

শ্রীগৌরগোবিন্দলীলামৃতগুটিকা

Śrī Gaura-govinda-līlāmṛta-guṭikā

A Manual of the Immortal  
Sports of  
Śrī Gaura and Govinda



Nitai and Gaura

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Sports of  
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Edited by Gopālādāsa  
(based on the path [*paddhati*] of  
Siddha Kṛṣṇadāsa Bābājī  
of Govardhana)

Edited and Translated  
by  
Neal Delmonico and Mark Tinghino

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# Introduction

The work that follows is a distilled and condensed version of a rather large literature in which poetry and ritual are blended into a practice of visualization that developed in the Caitanya Vaiṣṇava tradition after the departure of the tradition's founder Śrī Kṛṣṇacaitanya (1486-1533 CE). Some of the early trail-blazers in this practice were the direct followers of Śrī Caitanya such as the two brothers Śrī Sanātana and Śrī Rūpa Gosvāmis. Sanātana in the very first book he wrote under the influence of Śrī Caitanya, *Śrī Kṛṣṇa-līlā-stava*, evokes the recollection of Kṛṣṇa by turning all of Kṛṣṇa's activities as described in the Tenth Skandha of the *Bhāgavata Purāṇa* into calls to Kṛṣṇa, thereby simultaneously remembering him, that is, telling his story, and calling to him as Śrī Caitanya himself did when he led parties of followers around Navadvīp performing *saṅkīrtana* or collective or group praise of Kṛṣṇa, his companions, and their interactions together. With Rūpa, Sanātana's younger brother, the process shifted in favor of recollection. He is credited with planting the seed of remembering Kṛṣṇa and his companions throughout the whole twenty-four hour period in a process called *aṣṭakāliya-līlā-smaraṇa*, remembering the activities or *līlās* (sports) of Kṛṣṇa with his beloved companions through the eight periods of the day and night. It is said that Rūpa on his deathbed gave an outline of the activities in each of those periods in the form of eleven verses and asked Kṛṣṇadāsa Kavirāja to develop them into a work of classical Sanskrit poetry. The result of Kṛṣṇadāsa's efforts was his masterpiece the *Govinda-līlāmṛta*, the Immortal Acts of Govinda (Kṛṣṇa), one of the longest works of Sanskrit poetry to have ever been composed. It was from the composition of this work that Śrī Jīva Gosvāmin bestowed the title on Kṛṣṇadāsa of Kavirāja.

Even before Kṛṣṇadāsa Kavirāja's work, however, one of the other great poets of the Caitanya tradition composed another work on the

activities of Kṛṣṇa through out the day called the *Kṛṣṇāhnikā-kaumudī*,  
*Moonlight on the Daily Activities of Kṛṣṇa*.



# A Humble Submission

श्रीगुरुदेवप्रसादेन भक्तानामाग्रहेण च  
स्वारसिकी चेयं गोपालदासेन विचीयते ।  
विद्याबुद्धिविहीनो ऽहं सत्सङ्गेन च वञ्चितः  
अदोषदर्शिभिः सद्भिः क्षन्तव्यो दोषभागपि ॥

*śrīgurudevaprasādena bhaktānāmāgrahēṇa ca  
svārasikī ceyam gopāladāseṇa vicīyate |  
vidyābuddhivihīno 'haṁ satsaṅgeṇa ca vañcitaḥ  
adoṣadarśibhiḥ sadbhiḥ kṣantavyo doṣabhāgapī ||*

By the grace of my *gurudeva*  
and insistence of the *bhaktas*,  
this inherently sweet *līlā*  
is collected together  
by Gopāladāsa. [Though] I am  
devoid of knowledge and intellect  
and deprived of the company  
of the good, may I be forgiven  
by the good who see no faults  
even though I have them.

The most absorbing interest and most revered possession of the Supreme Lord, Mahāprabhu Śrī Gaurasundara, who descended to purify the whole universe, was his inherently sweet sport or *līlā*. The only way to obtain the loving divine service in the bower of the divine young couple (Rādhā and Kṛṣṇa) that was the very heart-core of the worship Mahāprabhu's companions the six Gosvāmins headed by Rūpa and Sanātana is called *rāgānugā bhakti*, or passionately driven emotional

participation. The highest essence of that worship of sweetness is the “pill”<sup>1</sup> of remembering or visualizing the couple’s sports through the eight periods of the day along with the “pill” of the occasional or periodic sports included in them.<sup>2</sup> The honorable Siddha Kṛṣṇadāsa Bābāji who lived at Govardhana and other great Vaiṣṇava souls first tasted and then attained divine loving service in the forest bower of the young loving couple and then feeling compassionate towards later passionate practitioners of sweet worship of *rāgānugā-bhakti* left descriptions of the practice in their own words.

It is needless to say that if we taste the nectar of their lips,<sup>3</sup> the we too in the course of the highest good fortune will gradually nourish our perfected bodies and gain immortality, or, before the destruction of this material body, in an internally conceived body suitable to our emotional attraction (*bhāva*) we will achieve loving service in the forest bower of the loving divine couple as a permanent female servant in the form of a handmaiden of Śrī Rādhikā and become the most fortunate of the fortunate. In this there is no doubt. This is the full belief of this lowest of human beings.

Included within the inherently sweet play of the eight periods is periodic play (holiday events). In the *guṭikā* published before this, that part was not included because of insufficient funds. Because that part was missing the *guṭikā* was incomplete. Thus, when copies of the previous edition of the text had been exhausted, Śrī Kuṅjabihārīdāsa Bābāji Mahārāja and other great-souled Vaiṣṇavas who take pleasure in performing private worship (*bhajanānandī*) with great enthusiasm ordered me, an unqualified, ignorant, inconsequential low-life with absolutely no *bhakti*, to add the periodic play to the daily play and publish them together in a new edition. Even though the desire to publish a new edition thus arose in me in part because it is improper disobey the order of such great ones and in part because of the sheer power of the grace of Vaiṣṇavas, still, that desire was blocked because of lack of funds. Then,

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<sup>1</sup> *Guṭikā* means pill, as in a pill of medicine taken to cure a disease, in this case the disease of material existence, the repeated and seemingly endless cycle of birth and death. In this tradition, these “pills” take the form of short manuals describing in practical terms the practice of imaginatively visualized entrance into and participation in the inherently sweet eternal sport of Śrī Gaura and through him into the eternal love dalliances of Śrī Kṛṣṇa and Rādhā.

<sup>2</sup> These are periodic celebrations or holidays occurring at various times through the year.

<sup>3</sup> that is, study the descriptions of the great souled

by the impetus of the full grace of Śrī Gaurasundara, I revealed this to Śrīmatī Rāṇubālā Dāśī (Candramukhī Dāśī), Śrī Girijākānta Dāsa Bābu's<sup>4</sup> co-religious wife, who is enthusiastic for private worship, who possesses great *bhakti*, and who is the recipient of the full grace of the renounced *bhajanānandī*, Śrī Prānakṛṣṇadāsa Bābājī, of Śyāmakuṭīra in the village of Śimbāḍī in the District of Maldaha. The moment she heard about it, with great enthusiasm, she became extremely desirous of performing this tremendous spiritual service for the great-souled Vaiṣṇavas who are devoted to this sweet worship by publishing the period play and the daily play together in the same book. When I heard this I was beside myself with supreme joy. With nothing suitable to give her in exchange for this great selfless service, I prayed with my whole heart—"May the Lord of the friend in the form of periodic and daily play, Śrī Gaurcandra, arise in the sky of her (Candramukhī Dāśī's) heart and revealing the beauty of his light, which is the nectar of the *rasa* of love for him, cause the lotus of her heart to bloom fully. Then, after creating joy in the *cakoriṇī* of her mind, may Śrī Gaurasundara, steeped in the feelings of the Queen of Vṛndāvana, grant this possessor of the highest *bhakti*, Śrīmatī Candramukhī Dāśī loving service in the bower and make her an eternal servant."

It should be specially understood that friend "periodic play" comes to friend "inherently sweet, eight-period daily play" as a guest from time to time throughout the year. Then, friend "daily play" welcomes guest friend "periodic play" before all others and serves her in particular with suitable hospitality. After that, friend "daily play" performs all her own daily regulated actions in a suitable fashion. This is the hidden secret state of propriety between daily and periodic play. As a result, the practitioner on the arrival of the time of periodic play remembers that play before all else in a suitable fashion and then remembers the daily play in its proper order.

The basic foundation of daily play the coming to Rādhākunḍa of the youthful couple along with their friends. Then from stealing each other's flowers to the game of dice all the midday sports are enjoyed and after the worship of the Sun god, everyone returns to their own houses. Then, in the evening, after the Śrī Rādhā and Kṛṣṇa meet in the bower in Vṛndāvana along with their friends, they wander through the forest and perform the Rāsa dance on the bank of the Yamunā. This is the

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<sup>4</sup>A resident of Maldaha-English Bazar.

basic foundation of the daily play. This daily play is never cancelled. That is why it is called daily or perpetual play. If it were ever cancelled at any time, then it would not be called daily or perpetual.

In particular, the worship of the Sun is the main appendage of daily play. This is because Jaṭilā makes the following petition to Pūrṇamāsī Bhagavatī, “O Respected Lady! What can we do so that my son Āyāna’s wealth, herd, and lifespan increase? In response Pūrṇamāsī said: “Look, Jaṭilā! Send your son’s wife Śrī Rādhā along with her friends daily to Sūryakuṇḍa to perform worship, according to rule, of the Sun god for twelve years. By this your son’s herd, wealth, and lifespan will increase.” In accordance with this she, making it the into the observation of a vow, daily caused the performance of the worship of the Sun. Since the worship of the Sun is the chief appendage of daily worship, in connection with which they come to Śrī Rādhākuṇḍa and engage in all the midday play, this becomes the daily play.

When periodic play enters into daily play according to the time of the that play, beginning with the king of seasons, Spring play, and so on, that play ...

[page missing]

In this book, if my great-souled readers who are compassionate and not prone to fault-finding, by their own good qualities forgivingly correct all the printing mistakes, errors, lapses, deviations, and incompleteness due to the ignorance of this wretch (me) and if they are able to grasp the intended meaning of the weighty and profound, mystery-replete truth of this book, then I will be bound by bonds of eternal gratefulness and I will consider my efforts to be fruitful and successful. Enough said.

Because the printing mistakes are easy enough to recognize, a page of corrections has not been included. Please relish this book after correcting those by your own good qualities.

This *guṭikā* of the daily and periodic play is written in mixed constructions of chaste and colloquial Bengali as well as in Vraja’s colloquial speech (Braj-bhāṣā). Since that is the extremely simple language of the perfected great-souled, great persons it is retained in recognition of higher relishableness.

[signed]

*bowing down as the poor, destitute, lowest of servants,  
with only the appearance of a servant of the servant of Vaiṣṇavas,*

Gopāladāsa

at the house of Śrīmad Jīva Gosvāmin  
in Śrī Rādhākūṇḍa (Mathurā)



# Envisioning the Līlā and One's Own True Form

The external state (*bāhyadaśā*), the peaceful state (*śānta-daśā*), and the internal state (*antardaśā*), in these three conditions and in this order, the practice of *bhakti* takes place. For instance, the external state is [practiced] in the body one happens to be situated in (*yathāvasthita-deha*), the peaceful state is [practiced] in one's body as a practitioner-servant in Navadvīpa influenced by the feelings of Śrī Mahāprabhu, who is an ocean of feeling. In other words, when Mahāprabhu is absorbed in his feelings of Vraja, then, like his branches and twigs, his *bhaktas* become absorbed in their own feelings of Vraja. Or, more specifically, Mahāprabhu in his emotion-state as the Youthful Couple, Śrī Nityānanda Prabhu as Anaṅgamañjarī, Śrī Advaita Prabhu as Viśākhā, Svarūpa Dāmodara and the other superiors (*mahāntas*) as Lalitā and the other eight chief friends (of Rādhā), Rāmacandra Kavirāja and the other eight Kavirājas as the eight group leaders headed by Anaṅgamañjarī, Śrī Rūpa and the eight Gosvāmins as the eight Priya-narma<sup>1</sup> *mañjarīs* headed by Rūpamañjarī, and other *bhaktas* as their own respective Vraja emotion-states taste the nectar of the sports of Vraja directly manifested.

The practitioner-servant of the nectar of emotion-states (*bhāvāmṛta*), having become fully identified with the peaceful emotion-state, conceives of himself (or herself), on the internal level, as an intimate maid-servant of the Mistress of Vṛndāvana (Śrī Rādhikā) following Śrī Rādhikā's friends led by Śrī Lalitā, Śrī Rūpamañjarī, and one's Gurumañjarīs. In this way the practitioner becomes submerged in the ocean of *rasa* which is the nectar of Śrīman Mahāprabhu's feelings and remem-

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<sup>1</sup>Refer to the Ujjvala.

bers (visualizes) the sweet sports of Vraja. The special feature connected with remembering the sweet sports is that a material substance is never able grasp a non-material consciousness substance. This is so because true form of Śrī Kṛṣṇa, the Enjoyer of Vraja, his realm, companions, and sports are of consciousness substance. They are “beyond language and mental constructs,”<sup>2</sup> hidden and secret. Thus, only a fortunate sentient being who by good luck has obtained a small particle of his (Kṛṣṇa’s) merciful glance can perceive a little something of it all. Without his mercy, this is beyond the scope of wisdom, intellect, and knowledge. Even Brahmā himself is confused in this matter, so what need be said about others? Therefore, in this matter it is especially necessary that we know in particular about such things as what is the true form and so forth of the practitioner servants who consider themselves servants of the Queen of Vṛndāvana and what is the true form and character, the colors, clothes, ornaments, of the eternally youthful, eternally perfected friends of the Queen like Lalitā and the others as well as of Rūpamañjarī and the other mañjarīs. That is here is being given briefly in accordance with the worship/meditation (*bhajana*) practices of great souled practitioners (*sādhaka*).

## The Eight Sakhīs

**Śrī Lalitā** is bright yellow in color, wears clothes the color of a peacock’s tail, prepares Betal nut as her service, her mood of the Betrayed-Angry (*khaṇḍitā*) kind of heroine (*nāyikā*). Her father is Viśoka, her mother Śāradi; her husband is Bhairava Gopa; her village is Kalerā; her birthday is the bright eleventh day of Śrāvaṇa (July-August); and she is fourteen years, three months, and twelve days old.

**Śrī Viśākhā** is the color of lightning; her clothes contain strings of stars; her service is preparing camphor and sandalwood; her mood is that of the Dependent-Lover heroine<sup>3</sup> (*svādhīna-bhartṛkā*); her birthday is the same as Śrī Rādhā’s; Mukharā’s sister’s son, Pārāla, is her father and Jaṭilā’s sister’s daughter, Dakṣiṇā, is her mother; her husband is Vahika; her village is Kāmā; her birthday is the

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<sup>2</sup>*avāñmanaso gocara*

<sup>3</sup>A lady whose lover is dependent on her, under her control.



bright eighth day of Bhādra (August-September); her age is fourteen years, two months, and fifteen days.

**Śrī Citrā** is the color of Kāśmīr white; her clothes are golden; her service is clothing and ornamentation; her mood is of a woman going to meet her lover during the day (*abhisārikā*); her father is the son of Vṛṣabhānu's uncle, Catura, and her mother is Cārvikā; her husband is Piṭhara; her village is Cikśulī; her birthday is the bright third day of Āśvina (September-October); her age is fourteen years, one month, and nineteen days.

**Śrī Indurekhā** is the color of yellow; her clothes are the color of the pomegranate flower (reddish-orange); her service is serving (and preparing) mead; her mood is that of the heroine whose lover is away (*preṣita-bharṭṛkā*); her father is Sāgara and mother is Belā; her husband is Durvala; her village is Ājanaka; her birthday is bright fifth of Bhādra (August-September); and her age is fourteen years, two months, and twelve days.

**Śrī Campakalatā** is the color of the *campaka* flower (yellow); her clothes are the color of the *cāṣapakṣī* (blue bird, i.e., blue); her service is fanning with the bushy tail of a kind of deer (*camara*); her mood is the heroine who prepares her trysting place in anticipation for her lover's arrival (*vāsaka sajjā*); her father is Ārāma and her mother Vāṭikā; her husband is Caṇḍākṣa; her village is Sōnerā; her birthday is the bright seventh of Bhādra (August-September); and her age is fourteen years, two months, and fourteen days.

**Śrī Raṅgadevī** is the color of the filament of the lotus (pink?); her clothes are the color of the javā flower; her services is applying red lac; her mood is that of the heroine longing for her missing lover (*utkaṇṭhitā*); her father is Raṅgasāra and her mother Karuṇā; her husband is Vākrekṣaṇa (Lalitā's husband's younger brother); her village is Bhājerā; her birthday is the bright third day of Bhādra (August-September); and her age is fourteen years, two months, and eight days.

**Śrī Tuṅgavidyā** is the color of *kukuma* mixed with camphor and sandalwood (a saffron blend); her clothes are reddish-brown; her service singing and playing instruments; her mood is that of a heroine feeling love-in-separation (*vīpralabdhā*); her father is Puṣkara and

mother Medhā; her husband is Bālīśa, her village is Dāḍāro; her birthday is the bright first day of the month of Bhādra (August-September); and her age is fourteen years, two months, and ten days.

**Śrī Sudevī** (Raṅgadevī's twin sister) has the same color body and clothes as Raṅgadevī; her service is supplying water; her mood is that of the heroine who is separated from her lover by quarrel (*kalahān-tarītā*); her father is Raṅgasāra and mother Karuṇā; her husband is Raktekṣaṇa (Vakrekṣaṇa's younger brother); her village is Bhājerā; and her birthday is the bright third day of Bhādra (August-September); and her age is fourteen years, two months, and eight days.

## The Eight Group Leaders (Yūtheśvarī)

**Śrī Anaṅgamañjarī** is the color of a spring *ketakī* blossom (white tinged with yellow); her clothes are the color of blue lotuses; her service is preparing betel nut, her father is Śrī Vṛṣabhānu and mother Kīrtidā, her husband is Durmada; her village is Yāvaṭ; and her age is thirteen years and 6 months.

**Śrī Kalāvati Mañjarī** is the color of yellow sandalwood; her clothing is the color of the parrot (green with tinges of blue); her service is cooking; her father is Kalāṅkura (Vṛṣabhānu's maternal uncle) and mother Sindhumatī; her husband is Kapota (Dove); her village is Yāvaṭ; and her age is thirteen years and six months.

**Śrī Śubhāṅgadā Mañjarī** (Viśākhā's younger sister) is the color of lighting; her clothing is blue; her service is collecting flowers; her father is Pārāla and mother Dakṣiṇā; her husband is Patalatṛi; her village is Yāvaṭ; and her is twelve years and five months.

**Śrī Hiraṇyāṅgī Mañjarī** (born from the womb of Hariṇī) is the color of gold; her clothing is the color of the *aparājita* flower (*Clitoria ternatea*, blue tinged with white); her service is stringing garlands; her father is Mahāvasu and mother Surāṅgī; her husband is Jarādagava; her village is Yāvaṭ; and her age is twelve years and four months.

**Śrī Ratnarekhā Mañjarī** is the color of mind-stone<sup>4</sup> (red); her clothing is the color of the bumble bee; her service is dressing the loving couple; her father is Payodhi and mother Kuṭhārikā; her husband is Ikḍora; her village is Yāvaṭ; and her age is twelve years and four months.

**Śrī Śikhāvati** (the younger sister of Kundalatā) is the color of the *karṇi-kāra* flower (yellow); her clothing is of variegated colors; her service is preparing betel nut; her father is Dhenudhanyā (?) and mother Suśikhā; her husband is Garuḍajña; her village is Yāvaṭ; and her age is twelve years and three months.

**Śrī Kandarpa Mañjarī** is the color of the Kinkirāta bird (the Indian cuckoo, grey with tinges of blue); his clothing is brightly variegated; her service is massaging the feet of the loving couple; her father is Puṣkāra and mother Karuvindā; (Kandarpa Mañjarī was given to Kṛṣṇa by her father); her village is Yāvaṭ; and her age is 12 years and nine months.

**Śrī Phullakalikā Mañjarī** is the color of a blue lotus; her clothing is rainbow colored; her service is cleaning in the forest bower; her father is Mallātha and mother is Kamalinī; her husband is Vidurī; her village is Yāvaṭ; her age is twelve years.

## The Eight Dear Playmate Mañjarīs (Priya-narma-mañjarīs)

**Śrī Rūpamañjarī** is bright yellow in color; her clothing is the color of a peacock's tail; her service is the preparation of turmeric, betel leaf, and betel nut; her father is Vibhānu (the paternal uncle of Śrī Rādhā) and mother Sulavatī; her husband is Govardhana; her village is Yāvaṭ; and her age is thirteen years and six months.

**Śrī Mañjulālīmañjarī** is molten gold in color; her clothing is the color of the *kiṃśuka* flower (red); her service is caring for the clothes of the loving couple; her father is Ketava and mother Sucaritā; her husband is Gobhaṭṭa; her village is Yāvaṭ; and her age is thirteen years, six months and seven days.

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<sup>4</sup>*manaḥ-silā*, red arsenic

**Śrī Rasamañjarī** is the color of the *campaka* flower (yellow); her clothing is the color of a goose's wing (white); she performs a variety of services; her father is Mahākīrti (Śrī Rādhā's youngest maternal uncle) and her mother is Sonā; her husband is Lavaṅga, her village is Yāvaṭ, and her age is thirteen years and one month.

**Śrī Ratīmañjarī** (whose other names are Tulasīmañjarī and Bhānumatīmañjarī) is the pure yellow color of a pigeon (*haritāla*); her clothes is covered with strings of stars; she massages the feet of the loving couple; her father is Anaṅgabhadra and her mother Sumedhā; her husband is Vānamākṣa; her village is Yāvaṭ; and her age is thirteen years and two months.

**Śrī Guṇamañjarī** is the color of lightning; her clothing is the color of the China rose (*javā* or *japā*) flower (bright pink); her father is Bhadrakīrti (Śrī Rādhā's maternal uncle) and mother Menakā; her husband is Maṇḍalībhadrā; her village is Yāvaṭ; and her age is thirteen years, one month, and twenty-seven days.

**Śrī Vilāsamañjarī** is the color of golden *ketakī* flowers (golden yellow tinged with white or white tinged with golden yellow); her clothes are the color of the species of large black bee called *cañcarīka*; her service is preparing [and applying] red mascara; her father is Candrakīrti (one of Śrī Rādhā's maternal uncles) and her mother Śaṣṭhā; her husband is Vilāsa; her village is Yāvaṭ; and her age is thirteen years and twenty-six days.

**Śrī Lavaṅgamañjarī** is the color of gold; her clothing has strings of stars; her service is preparing garlands of clove buds; her father is Candrabhānu (one of Śrī Rādhā's paternal uncles) and her mother Yamunā; her husband is Sumedhā; her village is Yāvaṭ; and her age is thirteen years and six months.

**Śrī Kasturīmañjarī** is the color of pure gold; her clothing is the color of gold; her service is preparing and applying sandalwood; her father is Subhānu (one of Śrī Rādhā's paternal uncles) and her mother is Ghoṣaṇā; her husband is Viṭakṣa; her village is Yāvaṭ; and her age is thirteen years.

Śrī Kṛṣṇa's eternal youthful age is fifteen years, nine months, and seven days. Śrī Rādhā's eternally youthful age is fifteen years, two months, and fifteen days.

The color, clothing, ornamentation, and so forth of one's *guru-mañjarī* and of one's own practitioner *mañjarī* will be according to the views of one's *gurudeva*'s lineage. This view is cited from the *Śrī Rādhākṛṣṇa-gaṇoddeśa-dīpikā* (*Lamplight on the Indication of the Companions of Rādhā and Kṛṣṇa*) and the venerable Dhyānacandra Gosvāmin's guide book (*Śrī Gaura-govindārcana-smaraṇa-paddhati, The Path of Remembering and Worshipping Gaura and Govinda*).<sup>5</sup>

Śrī Rūpa Gosvāmin in his *Ocean of the Nectar of Devotion* (*Bhakti-rasāmṛta-sindhu*), Eastern Division, and the other Gosvāmins headed by Lokanātha Gosvāmin in their own works<sup>6</sup> have all determined that service of the youthful couple (Rādhā and Kṛṣṇa) in the form of an intimate, female handmaiden of the Queen of Vṛndāvana (Śrī Rādhikā) is the highest, most extraordinary, and greatest goal above all others of spiritual practice and have requested it for themselves. This is an extremely rare and difficult to understand truth; here jsut a little that is noteworthy is given. In the Eastern Division (First Part) of the *Ocean of the Nectar of Devotion* the desire to follow the kind of *bhakti* known as *kāmātmikā bhakti* (consisting of erotic desire) is called *kāmānugā bhakti* or *bhakti* that follows the one that consists of erotic desire. This *kāmānugā bhakti* is of two types: *sambhogecchāmayī bhakti* (having the desire for erotic enjoyment) and *tadbhāvecchātmikāmayī bhakti* (consisting of the desire to have or share vicariously the emotions of that erotic enjoyment). *Sambhogecchāmayī bhakti* is the state of the heroines who have direct erotic enjoyment with Kṛṣṇa. This is the kind of *bhakti* that exists in the Queen of Vṛndāvana (Rādhā) and the other flock leaders. *Tadbhāvecchātmikā bhakti* is the mood of the *mañjarīs* (flower blossoms) and *sakhīs* (friends) who want to assist or promote the desire for enjoyment of the heroines or flock-leaders. In other words, those who consider assisting and promoting the physical meetings of the heroines and flock-leaders with the love of their lives, Kṛṣṇa, to be a greater happiness for them (than meetings with him themselves), their desire for the sweetness of the feelings of the special feelings which drew the hero and heroine together, is called *tadbhāvecchā bhakti* and it is the feeling that animates

<sup>5</sup>Following verse 88 in Dhyānacandra's text: *tatrāḍau mañjarīrūpān gurvādīn tu svīyān svīyān prañālyanusāreṇa saṁsmaret śrīguru-paramaguru-krameṇēi*, Then one should remember the *mañjarī* forms of one's own respective gurus according to one's lineage, starting with the guru and guru's guru and so on.

<sup>6</sup>As far as we know, Lokanātha Gosvāmin never wrote any works, but the other Gosvāmins certainly did.

the *sakhis* and *mañjaris* or “flower-blossoms.”<sup>7</sup>

There are five types of friend among these *sakhis*: friend (*sakhī*) (1), dear friend (*priya-sakhī*) (2), most beloved friend (*parama-preṣṭha-sakhī*) (3), dear as life friend (*prāṇa-sakhī*) (4), and eternal friend (*nitya-sakhī*) (5). The first type of friend has more affection for Kṛṣṇa than for Rādhā like Dhaniṣṭhā and Vindhyā. The second and third types of friend have equal affection for Kṛṣṇa and for Rādhā like Kuraṅgākṣī and the eight main friends headed by Lalitā. The fourth and fifth types of friend have more affection for Rādhā than for Kṛṣṇa like Kasturī and Mañimañjarī.<sup>8</sup> Among these five types of friend those who have more affection for Śrī Rādhikā, that is, the dear as life friends and the eternal friends, have taken the names with *mañjarī*. Thus, the *bhakti* that consists of subtle inclinations (*vāsanās*)<sup>9</sup> directed toward obtaining the emotions and sweetness of one’s own their own flock-leader *gopī* is named *bhakti* “consisting of the desire for her emotions” (*tadbhāvecchātmikāmayī*). This feeling shines brightly among the *mañjaris* who consider themselves servants of the Queen of Vṛndāvana. They (*mañjaris*) are of the nature of “sprouts, buds, or blossoms” of the wish-fulfilling vine of the love sports of the youthful couple (Rādhā and Kṛṣṇa). These “buds” experience a pleasure ten million times greater than their own pleasure; this is most exalted condition of the *mañjaris*.

<sup>7</sup>This is a brief account of Śrī Rūpa’s discussion in the *Ocean of the Nectar of Devotion*, Eastern Division (Section One), Chapter Two, verses 283-304.

<sup>8</sup>These five kinds of *sakhī* are described in Śrī Rūpa’s *Blazing Sapphire* (*Ujjvala-nīlamanī*), 4.50-54.

<sup>9</sup>*Vāsanās* and *saṁskāras* are subtle traces left in the mind from past experiences that manifest as desires or inclinations to pursue or avoid certain objects based on whether the experience of those objects was pleasurable or painful in the past. Here they refer to resultant traces of the practice of *bhakti* (*bhakti-sādhana*) or contact with great *bhaktas* in this life or in past lives. Śrī Rūpa mentions these traces as preconditions for the experience of *bhakti-rasa* in his *Ocean of the Nectar of Devotion*, 2.1.5-10.

## Part I

# Śrī Gaura-govinda- līlāmṛta-guṭikā





# Chapter One: Nature and Emotions of the Mañjarī

The luster of Śrī Rādhā's  
lotus feet consists of great rapture.  
In that shines forth an ocean  
of the luminous consciousness  
of divine love. The bubbles rising  
from that ocean are bodies  
made of blossoms, skillful full moons.  
In the midst of those bodies  
there is something special:  
the practitioner's perfect body,  
this much do the scriptures declare,  
sprinkled by Rādhā's mercy-nectar.  
That body vine would lose its life  
if separated from the Goddess.  
Day and night it's immersed  
in the service of Śrī Rādhā,  
ceaselessly attached to her feet.  
Affectionate, playful, softened,  
lovely golden white in color,  
unlimited radiant beauty,  
unlimited honeyed sweetness,  
with wonderful budding breasts  
produced by fresh youthfulness,  
taught by the Goddess to become  
expert in the many arts,

decorated with the used  
garlands of the loving couple  
adorned with astonishing  
qualities like humility,  
good character and other traits,  
conversant with the signs, words,  
and glances of the Goddess,  
immersed in the ocean of  
her compassion, connected with  
the lotus feet of Śrī Rādhā  
like a river running to the sea,  
sprinkled by the mercy from  
the lotus feet of the guru,  
in a new youthful form as  
the wife of a cowherd man,  
whose body's adorned with many  
kinds of clothes and jewelry  
designs on her body made with  
Kāśmīr sandal and fragrant aloe,  
her lotus face abloom with  
her honeyed smile, a foremost scholar  
at forging ways to perform service,  
sprinkled with the nectar of  
Rādhā's grace for her humility,  
attached to increasing Rādhā and  
Kṛṣṇa's delight and happiness,  
a fine *padmīnī*,<sup>1</sup> skillful at  
conversing about art and *rasa*,  
divinely beautiful and  
proficient in sweet vocal music,  
her heart is given to service  
without a scent of selfish pleasure,  
immersed in love for the  
divine couple day and night,

<sup>1</sup>The first of the four classes into which writers on erotical science divide women:

भवति कमलनेत्रा नासिकाक्षुद्ररन्ध्रा अविरलकुचयुग्मा चारुकेशी कुशाङ्गी ।  
मृदुवचनसुशीला गीतवाद्यानुरक्ता सकलतनुसुवेशा पद्मिनी पद्मगन्धा ॥ (Rati-mañjarī)

connected with Rādhā and those  
 in her group like Lalitā,  
 an exclusive follower of  
 Śrī Rūpamañjarī,  
 living near Śrī Rādhā in  
 Yāvaṭ and other villages,  
 (possessing) that unprecedented *bhakti*  
 by the name of Kāmarūpā,<sup>2</sup>  
 having a luster like molten gold  
 composed of consciousness and bliss,  
 wearing blue clothes of fine silk  
 coveted by the minds of the world.  
 In the first letter of the name  
 given by one's guru is one's mother;  
 in the second letter is father;  
 in the last letter is the husband.  
 If you investigate this form,  
 you will find it beautiful.  
 One's residence is in Yāvaṭ;  
 one's nature is soft and pleasing.<sup>3</sup>  
 This is the course of practice  
 leading to one's perfect nature.  
 Eleven special properties  
 that are very agreeable.  
 Name, form, age, dress, connection, group,  
 command, service, highest limit,  
 serving a protectable one,  
 and having a residence.  
 Here's a glimpse of each in order.  
 Names are determined like those of  
 Rūpamañjarī and others.  
 The form of the flock-leader  
 defines the practitioner's form,  
 arousing desire in Kṛṣṇa  
 and enchanting the three worlds.  
 The age is thirteen, a wondrous youth.

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<sup>2</sup>“Having the Form of Erotic Love”

<sup>3</sup>cite UN for mṛdu-vāmā

Dress is blue and other colors,  
 along with various ornaments.  
 Connection is that between  
 the server and the one who's served.  
 One's life-breath can be given up,  
 but never that relationship.  
 The flock-leader in the flock  
 always has control over one.  
 Known as a member of the flock  
 one gives up independent acts.  
 Holding on one's head the order  
 of the flock-leader, one always keeps  
 the command to serve the couple.  
 By the command of the flock-leader,  
 service of the couple is performed:  
 services such as fanning with  
 a *camara*'s tail and the rest.  
 As Rūpamañjarī and others  
 attained [Rādhā's] eternal friendship,  
 so, too, does the practitioner  
 reach that highest conceived limit.  
 Protecting an eternal servant  
 makes one a protected's servant.  
 Residence is living in a  
 village like Yāvaṭ in Vraja.  
 These are the eleven conditions  
 of people who follow  
 passion motivated *bhakti*.  
 Day and night one should remember  
 this with great concentration.  
 This body full of blood, meat, and  
 feces is extremely impure.  
 One should never dwell on it.  
 Thinking of this body as one's self  
 is the cause of harmful results.  
 It is the sole impediment  
 to the manifestation of  
 the perfected body.  
 Therefore, the practitioner

must always be careful.  
One should think in one's mind  
of the name, form and other traits  
that are given by one's gurudev.  
Always remembering one's gurumañjarī  
one should serve the eight periods  
in one's inner, mental Vraja.

(From the *Sanatkumāra-saṃhitā*)<sup>4</sup>

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<sup>4</sup>Though the compiler of this *guṭikā*, Gopāladāsa, identifies this as the source, I have not been able to find anything like this in the *Sanatkumāra-saṃhitā* in my possession (Chapter 36, edited and published by Haridas Sastri). There is, indeed, a description of the traits of the *mañjarī* identity, but it is nowhere near as detailed as this. See Appendix One.



# Chapter Two: Auspicious Invocation (Maṅgalācaraṇa)

वन्देऽहं श्रीगुरोः श्रीयुतपदकमलं श्रीगुरून् वैष्णवांश्च  
श्रीरूपं साग्रजातं सहगणरघुनाथान्वितं तं सजीवम् ।  
साद्वैतं सावधूतं परिजनसहितं कृष्णचैतन्यदेवं  
श्रीराधाकृष्णपादान् सहगणललिताश्रीविशखान्वितांश्च ॥ १ ॥

*vande'ham śrīguroḥ śrīyutapadakamalaṁ śrīgurūn vaiṣṇavāṁśca  
śrīrūpaṁ sāgrajātaṁ sahagaṇaraghunāthānviṭaṁ taṁ sajīvaṁ |  
sādvaitaṁ sāvadhūtaṁ parijanasahitaṁ kṛṣṇacaitanyadevaṁ  
śrīrādhākṛṣṇapādān sahagaṇalalitāśrīviśākhānviṭāṁśca ||1||*

I extol the lotus-like feet  
of my guru, my gurus, and  
the Vaiṣṇavas, Śrī Rūpa with  
his older brother, Raghunātha  
and his followers, as well as  
him, Śrī Jīva, Kṛṣṇacaitanyadeva  
with Advaita, with the “shaken” one,<sup>1</sup>  
with all his companions,  
the feet of Śrī Rādhā and Kṛṣṇa,  
Lalitā, Śrī Viśākhā  
and their companions. (1)

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<sup>1</sup>Avadhūta, Nityānanda Prabhu

श्रीगौराङ्गमहाप्रभोश्चरणयोर्या केशशेषादिभिः  
 सेवागम्यतया स्वभक्तविहिता सान्यैर्यया लभ्यते ।  
 तां तन्मानसिकीं स्मृतिं प्रथयितुं भाव्यां सदा सत्तमै-  
 नौमि प्रात्यहिकं तदीयचरितं श्रीमन्नवद्वीपजम् ॥

*śrīgaurāṅgamahāprabhoścaraṇayoryā keśaśeṣādibhiḥ  
 sevāgamyatayā svabhaktavihitā sānyairyayā labhyate |  
 tāṁ tanmānasikīm smṛtiṁ prathayitum bhāvyāṁ sadā sattamai-  
 rnaumi prātyahikaṁ tadīyacaritaṁ śrīmannavadvīpajam ||*

Direct service to the feet of  
 Mahāprabhu Śrī Gaurāṅga  
 is beyond the reach of even  
 Brahmā, Śiva, and Śeṣa, yet  
 it's enjoined for his own *bhaktas*.  
 Thus, in order to describe that [practice]  
 by which others may gain service,  
 the mental remembering, which  
 is always contemplated by  
 the foremost of the good,  
 I bow to his daily actions  
 performed in Śrī Navadvīpa.<sup>2</sup>

श्रीराधाप्राणबन्धोश्चरणकमलयोः केशशेषाद्यगम्या  
 या साध्या प्रेमसेवा व्रजचरितपरैर्गाढलौल्यैकलभ्या ।  
 सा स्यात् प्राप्ता यया तां प्रथयितुमधुना मानसीमस्य सेवां  
 भाव्यां रागाध्वपान्थैर्ब्रजमनुचरितं नैत्यिकं तस्य नौमि ॥ २ ॥

*śrīrādhāprāṇabandhoścaraṇakamalayoḥ keśaśeṣādyagamyā  
 yā sādhyā premasevā vrajacaritaparairgāḍhalaulyaikalabhyā |  
 sā syāt prāptā yayā tāṁ prathayitumadhunā mānasīmasya sevāṁ  
 bhāvyāṁ rāgādhvapānthairvrajamanucaritaṁ naityikaṁ tasya  
 naumi || 2 ||*

<sup>2</sup>Viśvanātha Cakravartin, *Śrīmanmahāprabhor aṣṭakālīya-līlā-smaraṇa-maṅgala-stotra*, verse 1.



Loving service at the lotus-like  
 feet of the friend of the life-force  
 of Śrī Rādhā,<sup>3</sup> which is the goal  
 of those attuned to Vraja's play,  
 and which, though unattainable  
 by Brahmā, Ananta and others,  
 is achieved through intense longing  
 alone. To now reveal the Lord's  
 mental [meditative] service by which  
 his [direct] loving service is attained  
 and which is to be contemplated  
 by those who travel on the path  
 of passion,<sup>4</sup> I praise the daily  
 deeds of the Lord in Vraja. (3)

First I praise the feet of my Guru  
 and Gaurāṅga, by a little  
 of whose grace my wishes were fulfilled.  
 I praise my initiating  
 Guru, Śrī Bhūvaneśvara  
 who is a wish-fulfilling tree  
 of *preman* and *bhakti-rasa*  
 for Rādhā and Kṛṣṇa.  
 My instructing Guru I praise,  
 Śrī Advaitadāsa, *rasa*'s king,  
 who is always very eager  
 for the *rasa* of the couple's play.  
 Glory, glory to Guru Gosvāmi!  
 Let Rādhā and Kṛṣṇa's  
 eternal play flash in my heart!  
 Glory, glory to Gaurāṅga!  
 Glory be to Nityānanda!  
 Glory to Advaitacandra!  
 Glory to Gaura's devotees!  
 Glory, glory be to Rūpa  
 to Sanātana, and Bhaṭṭa

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<sup>3</sup>i.e., Kṛṣṇa

<sup>4</sup>Rāgānugā bhakti.

Raghunātha, and to Jīva,  
 to Gopāla Bhaṭṭa, and to  
 Dāsa Raghunātha as well  
 The feet of these six Gosvāmīs  
 do I praise, from which obstacles  
 are destroyed and desires filled.  
 All the Vaiṣṇavas who live in  
 Vṛndāvana I fall at their feet.  
 Lust, anger, greed, illusion,  
 intoxication, arrogance,  
 by these my mind is infirm;  
 I have no composure.  
 I am without knowledge, *bhakti*,  
 worship, and am foolish.  
 My only hope is the power  
 of the mercy of Vaiṣṇavas.  
 Glory, glory to Rādhā-Kṛṣṇa!  
 Glory, glory to the Sakhīs!  
 Glory to the *mañjarīs*,  
 Vṛndā, Nāndī, Virā, et al.  
 Brahmā, Śiva, Ananta and such  
 do not reach the other shore.  
 I'm a tiny bug; how will I?  
 East of Śrī Rādhākunḍa is  
 Śrī Śyāmakunḍa; on its bank  
 I, Gopāla Dāsa, reside,  
 near Śrī Jīva Gosvāmin.  
 Describing Gaura and Govinda's  
 play of the eight periods, I  
 write as best I can according  
 to my intellect and knowledge.  
 Śrī Rādhā and Kṛṣṇa's sweet play  
 is an ocean of delight (*rasa*).  
 This guide (*guṭikā*) contains their immortal  
 play, an ocean of divine love.  
 The perfected *bābā*<sup>5</sup> who lived

<sup>5</sup>Siddha Kṛṣṇadāsa Bābājī Tātapāda (active 19th cent. CE). One of his books (*Sādhanaṁṛta-candrikā*) is dated 1750 Śaka Era or 1828 CE. according to Haridas Sas-

at Govardhana composed it.  
 Beyond him are the immortal  
 viewpoints of Six Gosvāmins.  
 Drawing from that ocean of the nectar of delight, poor,  
 destitute, Gopāla Dāsa  
 has (not) written his own work.  
 In the practice of aspirants  
 one imitates perfected ones.  
 Recalling *rasa*'s narration  
 of one of the fortunates, they  
 do *kīrtana* and remembering,  
 immersing themselves in reverie.<sup>6</sup>  
 Without following those mindscapes  
 no cultivation [of one's own love] will occur.  
 The mindscapes of perfected  
 ones follow one another another  
 like the current of the Ganges.  
 Gradually, the mind of the  
 aspirant, too, will be flooded.  
 In bodily matters always  
 follow behavior fit for it.  
 In the mind practice recalling,  
 constructing mental scapes.  
 One who contemplates each moment  
 the inner visions of the blessed,  
 knows what jewels are found  
 in the kingdom of inner sight.  
 This kind of kingdom of inner  
 sight is such that, without the visions  
 of ardent seekers, others know it not.  
 This is what those desirous of  
 inner vision must do in this case.  
 If one follows this inner seeing,

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tri's introduction to the book (Hindi).

<sup>6</sup>*bhāva*; the author uses this word repeatedly in different senses in the next several verses. It is sometimes hard to pin down which he means. *Bhāva* generally means emotion, specifically love for Kṛṣṇa or *kṛṣṇa-rati* which describes a wide array of feelings about Kṛṣṇa and Rādhā depending upon the way in which one loves them. And, it means contemplation as in *bhāvanā*. In this case *bhāvanā* means visualizing in one's mind the activities of Kṛṣṇa and his lovers and companions as they go about their day.

then one will certainly find it.

Gaura's lotus-like feet,                      their luster is so sweet,  
    luminous ocean of consciousness/love.  
 Rising from that ocean,                      hundreds of clusters of foam  
    clusters and clusters of the moon of emotion.  
 The image of that moon                      plays continuously;  
    in the middle of it is that form.  
 The grace of one's guru                      makes that form known  
    and causes its display in the heart.  
 With its name and form                      envisioning that image,  
    perform service every moment.  
 Extremely unsanitary,                      and disgusting's the body;  
    always remain forgetful of it.  
 Of your own envisioning                      whatever impedes it  
    give those that up without pause.  
 The goal as conceived,                      without resting,  
    search for it everywhere.  
 That love always                      in static and moving beings  
    see and hear it every moment.  
 Sitting in a lonely place,                      in Vṛndāvana  
    perform *saṅkīrtana* of the Holy Names.  
 Living in Vṛndāvana,                      in static and moving beings  
    see Kṛṣṇa as their most dear.  
 Towards Śrī Kṛṣṇa's play                      all are favorable,  
    notice the nature of all.  
 In the dust of Vraja                      roll about constantly,  
    setting aside all pride.  
 With a painful tones                      weep always,  
    thinking of Gaura's treasure of love.  
 In Gaurāṅga's play                      dive down and see  
    sweet Vṛndāvana.  
 The young couple                      sport constantly  
    along with their dear friends.  
 Among them is Rādhā                      the luster of her lotus feet,  
    a luminous ocean of consciousness/love.  
 Rising from that ocean,                      hundreds of clusters of foam  
    clusters and clusters of the moon of emotion.  
 The image of that moon                      plays continuously

and that form in the middle of it;  
 the grace of one's guru makes that form known  
 and causes its display in the heart.  
 That name and form, the image's true nature,  
 it is among the friends (*sakhis*).  
 You will see it. Become a Friend's follower,  
 and always stay by her side.  
 The life of mind's reverie is that sweet, sweet abode;  
 the couple's play's the essence of memory.  
 This is the goal and means; there's nothing beyond;  
 this truth is the essence of all practice.

Whatever Śrī Guru and Gaurāṅga  
 cause to appear I write down,  
 I know not whether good or bad.  
 Poor, destitute Gopāladāsa  
 makes this proclamation: may I  
 birth after birth serve this play.  
 Victorious, victorious,  
 victorious, victorious,  
 victorious be the Queen  
 of the Circle Dance.  
 Victorious, victorious,  
 victorious, victorious,  
 victorious be he who  
 enjoys the Circle Dance.  
 Lalitā, Viśākhā, and the rest,  
 with the *mañjaris* and others,  
 make me a maidservant following you  
 and keep me close to your feet.



# Chapter Three: The Greatness of Remembering the Play

The life-force of the mind's seeing  
is that sweet, sweet holy land,  
the essence of envisioning  
the divine couple's play of love.<sup>1</sup>

The life-force of the mind is remembering. What sort of remembering? Remembering [visualizing] the immortal play of the youthful couple [Rādhā and Kṛṣṇa] which is sweeter than sweet is the only essence of remembering. The way life-breath is the life-force of the body, so is remembering [Rādhā and Kṛṣṇa's play] the life-force of the mind. The mind of one who has no such remembering in his mind, is lifeless like a dead body. Just as when a body is dead it can be eaten without fear by jackals, dogs, and other predators, so when the mind has no such remembering it can be bitten by the enemies lust, anger, and the rest. Moreover, just as seeing a body in which there is life-breath, jackals and dogs run away in fear, so too seeing the living mind, a mind in which remembering takes place, powerful lust and other enemies run far away. They are not able to touch it. The immortal play is absent of even the scent of material lust. Like gold from the Jambū river, it is a flood of shining, nectar-filled *rasa* of love of the purest kind.

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<sup>1</sup>Narottama Dāsa Ṭhākura, *Prema-bhakti-candrikā* (Moonlight on Loving *Bhakti*), verse 60.

The “sun” of love in the form of this immortal play rises in the heart-sky of the practitioner and casts out the darkness of ignorance which as the six enemies headed by lust, anger, etc. are the foundation of further darkness in the form of *māyā* which brings about the ruin of the living beings. The practitioner then is immersed in an ocean of the nectar of love which she has long wished to drink. Only remembering this immortal play has the capacity to do this.

Therefore, if one wants protection from the oppressions of the heart by the enemies lust and the rest and to obtain the highest joy one should accept the limb of remembering the immortal play as the chiefmost of all. Remembering is essentially of four kinds: remembering the holy names, remembering the holy forms or beauty, remembering the holy virtues, and remembering the holy play. Among them, remembering the holy play is the most elevated, because within remembering the holy play, remembering the names, forms, and merits is included. Again, play is divided into three periods: childhood (0-4 years), boyhood (5-10 years), and youth (11-15 years). Among these the remembering of the sweet immortal play of the youthful couple, Rādhā and Govinda in the period of youth, is the best of all forms of remembering. This is so because remembering the immortal play is the only means to obtain the crown jewels of all accomplishments, relishing the *rasa* (the delight of *bhakti*) of the nectar of the sports of the blessed youthful couple (*yugala-kīśora*). Therefore, apart from remembering this immortal play there is no other means to the accomplishment of their loving service. Śrīpāda Narottama Ṭhākura Mahāśaya has celebrated the superiority of this remembering of the immortal sports of the youthful couple (in his *Moonlight on the Bhakti of Love* [*Premabhakticandrikā*]),



# Chapter Four: The Eight Periods of the Līlā

**End of Night** (*Niśānta*) From 3:36 am to 6:00 am (6 *daṇḍas*).<sup>1</sup>

**Early Morning** (*prātaḥkāla*) From 6:00 am to 8:24 am (6 *daṇḍas*).

**Late Morning/Forenoon** (*pūrvāhna*) From 8:24 am to 10:48 am (6 *daṇḍas*).

**Midday** (*madhyāhna*) From 10:48 am to 3:36 pm (12 *daṇḍas*).

**Late Afternoon** (*aparāhna*) From 3:36 pm to 6:00 pm (6 *daṇḍas*).

**Evening** (*sāyāhna*) From 6:00 pm to 8:24 pm (6 *daṇḍas*).

**Late Evening** (*pradoṣa*) From 8:24 pm to 10:48 pm (6 *daṇḍas*).

**Night** (*nakta*) From 10:48 pm to 3:36 am (12 *daṇḍas*).

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<sup>1</sup>A *daṇḍa* is a period of 24 minutes. The total period of time for this first period is 2 hours and 24 minutes.



Kṛṣṇa Playing his Flute

# Chapter Five: The Līlā at Night's End (3:36 am to 6:00 am)

## Gaura's Daily Līlā

लीलासूत्रम्

रात्र्यन्ते शयनोत्थितः सुरसरित्स्नातो बभौ यः प्रगे ।  
पूर्वाह्णे स्वर्गणैर्लसत्युपवने तैर्भाति मध्याह्णे ॥  
यः पूर्यामपराह्णे निजगृहे सायं गृहेऽथाङ्गने ।  
श्रीवासस्य निशामुखे निशि वसन् गौरः स नो रक्षतु ॥

*līlāsūtram*

*rātryante śayanotthitaḥ surasaritsnāto babhau yaḥ prage |*  
*pūrvāhṇe svagaṇairlasatyupavane tairbhāti madhyāhṇake ||*  
*yaḥ pūryāmaparāhṇake nijagrhe sāyaṁ grhe'athāṅgane |*  
*śrīvāsasya niśāmukhe niśi vasan gauraḥ sa no rakṣatu ||*

Gaura's Daily Līlā in a Nutshell

He who, at night's end, rises up  
 from bed, who, bathed in the river  
 of the gods in the morning, shines,  
 who is aglow with friends in a  
 garden in the forenoon, who appears  
 with them at midday in town and  
 at his house in the afternoon,  
 who's at the house and courtyard  
 of Śrīvāsa in the evening  
 and at the start of night,  
 and who remains there through the night,  
 may that Gaura protect us.<sup>1</sup>

## Gaura's Līlā at Night's End

निशान्तलीला

प्रगे श्रीवास्य द्विजकुलरवैर्निष्कुटवरे  
 श्रुतिध्वानप्रख्यैः सपदि गतनिद्रं पुलकितम् ।  
 हरेः पार्श्वे राधास्थितिमनुभवन्तं नयनजै-  
 र्जलैः संसिक्ताङ्गं वरकनकगौरं भज मनः ॥

*niśāntalīlā*

*prage śrīvāsyā dvijakularavairniṣkuṭavare  
 śrutidhvānaprakhyaiḥ sapadi gatanidraṃ pulakitam |  
 hareḥ pārsve rādhāsthitimanubhavantam nayanajai-  
 rjalaiḥ saṁsiktāṅgaṃ varakanakagauram bhaja manaḥ ||*

At dawn in Śrīvāsa's garden grove,  
 he, awakened quickly by bird  
 calls, is covered with gooseflesh while  
 seeing Rādhā by Kṛṣṇa's side;

<sup>1</sup> Viśvanātha Cakravartin and also Śrī Rūpa (attributed), *Śrīmanmahāprabhor aṣṭakāliya-līlā-smaraṇa-maṅgala-stotra*, verse 2.

his body is moist from his tears.  
 O mind, worship that Gaura  
 whose hue is of the finest gold.<sup>2</sup>

Glory, glory to the holy land of Navadvīpa! It's the very essence of Śrī Gaurāṅga's love-body. In it Śrī Gaurasundara plays in the emotions of Śrī Vraja with countless companions. It is in essence not different from Śrī Vṛndāvana and the refuge of ninefold *bhakti*. The holy Ganges, surrounding it with a cascade of waves in the form of Gaura's passionate love, presses it to its heart and embraces it. In it, Śrī Gaurasundara sports in an ocean of the *rasa* of love arising from *bhakti* for Rādhā and Kṛṣṇa in Vraja. Such is the holy land of Navadvīpa.

Surrounded by many kinds of flower gardens, hundreds and hundreds of fruit orchards, and forest groves of the six seasons, the town of Śrī Mahāprabhu shines forth. In the northeast sector is Śrīvāsa's house. In the northeast section of that is Śrīvāsa's flower garden. In that garden are three eight-level thatched roofed, flower pavilions. In the middle, in a golden pavilion is Śrī Gaurasundara. South of that in a dark blue pavilion is Śrī Nityānanda Prabhu and to the north of Gaurasundara's pavilion in a white pavilion is Śrī Advaita Prabhu. They are lying, absorbed in their respective Vraja emotional states, on golden beds covered with soft flower petals, white like the foam of milk, surrounded by their companions.

On Mahāprabhu's eastern varanda is a jeweled altar. When the three Masters sit on that the *bhaktas*, surrounding them on all sides, perform the auspicious morning greeting ceremony (*maṅgalārati*). On Mahāprabhu's southern varanda Svarūpa Dāmodara, Rāya Rāmānanda, Govinda Ghose with the rest of the eight Mahāntas, Abhirāma, Gauridāsa, and other *bhaktas* are lying on their own flower beds. On the northern varanda stay Rūpa, Sanātana, and the other six Gosvāmin as well as Narahari Sarakāra, Murārigupta and other *bhaktas*. On the western varanda lie Lokanātha Gosvāmin, Narottama Ṭhākura, and other gurus. The practitioner lies at the feet of his/her gurudeva.

On Śrīman Nityānanda Prabhu's eastern varanda sleeps Śrī Gadādhara Paṇḍita; on his southern varanda sleep Śrī Viracandra Prabhu and other *bhaktas*; on his northern varanda sleep Uddhārāṇa Datta and others; on his western varanda sleep Śrī Rāmadāsa and other *bhaktas*. On

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<sup>2</sup>Śrī Rūpa (attributed), *Śrīmanmahāprabhor aṣṭakāliya-līlā-smaraṇa-maṅgala-stotra*, verse 3.

Śrī Advaita Prabhu's eastern varanda sleeps śrīvāsa Paṇḍita; on his southern, northern, and western varandas sleep Śrī Acyutānanda Prabhu, Śrī Yadunandana Thākura and others surrounded by *bhaktas*.

Each pavilion is surrounded on all sides by desire trees and desire vines. Mahāprabhu's pavilion is surrounded by golden Pārijāta desire trees. On each tree is wound a flowering Mādhavī vine beautifying it. Śrī Nityānanda Prabhu's pavilion is surrounded by blue-hued Śāntāna desire trees, each tree encircled by flowering blue Amaranth vines making them unprecedentedly lovely. Śrī Advaita Prabhu's pavilion is surrounded by white Haricandana trees, each tree encircled by flowering white jasmine bushes making them extremely radiant. These three pavilions of gold, blue, and white remove the sufferings of the living beings of the world and, by giving the immortal beauty of the colors of the Lords' bodies, grant the Cakora-like<sup>3</sup> *bhaktas* the joy of divine love.

On each branch of all of the desire trees rest peacocks and peahens, pigeons male and female, parrots male and female, cuckoos male and female and other birds and on every desire vine rest bees. Then at night's end many kinds of flowers blossom making the air fragrant. A gentle breeze begins to blow bearing the fragrance of sandalwood along with the scents of the flowers. When at that scent the bees and birds begin to make soft sweet sounds, the practitioner servant washes his face and with a golden broom sweeps the floors after which he sprinkles them with fragrant water. Softly massaging his Gurudeva's feet he wakes him and wakes the other elders along with his Gurudeva. After washing his face the Gurudeva asks the disciple to assemble all the ingredients needed for service such as sweet fragrances, flower garlands, fragrant water in golden pots, half-dry towels, incense, ghee, and camphor lamps. After preparing them, he places them on a four-legged golden table. When Śrīman Nityānada Prabhu, Advaita Prabhu, Gadādhara, Śrīvāsa and other *bhaktas* awake he bows to them all and offers his respect. Śrī Nityānanda Prabhu asks why is Mahāprabhu is making “gar gar” sounds in his sleep. Svarūpa Gosvāmī says, “Ha! We can hear it, too!. Let's go see what's happened.”

Saying this, everyone went to the bedroom and through the air holes in the walls saw the magnificence of his sleeping and became lost in themselves. He is lying on a bed of soft flower petals on top of a bedstead in the emotional mindscape of Śrī Rādhā, who is divine love itself, lying

<sup>3</sup>Cakoras, or Greek partridges, are mythic birds that feed only on moonbeams.

at the side of her lover [Kṛṣṇa] who is like a multitude of moonlight on the ocean of milk, in an delightful pose with his left thigh placed on top of his right thigh. In the four corners of the bed golden posts stand to which are fastened a bright white bed awning on which are painted lotuses, svastikas, and other auspicious designs. On both sides of the bed burn ghee lamps shaped like golden flower blossoms.

Seeing the beauty of sleep of Mahāprabhu who was deep in the Great Emotion (*Mahābhāva*), at Svarūpa's signal the parrot in the cage began to speak, “Hey Śacī's Son! Hey Beautiful Golden One! Hey Life Treasure of Bhaktas! Hey Savior of the Fallen! Rise up, Lord! Night is gone. Dawn has arrived. Your *bhaktas* headed by Nityānanda have awakened and come to you.” Hearing these words from the parrot, that jewel of the twice-born, being absorbed the state of Śrī Rādhā lying next to Śrī Kṛṣṇa and thus being lit up by causes, consequents, and transitory feelings<sup>4</sup> headed by delight, while drenching his whole body with his tears, raised his arms and stretching his body woke up. When he sat on the seat, Nityānanda Prabhu sat on his right and Advaita Prabhu on his left. The *bhaktas* stood around them on all sides. Then Svarūpa Gosvāmin sang songs about awakening Śrī Rādhā and Kṛṣṇa consonant with Mahāprabhu's emotional state. Hearing that song Mahāprabhu and the *bhaktas* entered into their Vraja states. The practitioner servant, at the signal from his Gurudeva, softly and slowly waves the *cāmara* fan, immersed in the joy of service.

## Rādhā and Kṛṣṇa's Daily Līlā

लीलासूत्रम्

कुञ्जाद्रोष्ठं निशान्ते प्रविशति कुरुते दोहनान्नाशनाद्यां  
 प्रातः सायञ्च लीलां विहरति सखिभिः सङ्गवे चारयन् गाः ।  
 मध्याह्ने चाथ नक्तं विलसति विपिने राधयाद्धापराह्णे  
 गोष्ठं याति प्रदोषे रमयति सुहृदो यः स कृष्णोऽवतान्नः ॥

*līlāsūtram*

<sup>4</sup>These are the prior conditions of the *rasa*-experience: *vibhāva*, *anubhāva*, and *sañcārībhāva* which evoke the *rasa*-experience. Give ref. to Śrī Rūpa's Un.

*kuñjādgoṣṭhaṁ niśānte praviśati kurute dohanānnāśanādyāṁ  
prātaḥ sāyaṇca līlāṁ viharati sakhibhiḥ saṅgave cārayan gāḥ |  
madhyāhne cātha naktam vilasati vipine rādhayāddhāparāhṇe  
goṣṭhaṁ yāti pradoṣe ramayati suhrdo yaḥ sa kṛṣṇo'vatānnaḥ ||*

### Rādhā and Kṛṣṇa's Daily Līlā in a Nutshell

From the bower he enters  
the cowherd village at night's end.  
He milks cows and eats his meals in  
early morning and early evening.  
He plays with his friends while herding  
the cows in the forenoon. At midday  
and at night he sports in the forest  
with Rādhā. In late afternoon  
he returns to the village and  
in evening he pleases his friends.  
May that Kṛṣṇa protect us!<sup>5</sup>

### Rādhā and Kṛṣṇa's Līlā at Night's End

निशान्तलीला

रात्र्यन्ते त्रस्तवृन्देरितबहुविरवैर्बोधितौ कीरशारी-  
पद्यैर्हृद्यैरहृद्यैरपि सुखशयनादुत्थितौ तौ सखीभिः ।  
दृष्टौ हृष्टौ तदात्वोदितरतिललितौ कक्खटीगीः-सशङ्खौ  
राधाकृष्णौ सतृष्णावपि निजनिजधाम्नास्ततल्पौ स्मरामि ॥

*niśāntalīlā*

*rātryante trastavṛnderitabahuviravairbodhitau kīraśārī-  
padyairhṛdyairahṛdyairapi sukhāśayanādutthitau tau sakhibhiḥ  
|  
dṛṣṭau hṛṣṭau tadātvoditaratilalitau kakkaṭṭīgīḥ-saśaṅkau  
rādhākṛṣṇau satṛṣṇāvapi nijanijadhāmyāptatalpau smarāmi ||*

<sup>5</sup>Rūpa Gosvāmin, *Rādhākṛṣṇayor Aṣṭakāliyalīlāsmaraṇamaṅgalastotra*, verse 1.



At night's end they are wakened  
by many sounds, the songs of parrots  
and *śārīs* urged on by frightened  
Vṛndā, which though charming are cruel.  
Risen from their happy sleep, those two.  
seen and pleased by their friends,  
wanton with desire aroused at that time,  
frightened by the rooster's call,  
Rādhā and Kṛṣṇa, though thirsty  
for each other, return to their  
beds in their own houses.  
This way I remember those two.<sup>6</sup>

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<sup>6</sup>ibid., verse 2.



# Chapter Eight: The Līlā at Midday (10:48 am to 3:36 pm)

## Gaura's Midday Līlā

मध्याहलीला

सहालिश्रीराधासहितहरिलीलां बहुविधां  
स्मरन् मध्याह्नीयां पुलकिततनुर्गद्गदवचाः ।  
ब्रुवन् व्यक्तं तां च स्वजनगणमध्येऽनुकुरुते  
शचीसूनुर्यस्तं भज मम मनस्त्वं बत सदा ॥

*madhyāhnalīlā*

*sahāliśrīrādhāsahitaharilīlāṃ bahuvidhāṃ  
smaran madhyāhñiyāṃ pulakitanurgadgadavacāḥ |  
bruvan vyaktaṃ tāṃ ca svajanagaṇamadhye'anukurute  
śacīsūnuryastaṃ bhaja mama manastvaṃ bata sadā ||*

Remembering the many kinds  
of Hari's midday sports with  
Śrī Rādhā with her many friends,  
his body covered with goosebumps,

his speech filled with stutters,  
 the Son of Śacī described them  
 openly and imitated  
 them when with his close companions.  
 O mind of mine worship him always!<sup>1</sup>

(need this section)

## Rādhā and Kṛṣṇa's Midday Līlā

मध्याह्नलीला

मध्याह्नेऽन्योन्यसङ्गोदितविविधविकारादिभूषाप्रमुग्धौ  
 व्याम्योत्कण्ठातिलोलौ स्मरमखललिताद्यालिनर्माप्तशतौ ।  
 दोलारण्याम्बुवंशीकृतिरतिमधुपानार्कपूजादिलीलौ  
 राधाकृष्णौ सतृष्णौ परिजनघटया सेव्यमानौ स्मरामि ॥

*madhyāhnalīlā*

*madhyāhne'nyonyasaṅgoditavividhavicārādibhūṣāpramugdhau  
 vyāmyotkanṭhātīlōlau smaramakhalalitādyālinarmāptaśātau |  
 dolāraṇyāmbuvaṁśīkṛtīratimadhupānārkapūjādīlīlau  
 rādhākṛṣṇau satṛṣṇau parījanaghaṭayā sevyamānau smarāmi ||*

I remember them at midday  
 the couple, Rādhā and Kṛṣṇa,  
 full of desire, being served by  
 an assembly of companions,  
 made most lovely by ornaments  
 in the form of many kinds of  
 ecstatic symptoms aroused by  
 being with each other,  
 trembling greatly with longing  
 and with contrarian charm,  
 delighted by jesting statements

<sup>1</sup> ibid., verse 6.

from their friends led by Lalitā,  
engaged in sports like swinging,  
forest fun, water play, flute  
stealing, love-making, mead-drinking,  
sun worship and other play.<sup>2</sup>

(need this section up to p. 108)  
**(beginning on page 108)**

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<sup>2</sup>ibid., verse 6



# **Appendix 1:**

## **Sanat-kumāra-saṃhitā**

## Chapter 36

श्रीश्रीराधाकृष्णाभ्यां नमः

एकदा यमुनातीरे समासीनं जगद्गुरुं  
 नारदः प्रणिपत्याह देवदेवं सदाशिवम् ॥ १ ॥  
 श्रीनारद उवाच  
 देवदेव महादेव सर्वज्ञ जगदीश्वर ।  
 भगवद्धर्मतत्त्वज्ञ कृष्णमन्त्रविदाम्बर ॥ २ ॥  
 कृष्णमन्त्रा मया लब्धाः सरस्तोये च पितुः परे ।  
 ते सर्वे साधिता यत्नान्मन्त्रराजादयो मया ॥ ३ ॥  
 बहुवर्षसहस्रेषु शाकमूलफलाशिना ।  
 सुष्कपर्णाम्बुवाय्वादिभोजिना च निरासिना ॥ ४ ॥  
 स्त्रीणां सन्दर्शनालापवर्जिना भूमिशयिना ।  
 कामादिषड्गुणान् जित्वा बाह्येन्द्रियान्निग्रह्य च ॥ ५ ॥

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śrīśrīrādhākṛṣṇābhyāṃ namaḥ

ekadā yamunātīre samāsīnaṃ jagadgurum  
 nāradaḥ praṇipatyāha devadevaṃ sadāśivam || 1 ||  
 śrīnārada uvāca  
 devadeva mahādeva sarvajña jagadīśvara |  
 bhagavadharmatattvajña kṛṣṇamantravidāmbara || 2 ||  
 kṛṣṇamantrā mayā labdhāḥ sarastoye ca pituḥ pare |  
 te sarve sādhitā yatnānmantrarājādayo mayā || 3 ||  
 bahuvārṣasahasreṣu śākamūlaphalāśinā |  
 suṣkaparnāmbuvāyvādibhojinā ca nirāsinā || 4 ||  
 strīnām sandarśanālāpavarjinā bhūmiśayinā |  
 kāmādiṣaḍguṇān jitvā bāhyendriyānniyamya ca || 5 ||



I bow to Śrī Śrī Rādhā and Kṛṣṇa

Once upon a time, Nārada  
bowed to the god of gods, Jagad-  
guru Sadāśiva who was  
seated on the bank of  
the Yamunā and addressed him. (1)

Śrī Nārada said:

“O God of Gods! Great God!  
Knower of All! Controller  
of the Universe! Knower of  
the truth of the law of the Lord!  
Best knower of sacred chants. (2)

I obtained the Kṛṣṇa-mantras  
from my father in the waters.  
I have practiced them all with care,  
the King of Mantras and the rest, (3)

for many thousands of years,  
eating only vegetables,  
roots, fruit, dry leaves, water, air  
and sometimes fasting. I have  
avoided looking at women  
and talking idly with them  
and I have slept on the ground.  
Conquering the six qualities,  
headed by lust, I have controlled  
my external senses. (4-5)

अनन्यमनसा नित्यं कृष्णध्यानपरेण च ।  
 त्रिकालस्नाननिरतः शौचाचारपरायणः ॥ ६ ॥  
 त्रिकालमर्चयेद्देवं साङ्गन्यासविधानतः ।  
 नामानि कीर्तयन्स्तस्य तत्कथाश्रवणोत्सुकः ॥ ७ ॥  
 तद्गुणान् भावयन्नित्यं जपन्मन्त्रमहर्निशम् ।  
 मन्त्रस्यार्थं भावयंश्च प्रेमाश्रुपुलकाञ्चितः ॥ ८ ॥  
 एवमादिगुणैर्युक्तो बहुवर्षशतं ततः ।  
 संसाध्य वैष्णवान्मन्त्रान् निर्वेदं गतवानहम् ॥ ९ ॥  
 न पुरश्चरणैः कश्चिद्विनाष्टादशाभिर्मनुः ।  
 केनापि साधितः क्वापि मया दृष्टो न भूतले ॥ १० ॥  
 जीवहीनो यथा देहः सर्वकर्मसु न क्षमः ।  
 पुरश्चरणहीनो हि तथा मन्त्रः प्रकीर्तितः ॥ ११ ॥

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*ananyamanasā nityaṁ kṛṣṇadhyānapareṇa ca|*  
*trikālasnānanirataḥ śaucācāraparāyaṇaḥ||6||*  
*trikālamarcayeddevaṁ sāṅganyāsavidhānataḥ|*  
*nāmāni kīrtayaṁstasya tat kathāśhravaṇotsukaḥ||7||*  
*tadguṇān bhāvayannityaṁ japanmantramaharniśam|*  
*mantrasyārthaṁ bhāvayaṁsca premāśhrupulakāñcitah||8||*  
*evamādiguṇairyukto bahuvarṣaśataṁ tataḥ|*  
*samśādhya vaiṣṇavānmantrān nirvedaṁ gatavānaham||9||*  
*na puraścaraṇaiḥ kaścidvināṣṭādaśābhirmanuḥ|*  
*kenāpi sādhitah kvāpi mayā dṛṣṭo na bhūtale||10||*  
*jīvaḥīno yathā dehaḥ sarvakarmasu na kṣamaḥ|*  
*puraścaraṇahīno hi tathā mantraḥ prakīrtitah||11||*

With no other thought, always intent  
on meditation on Kṛṣṇa,  
I bathed at the three times and was  
devoted to clean behavior. (6)

Three times a day one should worship  
the deity along with  
performing *nyāsa*<sup>1</sup> on the parts  
of the body, singing  
his holy names and listening  
eagerly to stories about him. (7)

Contemplating his qualities,  
chanting his *mantra* day and night,  
pondering the mantra's meaning,  
I felt tears and goose bumps of love. (8)

Thus, possessing these qualities,  
after practicing for many  
hundreds of years the Vaiṣṇava  
mantras, I became indifferent. (9)

No mantra without eighteen  
*puraścaraṇas*<sup>2</sup> have I ever  
seen anyone perfect on earth. (10)

As a body without a soul  
is not fit for any work,  
so is a mantra that has no  
*puraścaraṇa* said to be. (11)

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<sup>1</sup>The practice of assigning different parts of the body to various gods. Generally done before pūjā, or ritual worship of the images.

<sup>2</sup>Define *puraścaraṇa*

विना न्यासं तथा मन्त्रो जप्तकल्पशतैरपि ।  
 न भवेत् फलदः पूर्वमित्युक्तं मे स्वयम्भुवा ॥ १२ ॥  
 कलौ किल भविष्यन्ति नराः पापपरायणाः ।  
 स्वल्पायुश्च मन्दभाग्या मन्दप्रज्ञाः कुमेधसः ॥ १३ ॥  
 स्वधर्मरहिता नित्यं हरिभक्तिविवर्जिताः ।  
 अशुद्धहृदयाः क्षुद्राः कामादिवशवर्तिनः ॥ १४ ॥  
 पुत्रदाररता नित्यं हरिभक्तिविवर्जिताः ।  
 ईदृशैश्च कथं साध्याः कृष्णमन्त्राः सुदुर्लभाः ॥ १५ ॥  
 न चैषाञ्च हरौ भक्तिः श्रवणाद्या भविष्यति ।  
 कामाद्याकुलचित्तानां पुत्रदाररतात्मनाम् ॥ १६ ॥  
 यच्चापि भगवन्नाम सुलभं स्यात् कलौ युगे ।  
 न पुण्यफलदं तच्च तस्मिन्नेवापराधिनाम् ॥ १७ ॥

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vinā nyāsaṁ tathā mantra japtakalpaśatairapi|  
 na bhavet phaladaḥ pūrvamityuktaṁ me svayambhuvā||12||  
 kalau kila bhaviṣyanti narāḥ pāpaparāyaṇāḥ|  
 svalpāyusca mandabhāgyā mandaprajñāḥ kumedhasaḥ||13||  
 svadharmarahitā nityaṁ haribhaktivivarjitāḥ|  
 aśuddhahṛdayāḥ kṣudrāḥ kāmādivaśavartināḥ||14||  
 putradāraratā nityaṁ haribbhaktivivarjitāḥ|  
 īdṛśaiśca kathaṁ sādhyāḥ kṛṣṇamantrāḥ sudurlabhāḥ||15||  
 na caiṣāñca harau bhaktiḥ śravaṇādyā bhaviṣyati|  
 kāmādyākulacittānāṁ putradāraratātmanām||16||  
 yaccāpi bhagavannāma sulabhaṁ syāt kalau yuge|  
 na puṇyaphaladaṁ tacca tasminevāparādhinām||17||

Also without *nyāsa mantra*  
 though chanted a hundred *kalpas*,  
 does not give any result. So  
 I was told before by Svayambhu.<sup>3</sup> (12)

In Kali, indeed, humans will be  
 devoted to sin, and short-lived,  
 of rotten luck, dull in intellect,  
 beset with poor recollections. (13)

They will be without their *dharma*,<sup>4</sup>  
 always without *bhakti* for Hari,  
 impure in heart, mean-spirited,  
 under the sway of lust and such. (14)

Enthralled with their sons and wives,  
 always without *bhakti* for Hari,<sup>5</sup>  
 How can such as these cultivate  
 Kṛṣṇa's *mantras*, so hard to gain? (15)

Nor will these have *bhakti* for Hari,  
 through hearing of him and the rest,  
 since their minds are troubled by lust,  
 their selves enthralled by sons and wives. (16)

And even the Name of the Lord,  
 which should be easy to obtain,  
 in the Age of Kali does not  
 bring results for those who offend. (17)

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<sup>3</sup>Brahmā

<sup>4</sup>Moral compass and duty according to one's place in life and the social structure.

<sup>5</sup>This may be an editor's mistake since it repeats the second quarter of the previous verse. Śāstri's edition of this text is sadly full of such misprints.

अपराधसहस्रानि कृत्वा कृष्णे निरन्तरं ।  
 नामाश्रयास्तरन्त्येव तान्य सर्वाणि मानवाः ॥ १८ ॥  
 नाम्नि कृत्वापराधास्तु यास्यन्ति नरकं ध्रुवं ।  
 इत्थं सुदुष्करा भक्तिः सुकरापि जनार्दने ॥ १९ ॥  
 न च भक्तिं विना किञ्चिदुपायं विद्यते परं ।  
 येनैवानुष्ठितेनाशु गमिष्यन्ति हरेः पदम् ॥ २० ॥  
 द्रव्यदेशात्मनां नित्यमशुद्धत्वत् कलौ युगे ।  
 न कर्म फलदं किञ्चिदित्याहुश्च मनीषिणः ॥ २१ ॥  
 ज्ञानञ्च दुष्करं पुंसां कलिकाले विशेषतः ।  
 बहुजन्मशतैः कस्यचिज्जायते क्वचित् ॥ २२ ॥  
 न च ताभ्यामपि ज्ञानकर्माभ्यां प्राप्यते हरिः ।  
 तस्मादेतद् द्वयं व्यर्थं स्यादित्येवं मतं मम ॥ २३ ॥

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aparādhahasahasrāni kṛtvā kṛṣṇe nirantaram |  
 nāmāśrayāstarantyeva tāny sarvāṇi mānavāḥ ||18||  
 nāmni kṛtvāparādhāstu yāsyanti narakaṁ dhruvaṁ |  
 itthaṁ suduṣkarā bhaktiḥ sukarāpi janārdane ||19||  
 na ca bhaktiṁ vinā kiñcidupāyaṁ vidyate paraṁ |  
 yenaivānuṣṭhitenāśu gamiṣyanti hareḥ padam ||20||  
 dravyadeśātmanāṁ nityamaśuddhatvat kalau yuge |  
 na karma phaladaṁ kiñcidityāhuṣca manīṣiṇaḥ ||21||  
 jñānāṇca duṣkaraṁ puṁsāṁ kalikāle viśeṣataḥ |  
 bahujanmaśataiḥ kasyacijjāyate kvacit ||22||  
 na ca tābhyāmapi jñānakarmābhyāṁ prāpyate hariḥ |  
 tasmādetad dvayaṁ vyarthaṁ syādityevaṁ mataṁ mama ||23||

Even after committing thousands of  
offenses ceaselessly towards Kṛṣṇa,  
humans who shelter in the  
holy names cross beyond them all. (18)

But offending the holy names  
they surely will go to hell.  
Thus *bhakti* becomes hard to do,  
though *bhakti* to Janārdana is easy. (19)

And apart from *bhakti* there is  
no other way by the  
performance of which they go  
easily to Hari's abode. (20)

Because substances and places  
are always impure in Kali,  
ritual provides no results.  
So have those who are wise proclaimed. (21)

And knowledge is difficult to  
cultivate for humans  
especially in Kali's time.  
With many hundreds of births  
it is born to someone at some time. (22)

And not by those two, knowledge  
and ritual, is Hari attained.  
Therefore, these two would be worthless.  
Such thus is my opinion. (23)

न ज्ञानेन कर्मणा वा वैराग्येण तपस्यया ।  
 श्रेयोभिरितरैश्चापि दानाद्यैर्लभते हरिः ॥ २४ ॥  
 लभ्यते केवलं भक्त्या सा चापि दुर्लभा कलौ ।  
 इत्थं चिन्ताकुलादेव त्वामहं शरणं गतः ॥ २५ ॥  
 तदुपायं किञ्चिदद्य कलिकालोचितं वद ।  
 येनाञ्जसा गमिष्यन्ति हरिलोकं नराः प्रभो ॥ २६ ॥  
 भगवन् केन मन्त्रेण संसारोत्तरणं नृणां ।  
 तन्मय्याचक्ष्वत तेन सर्वलोकहितं यतः ॥ २७ ॥  
 को मन्त्रस्सर्वमन्त्राणां पुरश्चरणवर्जितः ।  
 विना न्यासैर्विना योगैः संस्काराद्यैर्विना प्रभो ॥ २८ ॥  
 सकृदुच्चारणान्नाम्नां ददाति फलमुत्तमं ।  
 यदि योग्योऽस्मि देवेश तन्मे करुणया वद ॥ २९ ॥

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na jñānena karmaṇā vā vairāgyeṇa tapasyayā |  
 śreyobhīritaraiścāpi dānādyairlabhate hariḥ ||24||  
 labhyate kevalaṁ bhaktyā sā cāpi durlabhā kalau|  
 itthaṁ cintākulādeva tvāmahaṁ śaraṇaṁ gataḥ ||25||  
 tadupāyaṁ kiñcidadya kalikālocitaṁ vada|  
 yenāñjasā gamiṣyanti harilokaṁ narāḥ prabho ||26||  
 bhagavan kena mantreṇa saṁsārottaraṇaṁ nṛṇāṁ |  
 tanmayyācakṣvata tena sarvalokahitaṁ yataḥ ||27||  
 ko mantrassarvamantrāṇāṁ puraścaraṇavarjitaḥ |  
 vinā nyāsairvinā yogaiḥ saṁskārādyairvinā prabho ||28||  
 sakṛduccāraṇānnāmnāṁ dadāti phalamuttamaṁ |  
 yadi yogyo'smi deveśa tanme karuṇayā vada ||29||



Not by knowledge, nor rituals,  
renunciation, nor austerity,  
nor by any other righteous deeds,  
charity and such, is Hari obtained. (24)

He is obtained only by *bhakti*  
and that is hard to acquire  
in the Age of Kali.  
Out of such worry indeed  
do I take shelter with you. (25)

Tell me something, now, of the way,  
fitting for the Age of Kali,  
by which humans will quickly go  
to the world of Hari, o Lord. (26)

Blessed one, the *mantra* by which  
humans are transported over  
the cycle of repeated birth  
and death, please divulge that  
to me so that from it  
all the people will benefit. (27)

What *mantra*, among all *mantras*,  
does not need purification,<sup>6</sup>  
requires no *nyāsa*,<sup>7</sup> yoga, or  
purification rites, o Lord, (28)

Which of the holy names, by  
being pronounced only once,  
bestows the highest result?  
If I am worthy, o God of Gods,  
please tell it to me out of kindness. (29)

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<sup>6</sup>*puraścaraṇa*

<sup>7</sup>The mental assignment of various parts of the body to deities. It is usually performed as a way of sacralizing the body in preparation for the performance of sacred rites.

श्री सदाशिव उवाच

साधुपृष्टं महाभाग सर्वलोकहितैषिणा ।  
 सुगोप्यमपि वक्ष्यामि मन्त्रचिन्तामणिं तव ॥ ३० ॥  
 रहस्यानां रहस्यं यद्गुह्यानां गुह्यमुत्तमं ।  
 न मया कथितं देव्यै नाग्रजेभ्यः पुरा तव ॥ ३१ ॥  
 वक्ष्यामि युगलं तुभ्यं कृष्णमन्त्रमुत्तमम् ।  
 मन्त्रचूडामणिर्नाम युगलं स्वयमेव च ॥ ३२ ॥  
 पर्यायाश्चास्य मन्त्रस्य तथा पञ्चपदीति च ।  
 गोपीजनेति वल्लभेति चरणाविति च क्रमात् ॥ ३३ ॥  
 शरणञ्च प्रद्य इति तत एतद्वपदत्रयम् ।  
 पदत्रयात्मको मन्त्रषोडशार्ण उदाहृतः ॥ ३४ ॥  
 नमो गोपीजनेत्युक्त्वा वल्लभाभ्यां वदेत्ततः ।  
 पदद्वयात्मको मन्त्रो दशार्णः खलु कथ्यते ॥ ३५ ॥

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śrī sadāśiva uvāca

sādhupṛṣṭaṁ mahābhāga sarvalokahitaiṣiṇā |  
 sugopyamapi vakṣyāmi mantracintāmaṇiṁ tava ||30||  
 rahasyānāṁ rahasyaṁ yadguhyānāṁ guhyamuttamaṁ |  
 na mayā kathitaṁ devyai nāgrajebhyaḥ purā tava ||31||  
 vakṣyāmi yugalaṁ tubhyaṁ kṛṣṇamantramunuttamam |  
 mantracūḍāmaṇirnāma yugalaṁ svayameva ca ||32||  
 paryāyāścāsyā mantrasya tathā pañcapadīti ca |  
 gopījaneti vallabheti caraṇāvīti ca kramāt ||33||  
 śaraṇaṇca pradya iti tata etadpadatrayam |  
 padatrayātmako mantraṣoḍaśārṇa udāhṛtaḥ ||34||  
 namo gopījanetyuktvā vallabhābhyāṁ vadettataḥ |  
 padadvayaātmako mantro daśārṇaḥ khalu kathyate ||35||

Śrī Sadāśiva said:

O One of Great Fortune! Well asked  
am I by you who wish for  
the best for all people!  
Though it is most secret,  
I will describe for you  
a mantra that is a thought-stone  
granting all one's wishes. (30)

That which is the most secret  
of secrets, the highest mystery  
of mysteries, I have not revealed  
previously to the Goddess,  
nor to your predecessors. (31)

I will tell you of the couple,  
the unsurpassed Kṛṣṇa mantra,  
known as the crown gem of mantras  
and known as the couple itself. (32)

And [I will tell you] other names of this mantra  
such as the five-word mantra:  
“of the cowherd girls,” “the lover,”  
“his two feet” and in that order (33)

“shelter,” “do I seek.”<sup>8</sup> Then its  
three-word form, a mantra composed  
of three words, having sixteen  
letters is exemplified. (34)

Having said “I bow,” “of the gopīs,”  
then one should say “to the lover.”<sup>9</sup>  
The two-word form of the mantra  
is said to have ten letters. (35)

<sup>8</sup>The full five-word mantra is: *gopījana-vallabha-caraṇau śaraṇam prapadye*, “I take shelter at the two feet of the love of the cowherd girls.”

<sup>9</sup>*namo gopījana-vallabhābhyām*, “I bow to the lover of the cowherd girls.”