows. Thus, *madhyāhna-sevā*.

(89)

athāparāhna-sevā—

*saṅgamyā tu sakhīn kṛṣṇo
grhītvā gāḥ samantataḥ
āgacchati vrajaṁ karṣann
uttāna-muralī-ravaiḥ*

“Next, the *aparāhna-sevā*. In the late afternoon, Śrī Kṛṣṇa reunites with His *sakhas*. Attracting the cows from all directions by the sweet sounds of His *muralī* flute, Kṛṣṇa leads everyone back to Vraja.

(90-91)

*tato nandādayaḥ sarve
śrutvā veṇu-ravaṁ hareḥ
go-dhūli-pāṭalair vyāptaṁ
dṛṣṭvā cāpi nabhaḥ-sthalam*

*viśṛjya sarva-karmāṇi
striyo bālādayo 'pi ca
kṛṣṇasyābhimukhaṁ yānti
tad-darśana-samutsukāḥ*

“Hearing the sound of Kṛṣṇa’s flute and seeing the twilight sky filled with dust from the hooves of the cows, Nanda Mahārāja, the *gopas*, women and children all stop whatever they are doing and eagerly go to see Kṛṣṇa.

(92-95)

*rādhikāpi samāgatya
grhaṁ snātvā vibhūṣitā
sampācya kānta-bhogārthaṁ
dravyāṇi vividhāni ca*

*sakhī-saṅgha-yutā yānti
kāntaṁ draṣṭuṁ samutsukāḥ*

*rāja-mārge vraja-dvāri
yatra sarve vrajaukasah
kṛṣṇo 'py etān samāgamya
yathāvad anupūrvaśah*

*darśanaiḥ sparśanair vāpi
smīta-purvāvalokanaiḥ
gopa-vṛddhān namaskāraiḥ
kāyikair vācikaiḥ api*

*sāṣṭāṅga-pātaiḥ pitarau
rohiṇīm api nārada
netrānta-sūcitenaiḥ
vinayena priyās tathā*

“After arriving home, Śrī Rādhā is bathed and decorated. Then, after cooking many delicious preparations for Śrī Kṛṣṇa’s enjoyment, She joins Her *sakhī-gaṇa*. Eager to see their beloved, they assemble on the main road at the gateway to Vraja along with all the other Vrajavāsīs. When Kṛṣṇa arrives, He duly greets them all one by one by coming before them, by touching, or with smiling sidelong glances. O Nārada! With His body and His words He offers respects to the elder *gopas*. By touching the eight parts of His body to the ground He honors His father, mother and Rohiṇī-devī. And with subtle and modest glances from the corners of His eyes He expresses His affection for His *priyā-gaṇa*.

(96-97)

*evam taiś ca yathā-yogyam
vrajaukobhiḥ prapūjitaḥ
gavālayam tathā gās ca
sampraveśya samantataḥ*

*pitṛbhyām arthito yāti
bhrātrā saha nijālayam
snātvā pitvā tathā kiñcid
bhuktvā mātrānumoditaḥ
gavālayam punar yāti
dogdhu-kāmo gavām payah*

ity aparāhna-sevā

“In this way, Śrī Kṛṣṇa is warmly received by all the Vrajavāsīs. Then, after causing the cows to enter the *gośālā*, at the request of His father and mother, He and Śrī Balarāma return to Their own home. There, He takes a bath and has a little something to eat and drink. Then, desiring to milk the cows, with His mother’s permission He again goes to the *gośālā*. Thus, *aparāhna-sevā*.

(98)

atha sāyam-sevā—

*tās ca dugdhvā dohayitvā
pāyayitvā ca kāścana
pitrā sārgham grham yāti
payo-bhāri-śātānugaḥ*

“Then, *sāyam-sevā*: After Kṛṣṇa and the others milk the cows, they give them water to drink. Then, Kṛṣṇa and His father return home, followed by hundreds of persons carrying milk.

(99)

*tatrāpi mātṛ-vṛndaiś ca
tat-putraiś ca balena ca
sambhūkte vividhānnāni
carvya-cūṣyādikāni ca*

iti sāyam-sevā

“After arriving home, He joins His mothers, their sons and Śrī Balarāma in eating various delicious preparations, some meant to be chewed, some to be sucked, etc. Thus, *sāyam-sevā*.

(100-101)

atha pradoṣa-sevā—

*tan-mātuḥ prārthanāt pūrvam
rādhayāpi tadaiva hi
prasthāpyante sakhī-dvārā
pakvānnāni tad-ālayam*

*ślāghayaṁś ca haris tāni
bhuktvā pitrādibhiḥ saha
sabhā-grham vrajet taiś ca
juṣṭam vandi-janādibhiḥ*

“Next, *pradoṣa-sevā*: Because Mother Yaśodā had previously asked Her to do so, at the time of Kṛṣṇa’s meal Śrī Rādhā has some of Her *sakhīs* bring to Kṛṣṇa’s house all the preparations She has cooked. While eating, Kṛṣṇa praises all of those foods again and again. Then, accompanied by His father and the others, He goes to the assembly hall where He is delighted by groups of singers and storytellers.

(102-104)

*pakvānnāni grhītvā yāḥ
sakhyaś tatra samāgatāḥ
bahūni ca punas tāni
pradattāni yaśodayā*

sakhyaś tatra tayā dattam

*kṛṣṇocchiṣṭam tathā rahaḥ
sarvaṁ tābhiḥ samānīya
rādhikāyai nivedyate*

*sāpi bhuktvā sakhī-varga-
yutā tad-anupūrośaḥ
sakhībhir maṇḍita tiṣṭhed
abhisartuṁ mudānvitā*

“The *sakhīs* who had taken the food preparations to Nandālaya return. In their hands are many remnants of that food, sent by Mother Yaśodā for Śrī Rādhā and Her friends. One *sakhī* (Dhaniṣṭhā) secretly places in the other *sakhīs*’ hands Kṛṣṇa’s *adharāmṛta*,¹³ which they offer to Rādhā. She and Her *sakhīs* eat all those foods one by one, and after their meal, the *sakhīs* blissfully decorate Śrī Rādhā in preparation for Her *abhisāra* (journey to meet Her lover).

(105-106)

*prasthāpyate ’nayā kācid
ita eva tataḥ sakhī
tayābhisāritā sā ’tha
yamunāyāḥ samīpataḥ*

*kalpa-vṛkṣa-nikuñje ’smin
divya-ratna-maye grhe
sita-kṛṣṇa-niśāyogya-
veśa yāti sakhī-yutā*

“Rādhā then sends one *sakhī* to Nandālaya to inform Kṛṣṇa where the *saṅketa-kuñja* (secret meeting place) shall be. After notifying Him, that *sakhī* returns and induces Rādhā to begin Her *abhisāra* to a place near the Yamunā. Dressed in either white or dark blue, according to what is appropriate for the particular night, Rādhā and Her *sakhīs* arrive at a cottage made of celestial gems, in a *kuñja* full of *kalpa-vṛkṣas* in the Vṛndāvana forest.

(107-109)

*kṛṣṇo ’pi vividhaṁ tatra
dṛṣṭvā kautuhalaṁ tataḥ
kavitvāni manojñāni
śrutvā ca gītakāny aṇi*

dhana-dhānyādibhis tāmś ca

¹³ *Adharāmṛta* means the nectar of His lips, that is, the food which Kṛṣṇa personally tasted and then left on His plate.

*prīṇayitvā vidhānataḥ
janair ākārīto mātrā
yāti śayyā-nīketanam*

*mātari prasthitāyāntu
bhojayitvā tato grhāt
saṅketakam kāntayātra
samāgacched alakṣitaḥ*

iti Pradoṣa-sevā

“In the *sabhā-grha* (assembly hall), Kṛṣṇa sees various curious things and hears charming poetry and songs. Afterwards, He satisfies the performers with money, rice, etc., according to the traditional custom. Then, being called by His mother and others, He goes to His *śayana-grha* (sleeping room). When His mother feeds Him and then leaves, Kṛṣṇa stealthily sneaks out of the house and goes to the *saṅketa-kuñja* to meet Rādhā. Thus, *Pradoṣa-sevā*.

(110-112)

atha rātri-sevā—

*militvā tāv ubhāv atra
krīḍato vana-rājiṣu
vihārair vividhair hāsya-
lāsya-gīta-puraḥsaraiḥ*

*sārdha-yāma-dvayam nītvā
rātrer evam vihārataḥ
susupsū viśataḥ kuñjam
pañca-śābhīr alakṣitau*

*nirvṛnta-kusumaiḥ klṛpte
keli-talpe manorame
suptāvatiṣṭhatām tatra
sevyamānau priyālibhiḥ*

iti rātri-sevā

“Next *rātri-sevā*: After being united, Rādhā and Kṛṣṇa sport throughout the forest in various pastimes full of laughing, dancing and singing. Enjoying in this way, 1 1/2 or 2 *yāmas* of the night elapse (4 1/2 to 6 hours). Desiring to go to sleep, They sneak into a *kuñja* along with five or six of Their *sakhīs*. Then, being served by the *sakhīs*, Rādhā and Kṛṣṇa fall asleep on a pleasure-bed of stemless flowers. Thus, *rātri-sevā*.”

Discussion on Rādhā-Kṛṣṇa Rasa

(113-120)

śrī-nārada uvāca—

*śrotum icchāmi bho deva
vraja-rāja-sutasya ca*

*vṛndāvane rasam divyam
rādhayaikāntikam saha*

śrī-sadāśiva uvāca—

*śṛṇu nārada vakṣyāmi
rādhā-kṛṣṇa-rasam śuciṁ
su-gopyam paramodāram
na vaktavyam hi kasyacit*

*aikāntika-rasāsvādam
kartuṁ vṛndāvane mune
vraja-rāja-kumāram ca
bahu-kālam abhāvayam*

*mayi prasannah śrī-kṛṣṇo
mantra-yugmam anuttamam
yugalākhyam dadau mahyam
svīyojjvala-rasāplutam*

*samabravīt tadā kṛṣṇaḥ
sua-śiṣyam mām svakam rasam
bravīmi tvām śṛṇuṣvādya
brahmādinām agocaram*

*vraja-rāja-suto vṛndā-
vane pūrṇatamo vasan
sampūrṇa-ṣoḍaśa-kalā
vihāram kurute sadā*

*vāsudevaḥ pūrṇataro
mathurāyām vasan puri
kalābhiḥ pañca-daśabhir
yutaḥ kṛṣṇa sarvadā*

*dvāarakādhipatir dvāra-
vatyām pūrṇas tv asau vasan
catur-daśa-kalāyukto
viharaty eva sarvadā*

After hearing about *līlā* from Śrī Vṛndādevī, Śrī Nārada approaches Śrī Sadāśiva and says, “O Deva! I want to hear about the divine *rasa* of Śrī Śrī Rādhā-Kṛṣṇa in Vṛndāvana.”

Śrī Sadāśiva replies, “O Nārada! The *ujjvala-rasa* of Śrī Śrī Rādhā-Kṛṣṇa is the highest and most confidential subject, but I shall speak about it. You shouldn’t reveal this to just anyone. O Muni! To taste this *aikāntika-vṛndāvana-rasa*, I meditated on Śrī Nandanandana for a very long time. Being pleased with me, Śrī Kṛṣṇa gave to me the *mantras* known as *yugala-mantra*, which are overflowing with His own *ujjvala-rasa*. I became His disciple, and then He described this *rasa* to me. O Ādya (Best of Persons)! I shall now describe to you that which is unknown even to Brahmā. Please listen. Śrī Kṛṣṇa is perfect in Dvārakā with fourteen traits (*kalās*), more perfect in Mathurā with fifteen

traits, and most perfect in Vṛndāvana with sixteen traits.

(121-124)

*ekayā kalayā dvābhyām
mathurā-dvārakādhipau
vṛndāvana-pate rūpau
pūrṇau sve sve pade rase*

mathurā-nātho vṛndāvanādhipāpekṣayā svarūpeṇa līlayā ca ekayā kalayā ūnaḥ. mathurā-līlayām mathurāyām ca sampūrṇa-ṣoḍaśa-kalaḥ. tathā dvārakā-nātho vṛndāvanādhipāpekṣayā svarūpeṇa līlayā ca. dvābhyām kalābhyām ūnaḥ. dvārakāyām dvārakā-līlayām ca pūrṇa-ṣoḍaśa-kalaḥ.

*śrīr bhū-līlā yogamāyā
cintyācintyā tathaiiva ca
mohinī kauśalīty aṣṭau
bahiraṅgāś ca śaktayah
līlā prema-svarūpā ca
sthāpany ākarṣaṇī tathā
saṁyoginī viyoginyā-
hlādinīty antaraṅgikā*

*vraje śrī-kṛṣṇa-candrasya
santi ṣoḍaśa-śaktayah
poṣikā madhurasyaiiva
tasyaitā vai sanātanāḥ*

“Compared to the *līlā* of Kṛṣṇa in Vṛndāvana, in His *līlā* as Mathurānātha He has one fewer trait, and as Dvārakānātha He has two fewer traits. *Śrī, bhū, līlā, yogamāyā, cintyā, acintyā, mohinī* and *kauśalī* comprise Kṛṣṇa’s *bahiraṅgā-śakti* (external energy). *Līlā* (*mādhuryamayī-līlā-śakti*), *prema, svarūpā, sthāpanī, ākarṣaṇī, saṁyoginī, viyoginī* and *hlādinī* comprise His *antaraṅgā-śakti* (internal energy). In Vraja, these sixteen eternal *śaktis* of Śrī Kṛṣṇacandra serve to nourish the *madhura-rasa*.

(125-128)

*hlādinī ya mahā-śaktiḥ
sarva-śakti-varīyasī
tat-sāra-bhāva-rūpā śrī-
rādhikā parikirtitā*

*tayā śrī-kṛṣṇa-candrasya
kriḍāyāḥ samaye mune
tad-āviṣṭam vāsudevam
saha kṣirābdhi-nāyakam*

*antarikṣya-gataṁ kuryāc
chaktir ākarṣaṇī hareḥ
kriḍānte sthāpayet tantu
sthāpanī kṛṣṇa-dehataḥ*

*sampūrṇa-ṣoḍaśa-kalaḥ
kevalo nanda-nandanah
vikrīḍan rādhayā sārḍham
labhate paramam sukham*

“The *śakti* known as *hlādinī* is the *mahā-śakti*, and is greater than all the others. Śrī Rādhikā is the form of that quintessential *bhāva*. O Muni! At the time of Śrī Rādhā-Kṛṣṇa’s sporting, the *kṛṣṇa-śakti* known as *ākaraṣaṇī* arises. It attracts Kṣīrābdhiśāyī and Vāsudeva, who are merged in Kṛṣṇa’s body, and then takes Them off into the sky. Only Rādhā-Kṛṣṇa’s *līlā* remains. At the conclusion of Kṛṣṇa’s sporting with Rādhā, the *śakti* named *sthāpanī* brings Kṣīrābdhiśāyī and Vāsudeva back from the sky and places Them inside Kṛṣṇa’s body. For sixteen full years, as Śrī Nandanandana alone, Śrī Kṛṣṇa enjoys transcendental happiness sporting with Śrī Rādhā.”

(129-130)

śrī-nārada uvāca—

*gate madhu-purīm kṛṣṇe
vipralambha-rasaḥ katham
vāsudeve rādhikāyāḥ
saṁśayaṁ chindhi me prabho*

śrī-sadāśiva uvāca—

*śaktiḥ saṁyoginī kāmā
vāmā śaktir viyoginī
hlādinī kīrtidā-putrī
caivam rādhā-trayaṁ vraje*

Śrī Nārada replies, “O Prabhu! When Śrī Kṛṣṇa goes to Madhupurī (Mathurā), how can Śrī Rādhā feel the *vipralambha-rasa* (separation) toward Him in His Vāsudeva form? In other words, Śrī Rādhā has *niṣṭhā* in Śrī Kṛṣṇa, but not in the Vāsudeva form which exists within Kṛṣṇa. When Kṛṣṇa goes to Mathurā, He assumes the form of Vāsudeva, so how is it possible that the *vipralambha-rasa* can arise in Rādhā at this time? Please explain this mystery to me.”

Śrī Sadāśiva answers, “In Vraja, Śrī Rādhā exists in three forms: as Kāmā (*saṁyoginī-śakti*), Vāmā (*viyoginī-śakti*) and Kīrtidā-putrī (*hlādinī-śakti*).

(131-134)

*mama prāṇeśvaraḥ kṛṣṇas
tyaktvā vṛndāvanam kvacit
kadācin naiva yātīti
jānīte kīrtidā-sutā*

*kāmā-vāme na jānīta
iti ca brahma-nandana
rāsārambha ivāntardhiṁ
gatavān nanda-nandanah*

*mathurām mathurā-nātho
vāsudevo jagāma ha
antar-hite nanda-sute
śrīmad-vṛndāvane mune*

*pravāsākhyaṁ rasaṁ lebhe
rādhā vai kīrtidā-sutā
tato vadanti munayaḥ
pravāsam saṅga-vicyuṭim*

“Kīrtidā-sutā knows that, ‘My Prāṇeśvara Śrī Kṛṣṇa never leaves Vṛndāvana at any time or for any reason.’ But Kāmā and Vāmā don’t know this. O Brahma-nandana! Śrī Nandanandana disappears from Vṛndāvana in the same way He disappears at the beginning of the *rāsa-līlā*. Mathurānātha Śrī Vāsudeva goes to Mathurā.¹⁴ O Muni! When Nandanandana disappears in Vṛndāvana, Kīrtidā-sutā Śrī Rādhā experiences a type of *vipralambha-rasa* known as *pravāsa* (a feeling that the lover has gone to a distant land). For this reason, the *munis* call this type of separation *pravāsa*.

(135-137)

*mama jīvana-netā ca
tyaktvā mām mathurām gataḥ
iti vihvalitā vāmā
rādhā yā virahād abhūt*

*yamunāyām nimagnā sā
prakāśam gokulasya ca
golakam prāpya tatrābhūt
saṁyoga-rasa-ṇeśalā*

*kāmā rādhā ca mathurā-
virahena nipīḍitā
kurukṣetraṁ gatā tīrtha-
yātrā-parama-lālasā*

“The hero of My life has abandoned Me and gone to Mathurā.’ Thinking in this way, Vāmā Rādhā becomes overwhelmed by feelings of separation from Kṛṣṇa and drowns in the Yamunā. Then She enters the celestial sphere of Gokula and obtains *saṁyoga-rasa* (union) with Kṛṣṇa. But Kāmā Rādhā, being terribly afflicted by Kṛṣṇa’s leaving, and longing to see Him again, goes to Kurukṣetra under the pretense of making a *tīrtha-yātrā* (holy pilgrimage).

(138-140)

*nanda-nandana-bhāva-jña
uddhavo vrajam āgataḥ
sāntvayiṣyan kīrtidāyāḥ
sutām māsa-dvaye gate*

rādhām āsvādayāmāsa

¹⁴ See *Caitanya-caritāmṛta, Antya-līlā* 1.66.

*śrīmad-bhāgavatārthakam
kathāyām bhāgavatyāntu
jātāyām muni-puṅgava*

*vrajendra-nandanah śrīmāms
tadā pratyakṣatām gataḥ*

*ataeva pādmottara-khaṇḍoktam dvāarakādhipater vṛndāvanam prati-gamanam kṣīrābdhiśāy
āviṣṭatvāt kṣīrābdhiśāyino droṇādīnām labdha-vara-tvāt, teṣām punaḥ sva-sthāna-prāpaṇārtham
evety avagantavyam. śrīmad-bhāgavata-vākyānām evam vicāro 'vagantavyaḥ padmottara-
khaṇḍe tu "kālindi-puline ramye" ity atra śrī-dvārakā-nāthasya śrī-nanda-nandana-madhura-līlā-
samdarśane sokaṅṭhatvād vyoma-yānair etya śrī-vṛndāvane māsa-dvayam uvāsety abhiprāyo
jñeyah. tad yathā śrī-lalita-mādhava (8.34)—"apari-kalita-pūrvah" ityādi.*

“Knowing Śrī Nandanandana’s mind, Śrī Uddhava arrives in Vraja to give solace to Kirtidā-sutā Śrī Rādhā. For two months he remains there causing Rādhā to taste the true meaning of *Śrīmad-Bhāgavatam*. O Best of Munis! When She hears that *bhāgavatī-kathā*, Śrī Vrajendra-nandana appears directly before Her.

In the aforementioned *Uttara-khaṇḍa* of the *Padma Purāṇa*, this *pramāṇa* is given: Śrī Dvārakānātha, with Kṣīrābdhiśāyī Viṣṇu merged in His body, then returned to Vṛndāvana to send Droṇa and others back to their places in the *devaloka*. They had previously received a boon from Kṣīrābdhiśāyī Viṣṇu that enabled them to enter the bodies of Śrī Nanda, etc., to taste the manifest *līlā* of Śrī Kṛṣṇa. The fact that Kṛṣṇa eternally resides in Vraja is confirmed by statements in the *Śrīmad-Bhāgavatam*. The meaning of “*kālindi-puline ramye*”, etc., from the *Padma Purāṇa* is that Śrī Dvārakānātha, being very eager to see Śrī Nandanandana’s *madhura-līlā*, flew in a celestial car to Śrī Vṛndāvana, where He remained for two months. This is also described in *Śrī Lalita-mādhava-nāṭaka* (8:34), where it says “*apari-kalita-pūrvah*”, etc.

(141)

*iti te sarvam ākhyātam
naityikam caritam hareḥ
pāpino 'pi vimucyante
smaraṇād yasya nārada*

“O Nārada! I have described to you all of Śrī Kṛṣṇa’s daily pastimes. By remembering these *līlās* even sinners will be liberated.”

Mantra-japa after Aṣṭa-kāla-sevā

(142-144)

*aṣṭa-kālokta-śuśrūṣā-
nantaram sādhaḥ kramāt
dvātriṁśad-akṣara-mukhyān
japen mantrān atandritaḥ*

*mahā-mantram japet ādau
daśārṇam tad-anantaram*

*tataḥ śrī-rādhikā-mantraṁ
gāyatrīṁ kāmakīṁ tathā*

*tato yugala-mantraṁ ca
japed rāsa-sthalī-pradam
tato 'ṣṭānām sakhīnām ca
japen mantrān yathā-kramam
tataḥ ṣaṅ-mañjarīnām ca
sva-sva-mantrān kramāj japet*

After engaging in this *aṣṭa-kāla-sevā*, the *sādhaka* shall diligently chant (according to the previously described method) the thirty-two-syllable *mukhya-mantra* (*hare kṛṣṇa mahā-mantra*). Then he shall chant the ten-syllable *mantra*,¹⁵ then the *śrī-rādhikā-mantra*, followed by the *prema*-giving *rādhā-gāyatrī*. After that, he shall chant the *yugala-mantra*, which reveals the *rāsa-sthalī* (the site of the *rāsa-līlā*). Then he shall chant the respective *mantras* of the eight principal *sakhīs* and the six principal *mañjarīs*, as well as the *mantras* of Śrī Mañjulālī and Śrī Kaustūrī Mañjarīs.

The Fruit of Accepting Gopī-bhāva

(145-146)

yathā ādi-purāṇe—

*gopī-bhāvena ye bhaktā
mām eva paryupāsate
teṣu tāsū iva tuṣṭo 'smi
satyaṁ satyaṁ dhanañjaya*

*veśa-bhūṣā-vayo-rūpair
gopikā-bhāvam āśritāḥ
bhāvukīyās ca tad-bhāvam
yānti pāda-rajo 'rcanāt*

The fruit of the *sādhaka*'s acceptance of *gopī-bhāva* is described in the *Ādi Purāṇa*, where Śrī Kṛṣṇa says, “O Dhanañjaya! Those *bhaktas* who worship Me in *gopī-bhāva* make Me very happy. Because they worship the dust of the lotus feet of the *gopīs* and adopt the *gopī-bhāva* in their dress, decorations, age and form, they are able to obtain *gopī-prema*.”

(147)

yathā ekāmra-purāṇe—

*aho bhajana-māhātmyaṁ
vṛndāvana-pater hareḥ
pumān yoṣid bhaved yatra
yoṣid-ātma-samānikā*

In the *Ekāmra Purāṇa* it is said: The wonderful sweetness of worshipping Vṛndāvanēśvara Śrī Kṛṣṇa is astonishing. Even a male person who performs *bhajana* in *gopī-bhāva* attains the body of a *vraja-gopī*.

¹⁵ *klīm gopījana-vallabhāya svāhā*

(148-151)

pādme ca (uttara-khaṇḍe)---

*purā maharṣayaḥ sarve
daṇḍakāraṇya-vāsinah
rāmaṁ dṛṣṭvā hariṁ tatra
bhoktum aicchan su-vigraham*

*te sarve strītvam āṣannāḥ
samudbhūtāś ca gokule
hariṁ samprāpya kāmēna
tato muktā bhavārṇavāt*

*bṛhad-vāmana-siddhāś ca
śrutayo 'pi yathā purā
gopī-bhāvena saṁsevyā
samudbhūtā hi gokule*

yad-uktam śrī-rūpa-gosvāmi-caraṇaiḥ---

*hariṁ su-rāga-mārgēna
sevate yo narottamaḥ
kevalenaiva sa tadā
gopikātvam iyād vraje*

In the *Padma Purāṇa* it is said: Formerly, after many days of seeing the beauty of Śrī Rāmacandra, the sages living in the Daṇḍakāraṇya Forest were fortunate to have *rati* arise in their hearts toward the beautiful form of Śrī Kṛṣṇa. Having engaged in *sād-hana*, they attained *bhāva* and took birth in Vraja as *gopīs*. In this way, they achieved *kṛṣṇa-prema* and were liberated from the ocean of material life.

The *Bṛhad-vāmana Purāṇa* states: In ancient times, the *śruti-gaṇa* (personified *śrutis*) worshipped Śrī Kṛṣṇa in *gopī-bhāva* and obtained births as *vraja-gopīs*.

Śrī Rūpa Gosvāmī Prabhupāda states: The best of men perform *śrī-hari-sevā* by exclusively following the *rāga-mārga*. At the time of attaining *bhāva* and *siddhi*, they become *gopīs* in Vraja.

(152)

bhakti-tattva-kaumudyām---

*ekasmin vāsanā-dehe
yadi cānyasya bhāvanā
tarhi tat sāmyam eva syāt
yathā vai bharate nṛpe*

In the *Bhakti-tattva-kaumudī* it is said: If, while occupying one body, a person meditates on a different type of body, he will attain a body like that. For example, after meditating on a deer, King Bharata obtained the body of a deer.

The Fruit of Aṣṭa-kāla-sevā

(153)

yathā sanat-kumāra-saṁhitāyām—

śrī-nārada uvāca—

*dhanyo 'smy anugṛhīto 'smi
tvayā devī na saṁśayaḥ
harer me naityikī līlā
yato me 'dya prakāśitā*

In the *Sanat-kumāra Saṁhitā* the fruit of *aṣṭa-kāla-sevā* is described thus: Śrī Nārada says to Śrī Vṛndādevī, “O Devī! Today, by your mercy, I have been blessed because you have revealed to me the daily *līlā* of Śrī Kṛṣṇa.”

(154-155)

śrī-sanat-kumāra uvāca—

*ity uktvā tām parikramya
tayā cāpi prapūjitaḥ
antardhānam gato rājan
nārado muni-sattamaḥ*

*mayāpy etad ānupūrvyam
sarvaṁ tat parikīrtitam
japan¹⁶ nityaṁ prayatnena
mantra-yugmam anuttamam*

Śrī Sanat-kumāra says, “O King! Speaking in this way, Śrī Nārada circumambulated Śrī Vṛndādevī and was then offered *pūjā* by her. After that, *muni-sattama* Śrī Nārada disappeared. Very carefully I regularly chanted that best of all *mantras*, the *yugala-mantra*, and everywhere proclaimed its glories.

(156-158)

*kṛṣṇa-vaktrād idam labdham
purā rudreṇa yatnataḥ
tenoktam nāradāyātha
nāradena mayoditam¹⁷*

*saṁsārāgni-vināśāya
mayāpy etat tavoditam
tvayā caitad goṇanīyam
rahasyaṁ paramādbhutam*

śrī-ambarīṣa uvāca—

kṛta-kṛtyo 'bhavam sākṣāt

¹⁶ *ārṣa-prayoga-hetu 'japatā' sthāne 'japan' haiyāche baliyā mane haya.*

¹⁷ *'mama' sthāne 'mayā' prayogao ārṣa.*

*tvat prasādād ahaṁ guro
rahasyātirahasyaṁ yat
tvayā mahyaṁ prakāśitam*

“In ancient times, Śrī Rudra very carefully obtained this knowledge from the mouth of Śrī Kṛṣṇa. Then he spoke it to Śrī Nārada. Śrī Nārada then told me, and in order to relieve you from the fire of material life, I revealed it to you. You shall keep this most wonderful mystery hidden within your heart.”

Śrī Ambarīṣa replies, “O Guru! By your direct mercy I have attained the fulfillment of my heart’s desire, because you have revealed to me that most secret of all secrets.”

(159-160)

śrī-sanat-kumāra uvāca—

*dharmān etān upādiṣṭo
jāpan mantram ahar niśam
acirād eva tad-dāsyam
avāpsyasi na saṁśayaḥ*

“*etān dharmān—*aṣṭa-kāla-sevā-rūpān; *mantram—*yugala-mantram; *tad-dāsyam—*tayoḥ śrī-rādhā-kṛṣṇayor dāsyam dāsī-bhāvam” *iti.*

*mayāpi gamyate rājan
guror āyatanam mama
vṛndāvane yatra nityam
gurur me ’sti sadāśivaḥ*

Śrī Sanat-kumāra says, “I have instructed you in this *aṣṭa-kāla-sevā-dharma*. By continually chanting this *yugala-mantra* day and night, you will no doubt very soon attain the service of Śrī Rādhā-Kṛṣṇa in *dāsī-bhāva*. O King! I am now going to Śrī Vṛndāvana, where my *gurudeva* Śrī Sadāśiva always resides.”

(161)

dvātriṁśad-akṣarādīnām mantrāṇām krameṇa phalaṁ yathā pādme—

*dvātriṁśad-akṣaram mantram
nāma-ṣoḍaśakāṅvitam
prajāpan vaiṣṇavo nityam
rādhā-kṛṣṇa-sthalaṁ labhet*

The fruit of chanting the thirty-two-syllable *mantra* (*hare kṛṣṇa*) is described in the *Padma Purāṇa*: Those Vaiṣṇavas who always chant the *mantra* composed of sixteen names divided into thirty-two syllables attain Śrī Vṛndāvana, the abode of Śrī Rādhā-Kṛṣṇa.

(162)

gautamīya-tantre ca—

ahar-niśam jāpan mantram

*mantrī niyata-mānasah
sa paśyati na sandeho
gopa-rūpiṇam īśvaram*

In the *Gautamīya-tantra* it is said: A person who is disciplined in his mind, and who chants the *kṛṣṇa-mantra* day and night, shall no doubt see the Lord in His *gopa* form.

(163)

gaurī-tantre ca—

*śrīmad-aṣṭākṣaram mantram
rādhāyāḥ prema-siddhi-dam
prajapet sādhamo yas tu
sa rādhāntikam āpnuyāt*

In the *Gaurī-tantra* it is said: The *sādhamo* who chants the *prema*-giving eight-syllable *śrī-rādhā-mantra* shall obtain the lotus feet of Śrī Rādhā.

(164-165)

sanat-kumāra-saṁhitāyām—

*japed yaḥ kāmā-gāyatrīm
kāma-bīja-samanvitām
tasya siddhir bhavet prema
rādhā-kṛṣṇa-sthalaṁ vrajet*

*etām pañca-padīm japtvā
śraddhayā 'śraddhayāsakṛt
vṛndāvane tayor dāsyam
gacchaty eva na saṁśayaḥ*

In the *Sanat-kumāra Saṁhitā* it is said: Whoever chants the *kāmā-bīja* combined with the *kāmā-gāyatrī* attains *prema-siddhi* and goes to Śrī Vṛndāvana. Whoever with faith or without faith chants this five-part *gāyatrī-mantra* again and again will without a doubt obtain the service of Śrī Rādhā-Kṛṣṇa in Vṛndāvana.

(166)

kiśorī-tantre ca—

*etān sakhīnām aṣṭānām
mantrān yaḥ sādhamo japed
śrī-rādhā-kṛṣṇayor kṣīpram
vihāra-sthalaṁ āpnuyāt*

In the *Kiśorī-tantra* it is said: The *sādhamo* who chants the *mantras* of Śrī Lalitā and the rest of the *aṣṭa-sakhīs* shall very quickly attain the place of Rādhā-Kṛṣṇa's pastimes in Vṛndāvana.

(167)

tatraiva—

*mantrān etān mañjarīṅām
aṣṭānām yo japeṭ sadā
prema-siddhir bhavet tasya
śrī-vṛndāvanam āpnuyāt*

In the same book it is also said: Whoever always chants the *mantras* of Śrī Rūpa and the rest of the *aṣṭa-mañjarīs* shall, upon attaining *siddhi*, go to Śrī Vṛndāvana.

(168)

*smaraṇānantaram siddha-
dehasyaiva ca sādhakāḥ
aṣṭa-kāloditām līlām
saṁsmaret sādhakāṅgakaḥ*

The *sādhaka* who has performed the various components of *bhakti* shall, after meditating on his own *siddha-deha*, meditate on the *aṣṭa-kāla-līlā*.

The Eight Time Periods

(169-170)

*kālau niśānta-pūrvāhnāv
aparāhna-pradoṣakau
vijñeyau tri-tri-ghaṭikau
prātaḥ sāyam dvayam dvayam*

*dvi-dvi-praghaṭikau jñeyau
madhyāhna-rātrikāv iti*

Those eight time periods are measured as follows: The *niśānta*, *pūrvāhna*, *aparāhna* and *pradoṣa-līlās* each last for three hours, for a total of twelve hours or thirty *daṇḍas*. The *prātaḥ* and *sāyam-līlās* each last for two hours, totalling four hours or ten *daṇḍas*. The *madhyāhna* and *rātri-līlās* each last for four hours, for a total of eight hours or twenty *daṇḍas*.

(171)

*eteṣu samayeṣu evam
yā yā līlā puroditā
tām tām eva yathā-kālam
saṁsmaret sādhalako janaḥ*

These *aṣṭa-kāla-līlās* have been previously described. The *sādhaka* shall meditate on them at the proper times.

Thus ends the *Śrī Śrī Rādhā-kṛṣṇāṣṭa-kālīya-līlā-smaraṇa-krama-paddhatiḥ* by Śrī Dhyānacandra Gosvāmī.