

श्रीगौरगोविन्दार्चनस्मरणपद्धतिः

Śrī Gaura-Govindārcana-Smarana-Paddhati

By Śrīpāda Dhyānacandra Gosvāmī



Translation by Haridhāma dāsa

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Introduction

*amḥṇ” mḥṇada ha-ḥk”ṣ°a-nḥṇa sadḥ laḥḇe
braje rḥḍḥḥ-k”ṣ°a-sevḥ mḥṇase karibe*

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

*ḥmaneḥnija-siddha-deha kariyḥ bhḥṇan
rḥṇri-dine kare braje k”ṣ°era sevan*

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

*siddha-dehe cintiḥkare tḥḥḥi sevan
sakh”-bhḥṇe pḥṇya rḥḍḥḥ-k”ṣ°era cara°*

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



The *ūr” Gaura-govindḥṇcana-smara°a-paddhati* by Śrīpāda Gopālaguru Gosvāmī, the *ūr” Gaura-govindḥṇcana-smara°a-paddhati* by Śrīpāda Dhyānacandra Gosvāmī, and the *ūr” Gaura-govindḥṇcana-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 *Aṣ a-kḥḥya-l”ḥsmara°a-krama*.

A *paddhati* is a handbook or manual meant to aid a *sḥḍhaka* in performing *bhajana* successfully. This particular *paddhatiḥ* focus is to help the *sḥḍhaka* attain *ma-jar”-bhḥṇa*.

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 *sevḥ*. The Lord showed very strong *vḥṇsalya* 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 *kṛ̣ṣ̣ṇa kṛ̣ṣ̣ṇa* always dance on my tongue, and even when I’m unclean they don’t stop. One is forbidden to chant the *kṛ̣ṣ̣ṇa-nṛ̣ṇma 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 *j̣va* 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 *ḥ-kṛ̣ṣ̣ṇa-nṛ̣ṇma* there is no consideration of cleanliness or uncleanness. Chanting is always auspicious for the *j̣va*. 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 *bṛḥmaṇya* 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 *kṛ̣ṣ̣ṇa-bhakti*, Gopālaguru gave him *mantra-dṛ̣kṣ̣ṇa*, 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 Mīśra 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:

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

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

Mahāprabhu clear from Śrī Gurugosvāmī and engaged themselves enthusiastically to *aṣṭa-kṛmāna-bhajana*, or worship in eight different ways during the eight *praharas* (three hours making a *prahara*) of the whole day and night.²

As *Jaiva-dharma* 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 *dṛkṣṇa* Bhaktivinoda also includes a discussion of these eleven items in his *Harināma-cintāmaṇi* and *Caitanya-kṛmāta*.

Near the end of *Jaiva-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 *ma ha*. I spoke that method to Śrī Dhyānacandra, who has kept a note of it, which you have already collected from him.⁴



manera smaraṅga 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 *smaraṅga* in the mind is my very life. Contemplating this *rādhikāṅga-yugala-vilāsa* is the essence of *līlā-smaraṅga*. 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)



² Ibid., 429

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

⁴ *Jaiva-dharma*, 568.

Translator's note:

The book from which I made this translation was published by Paṇḍita Śrī Vṛndāvana dāsa of Navadvīpa, in Gaurāṅgābda 482.

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Smaraṇa-krama

(1)

sĕdhako brĕhma-muhŸrte cotthĕya nijeṣ a-nĕmĕni smaret kʳrtayed vĕ---

*sa jayati viḥiddha-vikramaú
kanakĕbhaú kamalĕyatekṣa°aú
vara-jĕnu-lambi-sad-bhujo
bahudhĕ bhakti-rasĕhinartakaú*

The auspicious system of *smara°a* is here being described: Arising from sleep during the *brĕhma-muhŸrta*, the *sĕdhaka* should either perform *smara°a* or *kʳrtana* 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)

*Ÿrĕmeti janĕrdaneti jagatĕm nĕtheti nĕrĕya°ety
ĕnandeti dayĕpareti kamalĕkĕnteti kʳṣ°eti ca
Ÿman nĕma-mahĕmʳtĕdhi-laharʳ-kallola-magnaµ muhur
muhyantaµ galad-aŸru-netram avaŸµ mĕm nĕtha nityaµ 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)

*Ÿkĕnta kʳṣ°a karu°emaya ka-janĕbha
kaivalya-vallabha mukunda murĕntaketi*

*nṛṇval"ṁ vimala-mauktika-hṛa-lakṣm"-
lṇva °ya-va-cana-kar"ṁ karavṇi ka ° he*

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)

*k"ṣ°a rṇma mukunda vṇmana vṇsudeva jagadguro
matsya kacchapa narasiṁha varṇha rṇghava pṇhi mṇm
deva-dṇnava-nṇradṇdi mun"ndra-vandya dayṇnidhe
devak"-suta dehi me tava pṇṇa-bhaktim aca-calṇm*

O Kṛṣṇa! Rāma! Mukunda! Vāmana! Vāsudeva! Jagadguro! Matsya! Kacchapa! Narasiṁha! 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 gopṇlaka he k"pṇjala-nidhe he sindhu-kanyṇpate
he kaṁsṇntaka he gajendra-karu °ṇpṇ"°a he mṇdhava
he rṇmṇnuja he jagattraya-guro he pu °ṇar"kaṇṇa mṇṁ
he gop"jana-nṇha pṇṇaya paraṁ jṇṇmi na tvṇṁ vinṇ*

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

(6)

*ṁ-nṇṇya °a pu °ṇar"ka-nayana ṁ-rṇma s"tṇpate
govindṇyuta nanda-nandana mukundṇnanda dṇmodara
viṣ°o rṇghava vṇsudeva n hare devendra-cṁṇṇma °e
saṁsṇṇava-kar °a-dhṇraka hare ṁ-k"ṣ°a tubhyaṁ namaú*

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

(7)

*bhṛṅgareḥ khaṅga-maṅgaṅa vara khaṅga-liptaga he
vṅḍāvanendraḥ ya-purandara sphurad-amandendṅvara kṅmala
kṅlindī-priya nanda-nandana parṅnandṅaravindekṅaḥ
kṅgovinda mukunda sundara-tano mṅ dṅnam ṅnandaya*

O Bhāṅḍīravateśvara! Mayura-piccha-bhūṅṅa! Śreṅṅtha! Candana-carcitāṅga! Vṅḍāvanendra! Dedīpyamāna-utkrṅṅṅta-indīvara-tulya-śyāmala (effulgent and dark blue like a lotus flower)! Kāṅlindī-priya! Nandanandana! Paramānanda! Aravindekṅaṅa! Govinda! Mukunda! Sundara-tanu! I am very miserable. Please make me happy.

Bhūmi-praṅṅāma

(8)

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

*samudra-mekhale devi
parvata-stana-maṅṅale
viṅṅu-patni namas tubhyaṅ
pṅḍa-sparṅṅaṅ kṅṅamasva me*

O Samudra-mekhalī! Parvata-stana-maṅḍalī! Devi Viṅṅu-patni! I offer my obeisance unto you. Please forgive me for touching you with my feet.

Śrī Navadvīpa Dhyāna

(9)

*tato bahir gatvṅ maitra-kṅṅtyṅḍi-vidhiṅ kuryṅ, danta-dhṅvanṅḍim ḅcaret, ṅiddhṅṅsane pṅṅrvṅḅ-
himukhṅ upaviṅṅa niṅḅala-manṅḅ*

*smaret ṅṅmad gaura-candraṅ
svardhunyṅ dakṅṅiḅe ta e
cintṅṅaḅi-citta-dhṅṅni
ṅṅnavadvṅpa-nṅmake*

Then, going outside, the *sṅḍhaka* will pass urine and stool, and brush his teeth according to his regulation (or *ṅṅstra*). 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 Gaurācandra in *cintāmaṇi-maya* Navadvīpa, which lies on the southern bank of the Gaṅgā.

(10)

*svardhunyācāru-t're sphuritam atibhāṭ-kurma-pāś hāḥha-gaṅṅāmu
ramyāṅmānāmu sanmāṇi-kanaka-mahāsadma-śaṅkaiḥ paritā
nityāmu pratyālayodyat-prāṇa-bhara-lasat-kāśā-saṅkīrtanāyāmu
vāṅ-vāṅdyāvy abhinnaṅmu tri-jagad anupamaṅmu vāṅ-navadvīpam āṅ*

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 *kāśā-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 taraḅ gāvalī-
ramyā māṅṅa-māṅṅa-jalaja-āṅṅa bhāṅṅa gāspadam
sad-ratnācīta-divya-tīrthā-nivahāṅṅa gaurā-pāṅṅa-
dhīli-dhīsaritā ga-bhāṅṅa-nicitā gaḅ gāsti sampāvanā*

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 *ghaṅṅas* 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)

*tasyāṅṅa tīrā-suramyā-hema-surasāmadhye lasac chrī-nava-
dvīpā bhāṅṅa sumāḅ gālo madhu-ripor āṅṅa-vāṅṅa mahāṅṅa
nāṅṅa-puṅṅa-phalāṅṅa hāṅṅa-vāṅṅa-latikāramyā mahat sevito
nāṅṅa-varā-vihaḅ gamāli-ninadair hī-t-karā-hāṅṅa hi yāu*

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 *kāśā-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)

*kṛṣṇaṃ mṛakataṃ prabhṛta-vi ap"ṛkṣṇaṃ suvarṇamikaṃ
patrāṇi kuruvinda-komala-may" prāvṛṇikaṃ korakāṇi
puṣpāṇi nikarāṇi suhṛṇa-mayo vaidṛyaṇi yā phala-
ṛṇa" yasya sa ko ṣi ṛkṣi-nikaro yatrāṇi trojjvalāṇi*

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 (*vaidṛya*) fruits. These indescribable trees are eternally self-effulgent.

(14)

*tan madhye dvija-bhavya-loka-nikarāṇi rāmyāṇi ganam
ānupavanāni vilasad ved"vihāṣpadam
sad-bhakti-prabhayā virāṇita-mahābhaktāni nityotsavaṃ
praty āṇam aghāni mṛti-sumahad-bhāṇa 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 *mṛti* of Śrī Kṛṣṇa resides.

Śrī Guru Dhyāna

(15)

*evaṃ bhṛte ṛṇa-navadvīpa-madhye manasi nivṛṇaṃ kṛtvā tatra ṛṇa-gurudevasya ṛṇa-ayotthāna-
mukha-prakṣāṇa-danta-dhāvanādi-krameṇa yathāyogyaṃ sevāṃ kuryāt sevānantaraṃ
dhyāyet yathā yāmale---
tatra ṛṇa-guru-dhyānam---*

*kṛpāmarandānīta-pāda-paṇḍita-kajāṃ
ṛṇa-āmbaraṃ gaura-ruciṃ sanātanam
ṛṇa-āṇaṃ sumāyābharaṇaṃ guṇāyāṃ
smarāmi sad-bhaktam ahaṃ guruṃ harim*

Thus, in his *mĕnasa-deha*, the *sĕdhaka* should meditate on himself as a resident of Navadvĭpa and an eternal associate of Śrĭ 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 *Yĕmala*: I meditate upon Śrĭ Hari who has assumed the form of Śrĭ 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.

Śrĭman Mahāprabhu Dhyāna

(16)

½”-guru-parama-guru-parĕpara-guru-parameṣ hi-guru°ĕm anugĕmitvena ½”man mahĕprabhor mandiraµ gacchet. tatra tad-ĕj-ayĕ ½”-navadv”pa-candrasya ½ayyotthĕnaµ suvĕsita-jalena ½”-mukha-prakṣĕlanĕdi-krame°a sevĕµ kuryĕt.

tatra ½”man mahĕprabhor dhyĕnaµ yathĕ Īrddhvĕmnĕye (3.15)---

*dvi-bhujamu svar°a-ruciramu
varĕbhaya-karamu tathĕ
premĕli> gana-sambaddhamu
g°°antamu hari-nĕmakam*

Then, in his *mĕnasa-deha*, the *sĕdhaka* will follow his *guru, parama-guru, parĕpara-guru* and *parameṣ hi-guru* to the temple of Śrĭman Mahāprabhu. By their order, he will awaken the Lord and offer Him scented water for washing His lotus face, etc., and do other *sevĕ* as is appropriate. Then he will meditate upon the Lord as described in the *ĕrddhvĕmnĕya-samhitĕ*: 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.

Śrĭ Vṛndāvana Dhyāna and Niśānta-lilā-smaraṇa

(17)

anantaraµ ½”-v”ndĕvanaµ dhyĕyet---

*v̄ndĒvanaµ divya-latĒpar̄taµ
latĒca puṣpa-sphuritĒgra-bhĒjau
puṣpĒyapi sph̄ta-madhu-vratĒni
madhu-vratĒca ½uti-hĒri-ḡtĒi*

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 v̄ndĒvane rāmye
pa-cĒat-ku-ja-ma^oite
kalpa-v̄kṣa-niku-je tu
divya-ratna-maye ḡhe*

Fifty *ku-jas* 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 ½r̄-rĒdhĒk̄ṣ^oayor ni½Ēnta-l̄lĒµ smared yathĒ---

*ni½ĒvasĒne ½r̄-rĒdhĒk̄ṣ^oau ½r̄-v̄ndĒ-niyukta-rasamaya-parama-vidagdha-½ka-½Ēri-v̄nda-
padya-pa hana-janita-prabodhĒv api gĒhopaḡĪhana-sukha-bha> gĒd asahiṣ^ou tayĒ kṣa^oam
avakĒyamĒna-jĒgarau tat-tat-padya-prapa hita-ni½ĒvasĒna-sĒta> kau puṣpamayĒnanda-talpotthi-
tau sva-sva-ku-jĒt tat-kĒĒgata-½r̄mal-lalitĒ-vi½ĒkhĒdi-priya-sakh̄-v̄nda-sanarma-vĒg-vilĒsena
sĒtarĒnandau kakkha y udita-ja ilĒ½ava^oĒ sa½a> kau sa> ga-tyĒga-bhayam asahamĒnau tau
bh̄tyotka^o hĒkulau sva-sva-ḡhaµ gacchataú.*

In his *siddha-deha*, the *sĒdhaka* will meditate on the *ni½Ēnta-l̄lĒ* 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, Yugalā Kiśorī-Kiśora 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-sakh̄'s* arrive from their respective *ku-jas* 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

evaṃ krameṃ aṅgauracandraśya aṅg-r̥dhak-śayor l'laṃ smaret. niṣṭanta-l'la-smaraṃ nantaraṃ gurv'ndān daṃ avat praṃ amet yathā---

In this way, the *s̥dhaka* will meditate on the *l'laṃ*s of Gauracandra and Rādhā-Kṛṣṇa. At the end of his *niṣṭanta-l'la-smaraṃ*, he will offer *daṃ avats* to his *guru* and the other Vaiṣṇavas as follows:

*aj-āna-timirāndhasya
j-ānā-jana-ālakayā
cakṣur unm'litā yena
tasmai aṅg-gurave namaṃ*

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

Śrī Gauracandra Praṇāma

(20)

iti mantraṃ pa hitvā aṅg-guruṃ daṃ avat praṃ amya evaṃ parama-guru-parāpara-guru-parameṣ hi-guru-gosvāmi-caraṃ n krameṃ daṃ avat praṃ amet. tataṃ aṅg-gauracandraṃ praṃ amet---

Reciting the previous *mantra* he will offer *daṃ avats* to his *guru*, *parama-guru*, *parāpara-guru*, *parameṣ hi-guru* and the Six Gosvāmīs. Then he will offer obeisance to Śrī Gauracandra with the following *mantra*:

*viśvambharāya gaurāya
caitanya mahāmane
śacī-putrāya mitrāya
lakṣmīnāya namo namaṃ*

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
caitanya-graja-rūpeṇa
pavitrīkṛtā-bhīṭalam*

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)

*nistānandam ahaṁ vande
premanābhau parimagna-cittam
caitanya-candraṅgam arcitam tam
advaita-candraṁ śrīrasānam ahaṁ*

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-śrīvāsa-
pañcīta 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)

evaµ krame°a gaura-bhakta-ga°En da°¶avat pra°amet.

In the same way as previously mentioned, the *sEdhaka* will offer *da°¶avats* to all the devotees of Śrī Gauracandra.

Then:

*½"-navadv"pa-dhEmne namaú
½"-ga>gEyaí namaú
½"-sa>k"rtanEya namaú
½"-gau¶a-ma°¶alEya namaú*

Śrī Rādhā-Kṛṣṇa Praṇāma

*kandarpa-ko i-ramyEya
sphurad-ind"vara-tviše
jagan-mohana-l"lEya
namo gopendra-sŸnave*

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)

*tapta-kE-cana-gaurE gi
rEdhe v"ndEvanē½vari
v"śabhEnu-sute devi
pra°amEmi 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)

*½"-rEdhikE-prE°a-samEµ kan"yas"µ
vi½kEkhikE-½kṣita-saukhya-sauṣ havEm*

*l'laṁtenocchalitē ga-mēdhur'm
anaḡ ga-purvēṁ pra°amēmi ma-jar'm*

I offer my most humble obeisance to Śrīmatī Anaṅga Mañjarī, whose body overflows with the sweetness of *l'laṁta*. 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)

*lalitēdi-parama-preṣ ha-sakh"-v"ndebhyo namaú
kusumikēdi-sakh"-v"ndebhyo namaú
kastĪryēdi-nitya-sakh"-v"ndebhyo namaú
½½mukhyēdi-prē°a-sakh"-v"ndebhyo namaú
kuraḡ gēkṣyēdi-priya-sakh"-v"ndebhyo namaú
½"-rĪpēdi-ma-jar"bhyo namaú
½"-dēdi-sakhi-v"ndebhyo namaú
sarva-gopa-gop"bhyo namaú
vraja-vētibhyo namaú
½"-v"ndēvipinebhyo namaú
½"-rēsa-ma°alēya namaú
½"-yamunēyai namaú
½"-rēdhēku°a-½ēma-ku°alēbhyēṁ namaú
½"-govardhanēya namaú
½"-dvēda½-vipinebhyo namaú
½"-vraja-ma°alēya namaú
½"-mathurēma°alēya namaú
sarvēvatērebhyo namaú
ananta-ko i-vaiṣ°avebhyo namaú*

Vaiṣṇava Praṇāma

*vē-chēkalpa-tarubhya½ca
k"pēsindhubyā eva ca
patitēṁ pēvanebhyo
vaiṣ°avebhyo namo namaú*

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 compas-

sion for the fallen conditioned souls.

Snāna

(28)

*atha snānam ācāret yathā---nady ādau pravāha bhīmukhe taṅgādiṣu pūrva bhīmukh" t" rthāni
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
godāvari sarasvati
narmade sindho kāveri
jale 'smin sannidhiḥ kuru*

O Gaṅgā, Yamunā, Godāvarī, Sarasvatī, Narmadā, Sindhu, Kāverī! Please become present in this water.

(29)

*mahāpāpa-bhaṅge dayāo nu gaṅge
mahāṅgāmaṅge lasac citta-raṅge
drava-brahma-dhārmāyutaḥ ghṛyabhāje mātṛ
punḥ na-kānye pravāha mmi-dhānye*

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)

*viśvā nābhya-ambu-madhyāda vara-kamalam abhīta tasya nāma---sumeror
madhye nīṣyandamānā tvam asi bhagavati brahma-lokaḥ prasīta
kṛd-bhāṣā rudra-mārdhni prāpāpāta-jalā gāṅgā gatāḥ"ti gaṅgā
kas tvāḥ yo nābhivandan madhu-mathana-hara-brahma-samparka-pāpānā*

O Bhagavatī 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)

*gaḡ gaḡ gaḡ geti yo br̥yāḡ
yojanāḡ ½atair api
mucyate sarva-pāḡebhḡ
viṣḡu-lokaḡ 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-bhānōú sadā nanda-s̥yṅnōú
para-prema-pāḡr̥ drava-brahma-gāḡr̥
aghāḡr̥ lavitr̥ jagat-kṣema-dhāḡr̥
pavitr̥-kriyāḡno vapur mitra-putr̥*

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-t̥r̥tha-pravandita
pras̥da rādhikā-kuḡḡa
snāmi te salile ½ubhe*

O Śrī Rādhikā-kūṇḍa, 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)

*tataú ½kḷa-vastre paridhḷya ½"-hari-mandira-dhḷra °aµ k"tvḷ ½"-hari-nḷmḷkḷsaram a> kayed
gḷtre---*

Then, after dressing himself in pure, white cloth, the *sḷdhaka* 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 Purḷa*, *Uttara-kha °ḷa*:

*lalḷ e ke½vaµ dhyḷyen
nḷḷya °am athodare
vakḷsáu-sthale mḷdhavaµ tu
govindaµ ka ° ha-kḷpake*

*viḷ °ouµ ca dakḷi °e kukḷsau
bḷḷhau ca madhusḷdanam
trivikramaµ kandhare tu
vḷmanaµ vḷma-pḷḷake*

*½"dharaµ vḷma-bḷḷhau tu
h"ḷke½µ ca kandhare
p"ḷ he tu padma-nḷbhaµ ca
ka yḷµ dḷmodaraµ nyaset*

*tat prakḷḷana-toyaµ tu
vḷsudevati mḷrdhani*

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 *ou vḷsudevḷya namaú*.

Śrī Jagannātha Mīsrera Mandira Dhyāna

(37)

pŶrvavat sthirāśane sthira-cittaú tatrāḍau ½"-navadv"pa-madhye ½"-ratna-mandire ratna-siṁhāśanopari bhakta-vānda-parisevitaṁ ½"-½"-kṣ"o-a-caitanya-devaṁ gurvāḍi-krame"o a dhyātvā pŶjayet.

*tatrāḍau ½"-jagannātha-miḥāsya mandiraṁ dhyāyet---
yathā caitanyārcana-candrikāyām---*

*½"-jagannātha-miḥāsya
mandirāḍ ganam uttamaíú
nānāratna-ma"i-yuktair
vicitra-mandira-puram*

Then, in the same way he previously meditated on his *gurus*, the *sādhaka* will sit quietly and do his *pŶjā*. 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 *pŶjā*, however, he will first meditate on Śrī Jagannātha Mīśra's *mandira* as described in the book *ūr" Caitanyārcana-candrikā*. Along with the home of Śrī Jagannātha Mīśra Mahāśaya are a beautiful temple and courtyard that are decorated with various kinds of fine gemstones.

(38)

*tan-madhye ravi-kānti-nindi-kanaka-prākāra-satora"o aṁ
½"-nāryā"o-a-geham agra-vilasat saṁkṛtana-prāga"o am
lakṣmy-antaúpura-pāka-bhoga-āyana-½"-candra"o aṁ puram
yad-gaurāḍ ga-harer vibhāti sukhadaṁ svānanda-saṁvhitam*

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 *nāryā"o-a-mandira* there is a courtyard where *kṛtana* is performed. In the inner portion of the *mandira* are the kitchen of Śrī Lakṣmīdevī, a dining room, a bedroom and a *candra"o aḍ* 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 *candra"o aḍ* is a small room at the top of a house for viewing the surrounding scenery.

(39)

*tan-madhye nava-cŸa-ratna-kalasaµ vrajendra-ratnĀntarĀ
muktĀ-dĀma-vicitra-hema-pa alaµ sad-bhakti-ratnĀcitam
veda-dvĀra-sad-aṣ a-mṣ a-ma^oi-ru -ḷbhĀ-kavĀ Ānvitaµ
sac-candrĀpa-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 ma^oi-citra-hema-racite mantrĀ^oa-yantrĀnvite
ṣa -ko^oĀntara-kar^oikĀra-ḷkhara-ḷ^okeḷaraiú sannibhe
kŸrmĀkĀra-mahiṣ ha-yoga-mahasi ḷ^o-yoga-p^o hĀmbuje
rĀkeḷĀvali-sŸrya-lakṣa-vimale yad-bhĀti siµhĀsanam*

In this *mandira* is a *yoga-p^o ha* 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-p^o ha* is a hexagram that resembles the *kar^oikĀ*, or seed-vessel, of a lotus. This *p^o hĀmbuja* is as brilliant as millions of suns and moons, and is very pure and holy.

(41)

*pĀrḷĀdhaú-padma-pa i-gha ita-hari-ma^oi-stambha-vaidŸrya-p^oṣ haµ
citra-chĀdĀvalāmbi-pravara-ma^oi-mahĀ-mauktikaµ kĀnti-jĀlam
tŸlĀntaḷc^ona-celĀsanam-uḷupa-m^odu-prĀnta-p^oṣ hopadhĀnaµ
svar^oĀntaḷcitra-mantraµ vasu-hari-cara^oa-dhyĀna-gamyĀṣ a-ko^oam*

In this *yoga-p^o hĀmbuja* 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* (*kl^oµ gaurĀya namaú*) on this octagonal *p^o hĀmbuja* are made of gold and jewels.

(42-44)

*tan-madhye ½"-gaura-candraµ
v᳚me ½"la-gad᳚dharam
tad-dak᳚ṣi°e Ōvadh᳚tendraµ
½"l᳚dvaitaµ tataú smaret*

*tad-dak᳚ṣi°e ½"niv᳚saµ
smaret ½"-pa°᳚itottamam
smaret ½"-bhakta-v᳚ndaµ ca
catur-dik᳚ṣu suve᳚ṣ itam*

*½"mad-gaura-bhakta-v᳚nde
sv᳚ya-sv᳚ya-ga°᳚nvite
r᳚᳚pa-svar᳚᳚pa-pramukhe
sva-ga°a-sth᳚᳚n gur᳚᳚n smaret*

Then the *śeḍhaka* 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)

tatr᳚᳚dau ½"-guru-smara°aµ yath᳚᳚ sanat-kum᳚᳚ra-saµhit᳚᳚᳚---

*½a½᳚᳚ k᳚᳚yuta-saµk᳚᳚᳚aµ
var᳚᳚bhaya-lasat-karaµ
½᳚᳚kl᳚᳚mbara-dharaµ divya-
½᳚᳚kla-m᳚᳚᳚nulepanam*

*prasanna-vadanaµ ½᳚᳚ntaµ
bhajan᳚᳚nanda-nirv᳚tam
divya-r᳚᳚᳚pa-dharaµ dhy᳚᳚᳚᳚
varadaµ kamalek᳚᳚sa°am*

rŶpa-pŶrva-guru-ga^oEn-
ugataμ sevanotsukam
evaμ rŶpaμ guruμ dhyEyen
manasE sEdhakaú ½iciú

Before meditating on all the *bhaktas*, first *guru-smara^oa* should be done as described in the *Sanat-kumEra SamhitE*. 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-Enanda* 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 (*kai½ora*). He very faithfully follows his *guru-ga^oa*, beginning with Śrīla Rūpa Gosvāmī, and is very eager to serve the Lord. In this way, with a pure mind, the *sEdhaka* shall meditate on his *guru-deva*.

(48)

tat-sam^ope sevotsukam EtmEṇaμ bhEṇayed yathE---

divya-½^ohari-mandirE½hya-tilakaμ ka^o haμ sumEEnvitaμ
vakṢau ½^ohari-nEma-var^oa-subhagaμ ½^okha^o½a-liptaμ punaú
½iddhaμ ½ibhra-navEṇbaraμ vimalatEμ nityaμ vahant^oμ tanuμ
dhyEyec-chr^o-guru-pEda-padma-nika e sevotsukEμ cEṭmanaú

The *sEdhaka* shall meditate on himself as wearing *tilaka* on his forehead, a fragrant garland around his neck, with beautiful holy names and *prasEd^o-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)

½^oman-mauktika-dEma-baddha-cikuraμ susmera-candrEṇanaμ
½^okha^o½guru-cEru-citra-vasanaμ srag-divya-bhŶṢE-citam
n^otyEve½a-rasEṇumoda-madhuraμ kandarpa-ve½jjvalaμ
caitanyaμ kanaka-dyutiμ nija-janaiú samsevymEṇaμ 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

like that of Śrī Caitanyacandra. With His outstretched right hand, He offers *tĕmbula* to the mouth of Śrī Caitanya. He dresses in fine white cloth, is the best of the *sĕdhus*, 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 *mĕdhurya-rasa*, and is the best of the twice-born.

(53)

*½i-caitanya-padĕravinda-madhu-pĕú sat-prema-bhÝsojvalĕú
½uddha-svar^oa-ruco d^g-ambu-pulaka-svedaiú sad-a>ga-½riyaú
sevopĕyana-pĕ^oayaú smita-mukhĕú ½ikĕmbarĕú sad-varĕú
½^vĕsĕdi-mahĕ^{ay}ĕn sukha-mayĕn dhyĕyema tĕn pĕrşadĕn*

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 *sevĕ*. They are smiling and very happy, and are wearing white cloth. They are the best of *sĕdhus*.

(54)

*iti smara^oĕnantaraµ ½^g-guror ĕj-ayĕ ½^{man}-mahĕprabhuµ soĕa^opacĕrĕdibhiú tan-mÝla-
mantre^oaiva pÝjayet.*

*½^{man}-mahĕprabhu-mantroddhĕro yathĕ Ýrddhvĕnnĕye ½^{vy}ĕsaµ prati ½ⁿ-ĕrada-vĕkyam
(3.14-16)*

*aho gÝĕĕhatamaú pra^{no}
bhavatĕ parik^{rt}itaú
mantraµ vakşyĕmi te brahman
mahĕpu^oya-pradaµ ½ibham*

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

⁶ The sixteen *upacĕras* are *ĕsana*, *svĕgata*, *pĕdya*, *arghya*, *ĕcaman^{ya}*, *madhuparka*, *ĕcaman^{ya}*, *snĕna*, *vasana*, *ĕbhara^o*, *gandha*, *puşpa*, *dhÝpa*, *d^{pa}*, *naivedya*, *vandanĕ*

The ten *upacĕras* are *arghya*, *pĕdya*, *ĕcamana*, *madhuparka*, *punar ĕcamana*, *gandha*, *puşpa*, *dhÝpa*, *d^{pa}*, *naivedya*.

The five *upacĕras* are *gandha*, *puşpa*, *dhÝpa*, *d^{pa}*, *naivedya*.

èrddhvœmnœya-saµhitœ, 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)

*ôkl”µ gaurœya namaúõiti
sarva-lokeṣu pŸjitaú
mœyœramœna > ga-b”jaiú
vœg-b”jena ca pŸjitaú*

*ṣa”akṣaraú k”rtito ôjaµ
mantra-rœjaú sura-drumaú*

mantro yathœ---kliµ gaurœya namaú; hr”µ, ½”µ, kl”µ, aiµ gaurœya namaú

“This *gaura-mantra* (*gaurœya namaú*) is worshipped using the *b”ja-mantras* of Māyā, Ramā, Anaṅga and Sarasvatī. For example, just as we say *kl”µ gaurœya namaú*, similarly we may also say *hr”µ gaurœya namaú*, *½”µ gaurœya namaú*, etc. In this way, this six-syllable *mantra* is honored. When the people of the world combine *gaurœya namaú* with the *kœma-b”ja* and chant *kl”µ gaurœya namaú*, they receive the gift of divine love. I have chanted to you this *ṣa”akṣara-mantra-rœja*, which is like a *kalpa-druma* because it fulfills all one’s desires.”

(56-57)

òetat pœdyam, etad arghyam, etad œcaman”yam, eṣa gandhaú, etat puṣpam, eṣa dhŸpaú, eṣa d”paú, etan naivedyam, etat pœn”ya-jalam, idam œcaman”yam, etat tœmbŸlam, etad gandha-mœlyam, eṣa puṣpœ-jaliúõ ityœdi.

*evaµ ½”-nityœnanda-prabhuµ pŸjayet, ½”man-nityœnanda-prabhor mantroddhœro yathœ
(brahmœ”œa-purœœ dhara °”-½œsa-samvœde)---*

*iti nœmœṣ a-½atakam
mantram niveditam ½”ou
mayœ tvayi purœ proktam
kœma-b”jeti saµj-akam*

*vahni-b”jena pŸtœnte
cœdau deva namas tathœ*

*jñnav”-padaṃ tatraiva
vallabhāya tataú param
iti mantra dvādaśaślokaú
sarvatraiva manoharaú*

mantra yathā---kliṃ deva-jñnav”-vallabhāya svāhā

Saying *etat pādyaṃ kliṃ gaurāya namaú*, 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 *pñjā* shall be done. Concerning Nityānanda Prabhu’s *mantra*, a statement is made in the *Brahmaṇḍa Purāna* during a conversation between Śeṣa-nāga and Mother Earth. The purport of that statement is such: At the beginning of the *mantra*, the *kṛmā-b”ja* shall be joined with the word *deva* and serve as a salutation. Then, in the middle will be *jñnav”*, 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 *pñjā* shall be done.

The *mantra* is thus: *kliṃ deva-jñnav”-vallabhāya svāhā*

(58-59)

*iti mantreṇaiva pñjayet, evaṃ ½”-advaita-prabhuṃ pñjayet. atha ½”-advaita-prabhor
mantroddhāro yathā pādme---*

*aho gñhatamaú praśno
nārada muni-sattama
na prakṛtyas tvayā hy etad
guhyād guhyataraṃ mahat*

*kṛmā-b”ja-samāyuktā
advaita-vahni-nāyikā
> e āntā vai ½”-varṇo ½”-aṃ
mantraú sarvātidurlabhaú*

mantra yathā---kliṃ advaitāya svāhā

Then, in the same way, Śrī Advaita’s *pñjā* shall be performed using the *½”-advaita-mantra*. In the *Padma Purāna* it is said: “O Nārada, Best of the Munis, you have asked a very profound question concerning the *½”-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 *kṛmā-b”ja* joined with *advaita* in

the dative case and followed by *svĕhĕ* (the wife of Agni), is very difficult to obtain.”

The *mantra* is thus: *kl”m advaitĕya svĕhĕ*

(60-62)

*tad-anantaraµ ½”man-mahĕprabhou ½sa-nirmĕlyena ½”-gadĕdhara-pa”ĕitaµ pŸjayet tan-
mantre”aiva, ½”-gadĕdhara-pa”ĕita-mantro yathĕ---½”µ gadĕdharĕya svĕhĕ*

*atha tathaiva ½”-½”vĕĕĕdi-bhaktĕn guru-vargĕd”n mahĕprabhu-nirmĕlya-prasĕdena pŸjayet,
sva-sva-nĕma-caturthyantena ½”-guru-devaµ tu tan-mŸla-mantre”aiva pŸjayet.*

½”-guru-mantroddharo yathĕ b”had-brahmĕ”ĕa-purĕe sŸta-½aunaka-samvĕde---

*½”µ gum ity eva bhagavad-
gurave vahni-vallabhĕ
da”ĕr”a-mantra-rĕja½ca*

sarva-kĕryeṣu rakṣitĕ

mantra yathĕ---½”µ guµ bhagavad-gurave svĕhĕ

*tato ōva½sa-nirmĕlyĕdikaµ g”h”yĕt; sthĕnĕntare ca saµsthĕpya prabhupĕda-padme puṣpĕ--
jaliµ dattvĕ ĕĕrikaµ kuryĕt. tad-antaraµ cĕmara-vyajanaĕdikaµ k”tvĕ ½”-guru-pĕr½e tiṣ han
dhyĕnĕnukrame”a nir”kṣa”aµ k”tvĕ tato bahiú-pŸjayet. bahiú-pŸjĕµ k”tvĕnantaraµ sva-sva-
gĕyatr”-mantrĕn japet kramĕ---*

tatrĕdau ½”-guru-gĕyatr” yathĕ pĕdme---

½”µ gurudevĕya vidmahe gaura-priyĕya dh”mahi tan no guruú pracodayĕt

*prathamaµ mantra-guroú pŸjĕ
pa½ĕc caiva mamĕrcanam
kurvan siddhim avĕpnoti
hy anyathĕ niṣphalaµ bhavet*

*dhyĕnĕdau ½”-guror mŸrtiµ
pŸjĕdau ca guroú pŸjĕm
japĕdau ca guror mantraµ
hy anyathĕ niṣphalaµ bhavet*

Then, after Śrī Advaita Prabhu’s *pŸjĕ*, using the *prasĕd*” flowers, etc., from the wor-
ship of Śrīman Mahāprabhu, the *pŸjĕ* of Śrī Gadādhara Paṇḍita Gosvāmī shall be done

using the following *mantra*:

ॐ gadēdharēya svēhē

Then, in the same way (using the *prasēda* from Mahāprabhu), the *sēdhaka* shall perform the *pŷjē* of Śrī Śrīvāsa Paṇḍita, the *bhaktas*, and his *guru-paramparē* (down to his *parama-guru*). Speaking their individual names in the dative case, he shall offer the various articles to them. For example: *eṣa prasēd” gandhaú ॐvēēya namaú*.

For his *guru*, however, he shall use the *guru-mantra*. In the *Bḥad Brahmē”a Purē”a*, in the conversation between Sūta Gosvāmī and Śaunaka Ṛṣi, this *guru-mantra* is described: The *bḥja* is *ॐ gu*, then *bhagavad gurave*, and at the end *svēhē*. This twelve-syllable *mantra* is the giver of all auspiciousness and protection.

The *mantra* is thus: *ॐ gu bhagavad gurave svēhē*

Then he shall accept that flower *prasēda*, etc., for himself. Putting that *prasēda* aside, he shall offer *puṣpē-jali* and *Ārati* to the *prabhus*. Then, while standing beside his *guru* and fanning the *prabhus* with a *cēmara*, he shall sequentially meditate on each of them. (Everything described thus far is *mēnasa-pŷjē*)

After that, with his external body, he shall offer *pŷjē* to the *mŷrtis* of Śrīman Mahāprabhu, etc. After completing the *pŷjē*, he shall chant the respective *gēyatr”-mantras*. First, the *guru-gēyatr”* shall be chanted as given in the *Padma Purē”a*:

ॐ gurudevēya vidmahe gaura-priyēya dh”mahi tan no guruú pracodayēt

In *Padma Purē”a* Śrī Bhagavān says, “If, when doing *pŷjē*, you first worship your *mantra-guru* and then Me, you will attain perfection. Otherwise *pŷjē* is fruitless. Concerning *dhyēna*, *pŷjē* and *mantra-japa*, the *guru* must always be considered first. Otherwise, all these activities are useless.”

(63)

tato japa-lakṣa”aμ yathē (”hari-bhakti-vilēsaú 17.143, 129)----

*na kampayec chiro gr”vēμ
dantēn naiva prakē”ayet
manaú-saμhara”aμ ॐaucaμ
maunaμ mantrētha-cintanam*

Then, the characteristics of *japa* are described: The *sēdhaka* 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 mantra
mantra-madhye sthitaµ manaú
mano-mantraµ samġyuktam
etad dhi japa-lakṣa°am*

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-lakṣa°a*) are revealed to the chanter.

(65)

atha jape gulyġdi-niyamaú (½"-hari-bhakti-vilġsaú 17.116-120)---

*tatrġ guli-japaµ kurvan
sġ guṣ hġ gulibhir jape
a> guṣ hena vinġ karma
k`tas tad aphalaµ 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)

*kaniṣ hġnġmikġ madhyġ
caturth" tarjan" matġ
tisro Ő gulyas tri-parvġ syur
madhyamġ caika-parvikġ*

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-dvayaµ madhyamġyġ

*japa-kṛte vivarjayet
evaṁ meruṁ vijñeyat
brahmaṅge dṛṣṭaṁ 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)

*Ārabhyānāmikāmadhyāt
pradakṣiṇam anukramāt
tarjanī-mūla-paryantaṁ
kramat 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 viyu-jāta
ki-cit saṅkocayet talam
aṅgulīnāṁ viyoge tu
chidreṣu sravate japaḥ*

Ānādhyaṁ caika-parvikṛtīty ukteḥ kecit madhyamāmadhya-parva gṛhṇanti 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 gurudevāsya
mantra-gṛyatrīṁ saṁsmaret
tataḥ ½-gauracandrāsya
gṛyatrī uccṛāṇam tathā*

Concerning the process of *japa*, first the ½-*guru-mantra* and *gṛyatrī* should be contemplated, and then the *gṛyatrī* of Śrī Gauracandra.

(71)

*½"lEvdhÝtendrEdvaita-
mantra-gEyat"µ saµsmaret
tataú ½"-gadEdharasya
½"vEsa-pa °¶itasya ca*

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

(72)

*½"-gurudevasya mantra yathE---½"µ guµ bhagavad-gurave svEhE
atha gEyat"---½"µ gurudevEya vidmahe, gaura-priyEya dh"mahi, tan no guruú pracodayE.*

*iti ½"-guru-gEyat"-smara °Enantaraµ guru-vargEn smaret; smara °a-kramo yathE---
½"-guru-parama-gurur ityEdi-krame °a sva-sva-pra °Ely-anusEre °a sva-sva-parivEre½vara-
parama-parameṣ hi-guru-paryantaµ dhyEṇaµ k"tvE sv"ya-sv"ya-nEmEṇi caturthyantaµ k"tvE
japEṇantaraµ ½"-½"-caitanya-mahEprabhor mantraµ gEyat"µ ca smaret.*

The *½"-guru-mantra* is *½"µ guµ bhagavad-gurave svEhE*

The *guru-gEyat"* is *½"µ gurudevEya vidmahe gaura-priyEya dh"mahi tan no guruú pracodayE.*

The meaning of the *guru-gEyat"* 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 *sEdhaka* shall do *smara °a* of the other *gurus* of his *paramparE*, beginning with his *parama-guru*, and going up through his *parameṣ hi-guru* and the head of his *parivEra* (family), chanting their individual names in the dative case. (*parama-gurave parEpara-gurave ityEdi rÝpe*)

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

mantra: kl"µ gaurEya svEhE

gEyat": kl"µ caitanyEya vidmahe vi½vambharEya dh"mahi tan no gaurá pracodayE

Then, Śrī Nityānanda Prabhu:

mantra: kl"µ deva-jEhnav"-vallabhEya svEhE

gEyat": kl"µ nityEṇandEya vidmahe sa> karṣa °Eya dh"mahi tan no balaú pracodayE

Śrī Advaita Prabhu:

mantra: kl"m advaitēya svēhē

gēyatr": kl"m advaitēya vidmahe mahē-viṣ"ave dh"mahi tan no advaitau pracodayē

Śrī Gadādhara Paṇḍita:

mantra: ½"μ gadēdharēya svēhē

gēyatr": gēμ gadēdharēya vidmahe pa"ṅitēkhyēya dh"mahi tan no gadēdharau pracodayē

Śrī Śrīvāsa Paṇḍita:

mantra: ½"μ ½"vEsēya svēhē

gēyatr": ½"μ ½"vEsēya vidmahe nēradēkhyēya dh"mahi tan no bhaktaū pracodayē

Śrī Śrī Gaura-Gadādhara *mantra: kl"μ ½"μ gaura-gadēdharēya svēhē*

anantaraμ stava-pra"ēnēdi k"tvē ½"-gauracandrēṣ a-kē"ya-sYtrēnusare"o smaret---

gaurasya ½ayanotthēnē

punas tac-chayanēvadhi

nēnopakara"aiū kuryē

sevanaμ tatra sēdhakau

Then, after offering various *stavas* and *pra"ēmas*, he shall meditate on the *aṣ a-kē"ya-l"lē* of Śrī Gauracandra. In his *mēnasa-deha*, he shall offer *sevē* 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)

½"-navadv"pa-candrasya

caritē"tam adbhutam

cintyatēμ cintyatēμ nityaμ

mēnasa-sevanotsukau

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

(74)

ni½ēnte gauracandrasya

*½ayanam ca nijñe
prñtaú-kñe kñtotthñnam
snñnam tad-bhojanñdikam*

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

(75)

*pñrvñna-samaye bhakta-
mandire paramotsukam
madhyñne paramññarya-
keliñ sura-sarit-ta e*

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

(76)

*aparñne navadvñpa-
bhramaññam bhñri-kautukam
sññne gamanam cñru-
ñbhhanam 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)

*pradoñe priya-vargññyam
ñññsa-bhavane tathñ
niññññ smared ññnandañ
ññmat-sañññrtanotsavam*

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

Serving Śrī Rādhā-Kṛṣṇa in the Siddha-deha

(78-83)

evaṃ ½"caitanya-devaṃ niṣevya siddha-dehena ½"-k"ṣ"o-a-sev" gaṃ vidadhy"t. atra k"rik"---

*tac cintan"di-samaye
kury"t tad anus"rataú
cintanaṃ tu tayas tatra
vasan guru-ga"o"n"vitaú*

*puna"½c"ek"ṣuṣa-l"le "min
siddha-dehena s"edhakaú
manas" m"enas"ṃ sev"m
aṣ a-k"elocit"ṃ vrajet*

*s"edhakaú siddha-dehena
kury"t k"ṣ"o-a-priy"e-g"he
guru-r"Īpa-priy"e-p"er"½e
lalit"di sakh"ga"e*

*niv"saṃ y"eva e nityaṃ
guru-r"Īp"e-sakh"yutaú
½"-y"eva a-pure ½"mad-
v"ṣabh"enu-pure "pi ca*

*nand"½v"ara-pure r"edh"e
k"ṣ"o-a-ku"o"ta a-dvaye
½"mad-v"nd"evane ramye
½"mad-v"nd"evane"ayou*

*pr"etar "dyas a-samaye
sevanaṃ tu krame"o ca
n"enopakara"oair divyair
bhakṣya-bhojy"edibhiú sad"
c"emara-vyajjan"dyai"½ca
p"eda-saṃv"han"edibhiú*

In the same way, the *s"edhaka* shall perform *m"enas"-sev"* to Śrī Śrī Rādhā-Kṛṣṇa during the eight periods of the day. He shall dwell amongst his *guru-ga"o* and perform *l"l"e-smara"o* according to their instructions. In his mind, in his *siddha-deha*, he shall visual-

ize 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-r̥p̥-sakh*” and the other *sakh*”s 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 *c̣ṃara* and massaging the feet) to Śrī Śrī Rādhā-Kṛṣṇa.

Meditation on the Siddha-deha

(84)

ki'or” *gopa-vanit*
*sarv*la> *k*ra-bḥṣ̣it
p”*thu-tu*> *ga-kuca-dvandv*
catuśaṣ i-gu^onit

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

(85)

*nig̣*ha-bḥṿ *govinde*
*madan*nanda-mohin”
*n*ra-rasa-kaḷpa-
in” *divya-ṛpin*”

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)

sa> *g*”*ta-rasa-sa*μ̣ta-
*bḥṿoll*sa-bhaṛnit
*div*nịμ̣ *mano-madhye*
dvayou *prem*bhaṛkul

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-hārdi-bhāṣitā
guru-prasāda-janā
guru-rūpī-priyānugā
gāndharvikā-śva-yātha-sthā
lalitā-gaṇvitā*

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-rūpī-sakhā*. She remains in Śrī Rādhā's own party (*yātha*) in the company of Lalitā's group (*gaṇa*).

(88)

*śva-yāthā-vāryānugatā
yāva āgrāma-vāsinā
cintāyāktīti śca
kāmā-rūpīnugāminā*

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

(89)

*cid-ānanda-rasamayā
druta-hema-sama-prabhā
sūcānānā-lāvasanā
nānā-kāra-bhāṣitā*

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-kāśāyā pūrṇā-
vartinā nava-yauvanā
guru-dattasya nāmnā śyā
mātaṅgā vargādyā-mā-jarā
pitā vargā-tīyākyo*

vargāntāhvayakāu patiú

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 yēva e tasyā
dakṣiṇā dvikā hi sā
rādhā-vastra-sevāhyā
nānā-kāra-bhāṣitā*

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
sādhāni yathākramam
ekādaśa-prasiddhāni
lakṣyante ūimanoharam*

*nāma rūpaṃ vayo veśā
sambandho yātha eva ca
jī-śevā parākrāntā h
pāyadāśā" nivāsakāu*

The eleven aspects of this *siddha-deha* are well known. They are as follows: name (*nāma*), complexion (or form, *rūpa*), age (*vayas*), dress (*veśā*), relationship (*sambandha*), group (*yātha*), order (*jī-śevā*), service (*sevā*), divine cherished ambition (*parākrāntā h*), maintainer (*pāyadāśā*) and residence (*nivāsa*).

(94)

eteṣāṃ viśā-lakṣāṇy ucyante---

*½"rÝpa-ma-jar"tyŒdi-
nŒmŒkhyŒnŒnurÝpataú
cintan"yaµ yathŒyogyaµ
svanŒma vraja-subhruvŒm*

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-gop"s*.

(95)

*rÝpaµ yÝthe½ar"-rÝpaµ
bhŒvan"yaµ prayatnataú
trailokya-mohanaµ kŒmod-
d"panaµ gopikŒpateú*

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

(96)

*vayo nŒnŒvidhaµ tatra
yat tu trida½a-vatsaram
mŒdhuryŒdbhuta-kai½raµ
vikhyŒtaµ vraja-subhruvŒm*

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

(97)

*ve½ n"la-pa Œdyai½ca
vicitrŒla>k"tais tathŒ
svasya dehŒnurÝpe°a
svabhŒva-rasa-sundaraú*

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

(98)

*sevyā-sevaka-sambandhau
svamanovṛtti-bhedatāu
pratyaye ūpi sambandham
na kadā parivartayet*

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

(99)

*yathā yātheṣṭar”-yāthau
sadā tiṣṭhati tad-vaḥ
tathaiva sarvathā tiṣṭhed
bhātvā tad-vaḥ-vartin”*

Yūtha—Just as Rādhikā’s *sakh*”s always remain near Her in great devotion, similarly the *ma-jar*” is enchanted by Śrī Rādhā and always remains near to Her.

(100)

*yātheṣṭaryeṣṭā rasy eṣṭam
eṣṭya hari-rādhayau
yathocitā ca ṣṭeṣṭe
kuryeṣṭānanda-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-vyajaneṣṭe
sarveṣṭe-pratipṭanam
iti sevā parij-eyā
yathā-mati vibhāgaḥ*

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 *cāmara*, etc., which the *sādhaka* personally desires.

(102)

*½”-rEdhEk”š°ayor yadvad
rÝpa-ma-jarikEdayaú
prEpta nitya-sakh”tvamu ca
tathE syEm iti bhEvayet*

Parākāsthā—The meditation shall be: “Just as Śrī Rūpa Mañjarī and the other *gop*’s are *nitya-sakh*’s of Rādhā and Kṛṣṇa, I, too, am a *nitya-sakh*.”

(103)

*pElya-dEs” ca sE proktE
paripElyE priyamu vadE
sva-mano-v”tti-rÝpe°a
yE nitya-paricErikE*

Pālyadāsī—The *sEdhaka-ma-jar*” remains always under the shelter of a *nitya-sakh*” who is similar in nature to herself, who speaks very sweetly, and who maintains her in every respect.

(104)

*nivEso vraja-madhye tu
rEdhEk”š°a-sthal” matE
vam½-va a½ca ½”-nand”-
½vara½cEpy atikautukaú*

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

Attachment for the Mañjarīs

(105-108)

*ana>ga-ma-jar” proktE
vilEsa-ma-jar” tathE
a½ka-ma-jar” ceti
rasa-ma-jarikE tathE*

*rasa-ma-jar" nEmnE
tathE kamala-ma-jar"
karu°E-ma-jar" khyEtE
vikhyEtE gu°a-ma-jar"*

*evaµ sarvE½ca vikhyEtEú
sva-sva-nEmEkšaraiú parEú
ma-jaryo bahu½ú rÝpa-
gu°a-½la-vayo ũvitEú*

*nEma-rÝpEđi tat sarvaµ
guru-dattaµ ca bhEvayet
tatra tatra sthitE nityaµ
bhajet ½"rEdhikE-har"*

Then, the *sEdhaka-ma-jar"* shall contemplate her devotion to her *ma-jar"-ga°a* (group) as follows: Anaᅅga Mañjarī, Vilāsa Mañjarī, Aśoka Mañjarī, Rasa Mañjarī, Rasāla Mañjarī, Kamala Mañjarī, Karuᅅā Mañjarī, Guᅅa Mañjarī and others are all very famous. They possess beautiful forms, pleasing qualities, sweet personalities, and blooming youth. The *sEdhaka* shall meditate on them as they have been described by his *guru*, and shall remain among them rendering *sevE* to Rādhā and Kᅅᅅᅅa.

(109)

*bhEvayan sEdhako nityaµ
sthitvE k"š°a-priyEg"he
tad E½-EpElako bhÝtvE
kELešv aš asu sevate*

The *sEdhaka* shall render *sevE* in the home of Śrī Rādhā, carrying out the orders of her *ma-jar"-ga°a*, during the eight time periods of the day.

(110)

*sakh"nEµ sa> gin"-rÝpEm
EmEmaµ bhEvanE-may"m
E½-E-sevE-parEkEš hE
k"pEla> kEra-bhÝšitEm
tata½ca ma-jar"-rÝpEn
gurvEd"n api saµsmaret*

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 (*saḡginī*) of the *sakhīs*, she shall meditate on her *guru-varga* in their *ma-jarī* forms.

Līlā-smaraṇa and Gokula-dhyāna

(111)

atha prāṭhau-pūrvaṅhna-līlā smṛtvā madhyāhne saḡga-mitau rādhikāśau paraspara-saḡga-janita-nṅsattvika-vikṛābhīṣitau lalitādi-priya-sakhī-vānda-sanarma-vṅg-vilāsaena janita-paramānandau nṅn-rasa-vilāsa-cihnau sammagna-mānasau vihitāya-līlau vāndaṅya sumahāruha-māle yoga-pṛhopari upaviṣau evambhītau rādhikāśau saḡsmaret.

*prathamā śaḡ-dalā padmā
tad-bahir vasu-patṛakam
tad-bahir daḡ-patṛā ca
daḡpadala-saḡyutam*

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 *sattvika-vikṛās* (external manifestations of inner emotional transformations). Very happily They joke with Lalitā and the other *sakhīs* and *ma-jarīs*. 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-pṛha* 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)

*ḡmad-rādhikāśa-līlā
rasa-pṛrita-vigraham
tat-tad-icchāvaḡnaivon-
mṛlitaḡ bhīti mudritam*

The body of this *yoga-pṛha* lotus is full of *rādhikāśa-līlā-rasa*. It blooms and contracts by the desire of Kīṣorī-Kīṣora.

(113)

*prākṛtās tad-bahis tatra
dikṣu dvāra-catuṣ ayam
catuṣ-koṣṭha-ca śaṅgā-dalye
śa -pady-aś cāṅkṣar”*

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

(114-117)

yathā brahma-saṃhitā (2-4)

*sahasra-patraṃ kamalaṃ
gokulākhyaṃ mahat padam
tat-karṇikāraṃ tad-dhāma
tad-anantīṣa-sambhavam*

*karṇikāraṃ mahad yantraṃ
śa -koṣṭhaṃ vajra-kṛlakam
śaṅgā-gaṃ śa -pad”-sthānaṃ
prakṛtye puruṣeṣa ca*

*premananda-mahānanda-
rasenāvasthitaṃ hi yat
jyotīrṇīpeṣa manunḍe
kṛmā-bṛjā saṅgatam*

*tat-ki-jalkaṃ tad-aṃśānān
tat-patrāṅgīṣyānān api*

evambhṛta yoga-p” he ṛṅṅ-ṛṅṅ-rādhā-kṛṣṇau smaret.

The *Brahma-saṃhitā* 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 *kṛmā-bṛjā* 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 *kṛmā-gāyatrī*. Surrounding that hexagonal *karṇikā* (as

the filaments of the lotus) are the *aṣ a-ma-jar*'s, and beyond that the petals of the lotus are the abodes of the *sakh*'s. In this way, the *yoga-p" ha-smara*°a of Śrī Śrī Rādhā-Kṛṣṇa is done.

Śrī Kṛṣṇa's Age, Dress, etc.

(118)

*atha ½" k"ṣ°a-candrasya
vayo-ve½dayo ūkhilū
rasa-½strānusre°a
nir½pyante yathāmati*

After the *yoga-p" ha* has been established, the age, dress, etc., of Śrī Kṛṣṇa is ascertained according to information in the *rasa-½stras*.

(119-120)

(*bhakti-rasānta-sindhu* 2.1.308, 9)---

*vayaú kaumāra-pauga°a-
kai½oraṃ iti tat tridhā*

*kaumāraṃ pa-camābdāntaṃ
pauga°aṃ da½amāvadhi
āso°a½ca kai½oraṃ
yauvanaṃ syātaú param*

Age is divided into three periods—*kaumāra*, *pauga°a* and *kai½ora*. The period up to the fifth year is called *kaumāra*. Age five to ten is *pauga°a*, ten to sixteen is *kai½ora*, and after that, *yauvana*.

(121)

*ādyā-madhyānta-bhedena
kaumārāntāni ca tridhā
aṣ a-māśādhikāṃ varṣāṃ
bhāgatvena ca k"rtitam*

The ages of *kaumāra*, etc., are also divided into *ādyā* (beginning), *madhyā* (middle) and *anta* (end). Each part of *kaumāra* and *pauga°a* is made up of about one year and

eight months.

(122)

tad yathā---Ādya-kaumĀram aṣ a-mĀsĀdhikam eka-varṣam evaṁ madhya-kaumĀram, evaṁ ca ½ṣa-kaumĀram; evaṁ pa-cama-varṣa-paryantaṁ kaumĀraṁ j-eyam. Ādya-pauga°am aṣ a-mĀsĀdhikam eka-varṣam; evaṁ madhya-pauga°am; evaṁ ca ½ṣa-pauga°am; evaṁ ca krame°a ṣaṣ ha-varṣam Ārabhya da½a-varṣa-paryantaṁ pauga°am j-eyam. Ādya-kai½oraṁ sĀrdha-dina-dvayottaraikĀda½a-mĀsĀdhikam eka-varṣam; evaṁ madhya-kai½oram; evaṁ ½ṣa-kai½oram; krame°aikĀda½a-varṣam Ārabhya pa-ca-da½a-varṣa-nava-mĀsa-sĀrdha-sapta-dina-paryantaṁ kai½oraṁ j-eyam.

atha ½°k°ṣ°asya vraja-l°lĀ---tatra ½°k°ṣ°asya vraja-l°lĀ pa-ca-dinottara-ṣa°mĀsĀdhika-da½a-varṣ°yĀj-eyĀ (10-6-5) atha ca (bhĀg. 3.2.26)---

*ekĀda½a-samĀs tatra
gŸhĀrciú sabalo Ūvasat*

Each part of the *kaumĀra* age is 1 year and 8 months. Altogether this equals five years. From the sixth year to the tenth (*pauga°am*), the divisions are of the same duration. In the *kai½ora* age, the divisions each last 1 year, 11 months, and 2 1/2 days. *Kai½ora* begins at age 11 and lasts up to the age of 15 years, 9 months, 7 1/2 days. The *vraja-l°lĀ* of Śrī Kṛṣṇa lasts up to the age of 10 years, 6 months, and 5 days. In *ūr°mad-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 bhogĀti½ayena sam°ddhyĀ varṣa-mĀsa-dinĀnĀṁ sĀrdhatayĀ sĀrdha-sapta-dinottara-nava-mĀsĀdhika-pa-ca-da½a-varṣa-parimitaṁ ½°k°ṣ°asya vayo j-eyam (15-9-7 1/2).

*atraiva ½ṣa-kai½ore
ṣoṅa½a-hĀyane sadĀ
vraje vihĀraṁ kurute
½°man nandasya nandanaú*

*vaṁ ½°pĀiú p°ta-vĀsĀ
indran°la-ma°i-dyutiú
ka° he kaustubha-½bhĀhĀy
mayĀra-dala-bhŸṣa°aú*

*gu-jĕhĕra-lasad-vakṣĕ
ratna-hĕra-virĕjitaú
vana-mĕĕdharo niṣka
½bhollasita-ka° hakaú*

*vĕma-bhĕga-sthita-svar°a-
rekhĕrĕjad-uraú-sthalaú
vajjayant°-lasad-vakṣĕ
gaja-mauktika-nĕsikaú*

*kar°ayor makarĕkĕra-
ku°¶alĕbhyĕµ virĕjitaú
ratna-ka> kana-yug ghastaú
kau> kumaµ tilakaµ dadhat*

*ki> ki°-yukta-ka iko
ratna-nĕpura-yuk-padaú
mĕlat°-mallike jĕti-
yĕth° ketak°-campake*

*nĕgake½ara ityĕdi
puṣpa-mĕĕsvala> k°taú
iti ve½a-dharaú ½°mĕn
dhyeyaú ½°-nandanandanaú*

Because of having too much fun being the *vraja-rĕja-kumĕra*, Kṛṣṇa extended His *l°lĕ* 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 *kai½ra* 16 years) as a *ki½ra-gopa*.

The *k°ś°a-dhyĕna* is as follows: In His hand He holds a flute (*vaµ½*), 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 *gu-jĕ* seed necklaces hang on His chest. A garland of forest flowers (such as *mĕlat°*, *mallikĕ*, *jĕt°*, *yĕth°*, *ketak°*, *campaka*, *nĕgake½ara*, 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 *vajjayant°-mĕĕ*. 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 *ku> kuma* beautifies His forehead. He wears *ki> ki°* bells round His waist, with ankle bells on His lotus feet.

(130)

*½> gaµ vĀmodara-parisare tunda-bandhĀntara-sthaµ
dakṣe tadvan nihita-mural”µ ratna-citrĀµ dadhĀnaú
vĀmenĀsau sarala-lagu”aµ pĀ°inĀ p”ta-var°aµ
l”lĀmbhojaµ kamala-nayanaú kampayan dakṣi°ena*

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 *mural*” flute. In His left hand He carries a straight wooden stick, and in His right He playfully twirls a yellow lotus.

Kṛṣṇa-mantras

(131)

*asyaiva k”ṣ°a-candrasya
mantrĀú santi trayo ŀmalĀú*

*siddhĀú k”ṣ°asya sat-prema-
bhakti-siddhi-karĀ matĀú*

There are three *k”ṣ°a-mantras* that are very pure and powerful; they are famous for bestowing *prema-bhakti* on their chanters.

(132)

tatrĀdau mantroddhĀro yathĀ sanat-kumĀra-saµhitĀyĀm---

*hare-k”ṣ°au dvir Āv”ttau
k”ṣ°a tĀd”k tathĀ hare
hare rĀma tathĀ rĀma
tathĀ tĀd”g ghare manuú*

A reference for the first *mantra* is from the *Sanat-kumĀra-saµhitĀ*: The words *hare k”ṣ°a* are repeated twice, and then *k”ṣ°a* 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 kṣ̄oḥa hare kṣ̄oḥa kṣ̄oḥa kṣ̄oḥa hare hare
hare r̄ema hare r̄ema r̄ema r̄ema hare hare

(134-135)

asya dhyānaṁ yathā tatraiva---

dhyāyēd v̄ndāvane ramye
gopa-gobhir alaḥ k̄te
kadamba-pādapa-cchāye
yamunā-jala-½tale

r̄adhayā sahitaṁ kṣ̄oḥaṁ
vaṁ ½-vādana-tat-param
tribhaḥ ga-lalitaṁ devaṁ
bhaktānugraha-kṛakam

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 *tribhaḥ ga* pose, bestowing mercy and kindness upon the *bhaktas*.

(136)

viḥṣato daḥr̄o ḡaṁ
japa-māreḥa siddhi-dau
pa-cā gāny asya mantrasya
vij-eyāni manḥsibhiḥ

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

(137-141)

iti gautamḥya-tantra-vākyāt r̄ega-māge daḥṣara-gopāla-mantrasya prasiddhiḥ; tad-uddhāro
likhyate, sa yathā gautamḥya-tantre---

*khEntEkSaraµ samuddh̄tya
trayoda½a-svarEnvitam
pEr°aµ turya-svara-yutaµ
chEntaµ dhEntaµ tathE dvayam*

*am̄tEr°aµ mEµsa-yugmaµ
mukha-v̄ttena samyutam
bhEr°aµ tu mukha-v̄ttE/hyaµ
pavanEr°aµ tathaiva ca*

*b̄ja-½akti-samEykto
mantra Ūµ samudEh̄taú
gupta-b̄ja-svabhEvatvEd
da½Er°aú khalu kathyate*

*brahmEr°aµ turya-samyuktaµ
mEµsa-dvaya-samanvitam
nEda-bindu-samEyktaµ
jagad-b̄jam udEh̄tam*

*½krEr°am am̄tEr°ena
mukha-v̄ttena samyutam
gaganaµ mukha-v̄ttena
proktE ½aktiú parEparE*

In the *Gautam̄ya-tantra*, the ten-syllable *gopEla-mantra* used in the *rEga-mErga* is described: The letter that follows *kha* (*ga*) is joined with the thirteenth vowel (*o*) forming *go*. The fourth vowel (̄) is then joined with *pa*, making *p̄*. These are followed by the letters *ja*, *na*, *va*, *lla*, *bhE* and *ya*. The *b̄ja* (*kl̄m*) and *½akti* (*svEhE*) are then added.

10-syllable *mantra*—*kl̄µ gop̄jana-vallabhEya svEhE*

18-syllable *mantra*—*kl̄µ k̄s̄°Eya govindEya gop̄jana-vallabhEya svEhE*

(142)

*phullend̄vara-kEntim indu-vadanaµ barhEvataµsa-priyaµ
½̄vatsE kam udEra-kaustubha-dharaµ p̄tEmbaraµ sundaram
gop̄nEµ nayanotpalErcita-tanuµ go-gopa-sa>ghEv̄taµ*

govindaµ kala-ve°u-vEdana-paraµ divyE ga-bhYsaµ bhaje

The *dhyEna* that is to accompany the chanting of these two *mantras* is also described in the *Gautamya-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 $\frac{1}{2}$ "*vatsa* 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 *gop*'s. 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 kEma-gEyatr"-mantroddhEro yathE svEyambhuvEgame---

*kl"µ tataú kEma-devEya
vidmahe ca padaµ tataú
tata½ca puṣpa-bE°Eya
dh"mah"ti padaµ tataú*

*tatas tan no ũna> ga iti
tata½caiva pracodayE
eṣE vai kEma-gEyatr"
caturviµ½kṣar" mE*

The reference for the *kEma-gEyatr"-mantra* is found in the *SvEyambhuva-Egama*: first *kl"µ*, then *kEmadevEya*, then *vidmahe*, then *puṣpa-bE°Eya*, then *dh"mahit*, then *pracodayE*. This is the 24-syllable *kEma-gEyatr"*.

The *mantra* is thus:

kl"µ kEmadevEya vidmahe puṣpa-bE°Eya dh"mahit tan no ũna> gau pracodayE

(145)

*kr"¶Esakto madana-va½a-go rEdhayEli> gitE gau
sabhru-bha> gau smita-suvadano mugdha-nepathya-½bhaú
v"ndEra°ye prati-nava-latE-sadmasu prema-pYr°aú
pYr°Eando jayati mural"µ vEdayEno mukundaú*

In the *SvĀyambhuva-Āgama-Āstra* 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 bḥhad-gautamīya-tantre---

*devī kṣāmayī proktā
rādhikā para-devatā
sarva-lakṣmīmayī sarva-
kāntī samāhīnī parā*

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

(147-149)

k-pārīṣ e ca---

*rādhayā mādhave devo
mādhavenaiva rādhikā
vibhrājante jāneśvā*

mātsye ca---

*vāśāsyā viśāṣā
vimalā puruṣottamā
rukmiṇī dvāvatyā tu
rādhā vṛndāvanā vane*

pādmā ca (u. n. 4.5)---

*yathā rādhā priyā viśvā
tasyā kuṣāya priyā tathā
sarva-gopā saivaikā
viśvā atyanta-vallabhā*

In a supplement to the *äg-veda* it is said: Among all people, Rādhikā and Mādhava together are the most beautiful. In the *Matsya-purāna*: In Vārāṇasī, She is known as Śrī

vidhĪnayati rĕdhike tri-jagad eṣa rupotsavaú

An example concerning Her beautiful form is given in *Ujjvala-nĪlama^oi*, 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)

dhĪta-ṣoġaĪa-½> gĕrĕyathĕ (u. n. 4.9)---

*snĕĕ nĕsĕgra-jĕgran-ma^oi-rasita-pa ĕsĪtri^o baddha-ve^o
sottaµsĕ carcitĕ> g” kusumita-cikura sragvi^o padma-hastĕ
tĕmbĪĕsyoru-bindu-stavakita-cibukĕ kajjalĕkṣ” sucitrĕ
rĕdhĕlaktōjvalĕ> ghriú sphuriti tilakin” ṣoġaĪa-½kalpinĪyam*

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 *tĕmbula*, 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)

dvĕdaĪbhara^oĕritĕyathĕ (u. n. 4.10)---

*divyaĪcĪĪma^ondraú pura a-viracitĕú ku^oġala-dvandva-kĕ-ci-
niṣkĕ½cakr”-½alĕĕ-yuga-valaya-gha ĕú ka^o ha-bhĪṣormikĕ½ca
hĕĕs tĕĕnukĕra bhujā-ka aka-tulĕko ayo ratna-klĪptĕs
tu> gĕpĕdĕ> gurĪya-cchavir iti ravibhir bhĪṣa^oair bhĕti rĕdhĕ*

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 *cakr*⁷-*śalākā* 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 vayasi kaiśora eva tasyai sthitiu. pŕvavad divasa-ga°anayai vimati-dinottara-
pa-ca-mādhika-nava-varṣa-parimitaṃ madhya-kaiśoraṃ vayaú (9-5-20); rāja-kumārītvā
bhogītiśayena samāddhyai varṣa-māsa-dinēnā sŕdhatayai pa-ca-daśa-dinottara-māsa-dvayā-
hika-caturdaśa-varṣa parimitaṃ vayo ūyāi j-eyam (14-2-15).*

*asyai madīyatābhāva
madhu-snehas tathaiva ca*

*ma-jīś hākyo bhaved rāgāi
samarthā kevalā ratiu*

*kandarpa-kautukaṃ ku-jāṃ
gāham asyās tu yāva e
māśyāi kīrtidā proktā
vīśabhānuū pitā smātau*

*abhimanyuū patis tasyai
durmukho devarau smātau
ja ilākyai smātaśaśur
nanandā ku ilāmatā*

*yathā syur nāyākvasthā
nikhilā eva mādhava
tathaiva nāyākvasthā
rādhāyāi prāyāś matāi*

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 (*madīyatābhāva*), as well as *madhu-sneha* (a very sweet affectionate mood). Her love for Kṛṣṇa is pure, powerful and lasting, and She has various *ku-jas* for Her pastimes with Him. Her home is in

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

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

(160-165)

(u. n°. 4.50-54)---

*tasyā v̄nd̄evane½v̄aryā
sakhyaú pa-ca-vidhā matā
sakhya½ca nitya-sakhya½ca
pr̄a-sakhya½ca k̄āna
priya-sakhya½ca parama-
preṣ ha-sakhya½ca vi½rutā*

*sakhyaú kusumikā-vindhyā
dhaniṣ h̄dyā prak̄rtitā
nitya-sakhya½ca kast̄īr-
ma °i-ma-jarikādayā*

*pr̄a-sakhyaú ½mukh-
v̄sant̄-l̄sikādayā
gatā v̄nd̄evane½v̄aryā
pr̄ye °emā svar̄īpatām*

*priya-sakhyaú kuraḡ ḡk̄ṣ̄
sumadhyā madanāś
kamalā m̄dhur̄ ma-ju-
ke½ kandarpa-sundar̄
m̄dhav̄ m̄lat̄ k̄ma-
latā ½kalādayā*

*parama-preṣ ha-sakhyas tu
lalitā sa-vi½k̄hikā
sa-citrā campakalatā
tuḡ gavidyendulekhikā
raḡ gadev̄ sudev̄ cety
aṣ au sarva-ga °grimā*

(u. n°. 3.61)---

ȳthāhipāve ōy aucityaμ

*dadhēnē lalitēdayāú
sveṣ a-rēdhēdi-bhēvasya
lobhēt sakhya-ruciṃ dadhuú*

Śrī Rādhā's *sakh*'s are of five types: *sakh*', *nitya-sakh*', *prē^oa-sakh*', *priya-sakh*', and *parama-preṣ ha-sakh*'. Kusumikā, Vindhyā, Dhaniṣṭhā and others are known as *sakh*'s. Kastūrikā, Maṇi Mañjarī, etc., are known as *nitya-sakh*'s. Śāsimukhī, Vāsantī, Lāsikā, etc., are known as *prē^oa-sakh*'s. These *gop*'s usually have forms (or natures) similar to Śrī Rādhā.

Kuraṅgākṣī, Sumadhyā, Madanālasā, Kamalā, Mādhurī, Mañjukesī, Kandarpa-sundarī, Mādhavī, Mālatī, Kāmalatā and Śāśikalā, etc., are *priya-sakh*'s.

Lalitā, Viśākhā, Citrā, Campakalatā, Tuṅgavidyā, Indulekhā, Raṅgadevī and Sudevī are the *parama-preṣ ha-sakh*'s. These eight *gop*'s are chief amongst them all. They are worthy of being *yĪ heṅvar*'s (group leaders) themselves, but because they love Rādhā so much, they would rather be Her *sakh*'s.

(166)

mad'yatēbhēva-lakṣa^oaṃ yathē---

*½> gēra-rasa-sarvasvaú
k"ṣ^oaú priyatamo mama
iti yaú prauṅha-nirbandho
bhēvaú sa syēn mad*'yatē

The characteristic of *mad*'yatē is such: "Śrī Kṛṣṇa, whose mood is very romantic, is my all-in-all." This unwavering *bhēva* is called *mad*'yatē.

(167)

udēhara^oaṃ yathē

*½khi-pi-cha-lasan-mukhēmbujo
mural"vēn mama j"vaneṅvaraú
kva gato ūra vihēya mēm ito
vada nēṅya^oa 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)

*bhuja-catuṣ ayam kvēpi
narma °ē darḥayann api
vṛndēvaneḥarṅ-prem °ē
dvi-bhujauḥ kriyate hariuḥ*

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)

yathē (u. nṛ. 5.7)---

*rēṣārambha-vidhau nilṅya vasatē ku-je mṅgākṣṅ-ga °air
dṅṣ am gopayitumu samuddhura-dhiyē yē suṣ hu samdarḥatē
rēdhēyēti pra °ayasya hanta mahimē yasya ḥriyē rakṣitumu
sē ḥakyē prabhaviṣ °unēpi hari °ē nēṣṅc catur-bḥhutē*

One day, in the Spring season, Śrī Kṛṣṇa was performing *rēṣa-lṅ* with the doe-eyed *gopṅs* near Govardhana Hill. Wanting to begin a different pastime, He entered the forest and hid from them in a *ku-ja*. Suddenly, as He was watching for them, He discovered that the *gopṅs* 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 *nēṣṅya °a-mṅrti*, the *gopṅs* 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-lakṣa °am yathē (u. nṛ. sthēyibhēva-prakara °e 14.93-94)---

*madṅyatētiḥaya-bhēk
priye sneho bhaven madhu
svayam prakamēdhuryo
nēnē-rasa-samēḥtiuḥ
mattatoṣma-dharaū sneho
madhu-sēmyēn madhṅcyate*

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 *bhŕva* 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)

udŕhara °aµ *yathŕ* (u. n°. 14.95)---

rŕdhŕ snehamayena hanta racitŕ mŕdhurya-sŕre °a *sŕ*
saudh °va *pratimŕ ghanŕpy uru-gu* °air *bhŕvoŕma* °ŕ *vidrutŕ*
yan-nŕmany api dhŕmani °ava °ayor *yŕti prasa* > *gena me*
sŕndrŕnandamay ° bhavaty *anupamŕ sadyo jagad-vism* °ti

Śrī Kṛṣṇa said to Subala, “Alas, Śrī Rādhā is so full of the sweetest affection that She is like a *mŔrti* 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)

mŕ-jis ha-*rŕga-lakŕa* °aµ *yathŕ* (u. n°. 14.139)---

ahŕryo ŕnanya-sŕpekŕo
yaú kŕntyŕ varddhate sadŕ
bhaven mŕ-jis ha-*rŕgo ŕau*
rŕdhŕ-mŕdhavayor yathŕ

The type of *rŕga* (attachment) that is never destroyed (like the blue safflower never withers) and is completely independent is *mŕ-jis* ha-*rŕga*. This is the *rŕga* shared by Rādhā and Kṛṣṇa.

(174)

udŕhara °aµ *yathŕ* (u. n°. 14.141)---

dhatte drŕg anupŕdhi janma vidhinŕ kenŕpi nŕkampate
sŔte ŕy ŕhita-sa-cayair api rasaµ te cen mitho vartmane

“*ddhiµ sa–cinute camatk̄ti-karodd̄ma-pramodottar̄µ
r̄dh̄m̄dhavayor ayaµ nirupamaú prem̄ubandhotsavaú*”

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)

samarth̄rater lakṣa°aµ yath̄ (u. n̄. 14.52)---

*ka–cid-vi°ṣa-m̄ȳnt̄ȳ
sambhogecch̄ yaȳbhitaú
rat̄ȳ t̄d̄m̄yam̄ ḥpann̄
s̄ samartheṭi bha°yate*

*sva-svar̄p̄t̄ tad̄ȳd̄ v̄
j̄t̄yat̄ ki–cid̄ anvaȳt̄
samarth̄ sarva-vism̄ri-
gandh̄s̄ndratam̄ mat̄*

The characteristics of *samarth̄rati* are as follows: Among *samarth̄rati*, *sama–jas̄rati* and *s̄dh̄ra°-rati*, *samarth̄rati* 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 *gop̄s* 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 *bh̄va* has a chance to enter their minds.

(177)

ud̄hara°aµ yath̄ (u. n̄. 14.54, 55, 57)---

*prekṣ̄ȳṣe jagati madhur̄µ sv̄µ vadh̄ȳµ ½a> kaȳ te
tasȳ p̄r̄½e gurubhir̄ abhitas̄ tvat-prasaṅgo nyav̄ri
½utv̄ d̄ȳre tad̄ api bhavataú s̄ tul̄ko i-n̄daµ
h̄ k̄°etȳ a½uta-caram̄ api vȳharantȳ unmad̄s̄t̄*

An example of *samarth-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)

*sarvadbhuta-vilāsa-mi-camatkara-kara-krīyā
sambhogecchavīṣṇo ṣyā rater jñāna na bhidyate
ity asyā kṣā-saukhyartham eva kevalam udyamā*

There is never any perceivable difference between *samarth-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 prauḥh
mahābhava-daśmī vrajet
yā mṛgyā syād vimuktā
bhaktā ca varṇyasā*

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

(180)

yathā 1/2-daśme (10.47.58)---

*etā paraḥ tanu-bhūto bhūvi gopa-vadhvo
govinda eva nikhilāmani rāḥha-bhāvā
vā-chanti yad bhava-bhiyo munayo vayaḥ ca
kiḥ brahma-janmabhir ananta-kathārasasya*

When Śrī Uddhava Mahāśaya first witnessed the *mahābhava* of the *gopī*s, he

loudly proclaimed, “Among all births one could take on this earth, that of a *vraja-gop*” 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 *kṛ̥ṣ̥ṇa-kathā*, what is the use of occupying even the post of Lord Brahmā?”

(181)

ॐ-*r̥dh̥e*-*mantroddh̥ero yathā gaur*-*tantra*----

ॐ-*n̥da*-*bindu*-*sa*μ*yuktā*
tathāgnir mukha-*v̥tta*-*yuk*
caturth” *vahni*-*j̥y̥ntā*
*r̥dhikāṣ̥ṭkṣaro manu*ú

In the *Gaur*-*tantra* a description of the *ॐ*-*r̥dh̥e*-*mantra* is given: *ūr*” is joined with *anusvara* (*ॐ*μ); then the letter *a* is joined with *anusvara* and the letter *ra* (*r̥*μ). *Rādhikā* in the dative case (*r̥dhikāyai*) follows, and then it ends with *sv̥h̥ā*. This is the eight-syllable *ॐ*-*r̥dh̥e*-*mantra*.

The *ॐ*-*r̥dh̥e*-*mantra* is:

*ॐ*μ *r̥*μ *r̥dhikāyai sv̥h̥ā*

The *ॐ*-*r̥dh̥e*-*g̥yatr*” is:

ॐ-*r̥dhikāyai vidmahe, prema*-*r̥p̥yayai dh̥*”*mahi, tan no r̥dh̥e pracodayāt*

(182)

*asyā dhyāna*μ *yathā tatraiva*----

*smer̥*μ *ॐ*-*ku* > *kum̥bh̥*μ *sphurad*-*aru*°*a*-*pa a*-*pr̥nta*-*kl̥pt̥vagu*° *h̥*μ
*ramy̥*μ *ve*°*na ve*°-*k̥*”*ta*-*cikura*-*ṣ̥k̥l̥ambi*-*padm̥*μ *ki*”*or*”*m*
tarjany-*a* > *guṣ* *ha*-*yuktyā hari*-*mukha*-*kamale yu*-*jat*”μ *n̥gavall*”-
par°*a*μ *kar*°*āyat*”μ *tri*-*jagati madhur̥*μ *r̥dhikā*μ *arcayāmi*

The *ॐ*-*r̥dh̥e*-*dhyāna* is described in the *Gaur*-*tantra* as follows: I worship Śrī *Rādhikā*, whose lotus mouth is slightly smiling, and who has a beautiful saffron-col-

ored 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 *tambula* 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-prabhā n"la-
kuntala-baddha-mallikā
½arac-candra-mukh"µ n"tya-
cakor"-ca-calekṣa °ā

bimbādhara-smita-jyotsnā
jagaj-j"vana-dāyikā
cāru-ratna-stanāmbi-
muktāma-vibhāṣa °ā

nitamba-n"la-vasanā
ki>ki°-jāla-ma °jī
nāratnādi-nirmā-
ratna-nīpura-dhāri°m

sarva-lāva °ya-mugdhā g"µ
sarvāyava-sundar"m
k"ṣ°a-pāra-sthitā nityaµ
k"ṣ°a-premaika-vigrahā

ānanda-rasa-sammagnā
ki½or"m āyā vane

In another *Āstra*, a different type of *½-rādhā-dhyāna* is described: I take shelter of that youthful *ki½or"-gop" 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 *cakor"* 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 *ki>ki°-mā* 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)

*saur"μ raktĕmbarĕμ ramyĕμ
sunetrĕμ susmitĕnanĕm
½ĕmĕμ ½ĕmĕkhillĕbh"š ĕμ
rĕdhikĕm ĕraye vane*

Elsewhere that *dhyĕna* 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)

*vinĕ rĕdhĕ-prasĕdena
k"š"o-prĕptir na jĕyate
tataú ½"-rĕdhikĕ-k"š"oau
smara"yau susaμyutau*

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

(189)

yathĕ bhavišyottare----

*prema-bhaktau yadi ½addhĕ
mat-prasĕdaμ yad"chasi
tadĕ nĕrada bhĕvena
rĕdhĕyĕrĕdhako bhava*

In the *Bhavišyottara-purĕ"o*, 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)

tathĕ ca nĕrad"ye----

*satyaμ satyaμ punaú satyaμ
satyam eva punaú punaú
vinĕ rĕdhĕ-prasĕdena*

mat-prasĕdo na vidyate

Similarly, in the *Nĕrad"ya-purĕo*, 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)

*½"-rĕdhikĕyĕū kĕru °yĕt
tat-sakh"-saμgatim iyĕt
tat-sakh"nĕμ ca k"payĕ
yošid-a> gam avĕpnuyĕt*

By the mercy of Śrī Rādhikā, the *sĕdhaka* gets the association of Rādhikā's *sakh"-ga*°a. By the mercy of that *sakh"-ga*°a, one obtains birth as a young girl in Vraja.

Descriptions of the Aṣṭa-sakhīs

Śrī Lalitā Sakhī

(192-197)

*ana> ga-sukhadĕkhyo Ūti
ku-jas tasyottare dale
vij-eyo Ūaμ ta¶id-var°o
nĕnĕ-pušpa-drumĕv"taú*

*lalitĕnandado nityam
uttare ku-ja-rĕjakaú
gorocanĕbhĕ lalitĕ
tatra tiš hati nitya'áú*

*mayĪra-pi-cha-sad"½a-
vasanĕ k"š°a-vallabhĕ
kha°¶itĕbhĕvam ĕpannĕ
rati-yuktĕ harau sadĕ*

*candra-tĕmbĪla-sevĕ¶hyĕ
divyĕbhara°a-ma°¶itĕ
sapta-viμ'aty-aho yuktĕ
š a-mĕsa-manu-hĕyanĕ (14-8-27)*

asyŒ vayaú-pramŒ°aµ yat
 pitŒ mŒtŒ vi½kakau
 ½ŒradŒ ca patir yasyŒ
 bhairavŒkhyo mato budhaiú

svarŸpa-dŒmodaratŒµ
 prŒptŒ gaura-rase tv iyam
 iyaµ tu vŒma-prakharŒ
 g`ham asyŒs tu yŒva e

Next, the particular characteristics of the *aŒ a-sakh`s* are given, beginning with Śrī Lalitā Sakhī. On the northern petal of Anaᅅga-sukhada Kuñja, there is a beautiful *ku-ja* 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 (*gorocanŒ*) complexion and wears a dress the color of peacock feathers. She is adorned with celestial ornaments and personifies the type of *bhŒva* known as *kha°ŸitŒ*. She and Śrī Kṛṣᅇa are very, very dear to each other and her *sevŒ* is to bring camphor and *tŒmbŸla* to Him. Her age is 14 years, 8 months and 27 days. In the opinion of the *pa°Ÿitas*, her father's name is ViŒokaka, her mother's Śāradā, and her husband's Bhairava Gopa. Her home is in Yāvaᅇa and her nature is *vŒma-prakharŒ*. In *gaura-l`lŒ*, she has assumed the form of Śrī Svarūpa Dāmodara Gosvāmī.

(198)

kha°ŸitŒ-lakŒa°aµ yathŒ (u. n°. 5.85-86)---

ulla> ghya samayaµ yasyŒú
 preyŒn anyopabhogavŒn
 bhoga-lakŒmŒ> kitaú prŒtar
 Œgacchet sŒ hi kha°ŸitŒ
 eŒŒ tu roŒa-niú½Œsa-
 tŸŒ°µ-bhŒvŒdi-bhŒg bhavet

The characteristics of *kha°ŸitŒ-bhŒva* are: When the time for the pre-arranged meeting has passed, and the *nŒyaka* arrives in the morning bearing the love marks from another girl, the *nŒyikŒŒ* condition at that time is called *kha°ŸitŒ*. Her behavior is marked by anger, long and deep breathing, refusing to speak, etc.

(199)

yŒvair dhŸmalitaµ ½ro bhuja-ta`µ tŒ a> ka-mudrŒ> kitŒµ

*saμkr̥nta-stana-ku>kumojjvala-muro m̥l̥l̥μ pariml̥pit̥m
gh̥r̥°l̥ku¶malite d̥°au vraja-pater d̥°§ v̥l̥ prage ½l̥mal̥
citte rudra-gu°aμ mukhe tu sumukh” bheje mun”n̥l̥μ vratam*

For example, one morning, after spending the night with a certain *vraja-dev*”, Śrī Kṛṣṇa was seen by Śyāmalā in the following condition: His head was a purplish color from the crimson lac on the *gop*”̥ feet. The impressions of her earrings marked His shoulders. The bright *ku>kuma* 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)

v̥l̥ma-prakhar̥l̥lakṣa°aμ yath̥l̥ (u. n”. 6.2-5)---

*saubh̥l̥gy̥l̥der ih̥l̥dhiky̥l̥d
adhik̥l̥ s̥l̥myataú sam̥l̥
laghutv̥l̥ laghur ity ukt̥l̥s
tridh̥l̥ gokula-subhruvaú*

The characteristics of *v̥l̥ma-prakhar̥l̥* are now described. The good fortune of the *gop*”s (such as *prema*, beauty, sweetness, wit, etc.) is divided into three categories—*adhik̥l̥* (abundant), *sam̥l̥* (moderate) and *laghu* (slight).

(201-204)

*pratyekaμ prakhar̥l̥ madhy̥l̥
m̥°dv” ceti punas tridh̥l̥
pragalbha-v̥l̥ky̥l̥ prakhar̥l̥
khy̥l̥l̥ durla>ghya-bh̥l̥sit̥l̥*

*tad Ÿnatve bhaven m̥°dv”
madhy̥l̥ tat-s̥l̥myam l̥gat̥l̥
tatra laghu-prakhar̥l̥ (u. n”. 8.31)---*

*s̥l̥ laghu-prakhar̥l̥ dvedh̥l̥
bhaved v̥l̥m̥l̥tha dakṣi°l̥*

Moreover, each of these categories is again divided into *prakhar̥l̥* (acute), *madhy̥l̥* (moderate) and *m̥°dv*” (mild). She whose speech is very bold and sometimes impudent, and whose statements no one can refute, is called *prakhar̥l̥*. One possessing this

intensity in a lesser degree is called *madhyĀ*, and in the least degree, *m̄dv̄*. *Laghu-prakharĀ* is also of two kinds, namely *vĀmĀ* (left-wing, or contrary) and *dakṣi°Ā* (right-wing, or compliant).

(205-207)

tatra vĀmĀ (u. n̄. 8.32)---

*mĀna-grahe sadodyuktĀ
tac chaithilye ca kopanĀ
abhedyĀ nĀyake prĀyau
kr̄YrĀ vĀmeti k̄rtyate*

(u. n̄. 8.37)---

*yĀthe Ūra vĀma-prakharĀ
lalitĀdyĀ prak̄rtitĀ*

vĀma-prakharodĀhara°aμ yathĀ (u. n̄. 8.36)---

*am̄Yr̄ vraja-m̄gekṣa°Ācatur-a½ti-lakṣĀdhikĀ
pratisvam iti k̄rtitaμ savayasĀ tavaivĀmunĀ
ihĀpi bhuvi vi½rutĀ priya-sakh̄ mahĀgrhyety asau
kathaμ tad api sĀhas̄ ½a ha! jigh̄kṣur 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 *yĀtha* (group), Lalitā and others are celebrated as being *vĀma-prakharĀ*. An example is such: One day, bringing fresh ghee for a *yaj-a*, Śrī Rādhā and Her *sakh̄'s* 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-gop's* is worth more than 84 lakhs,’ Your dear friend Madhumaṅgala has said. Among all of them my *priya-sakh̄* 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 yĀtho yathĀ (½k̄ṣ°a-ga°odde½a-d̄pikĀ 1.242)---

*ratnarekhĀ (-prabhĀ) ratikalĀ
subhadrĀ candra (bhadra-) rekhikĀ
sumukh̄ ca dhaniṣ hĀ ca*

kalahaṃs" kalāpin"

The chief *sakh"ś* in Lalitā's group are Ratnarekhā (or Ratnaprabhā), Raticālā, Subhadrā, Candrarekhikā (or Bhadrarekhikā), Sumukhī, Dhaniṣṭhā, Kalahaṃsī and Kalāpinī.

(209)

asyĒ mantroddhĒro yathĒ sammohana-tantre---

*lakṣm" l"lĒ ca lalitĒ
> e tato vahni-nĒyikĒ
eṣo Œ Ēr°o mahĒ-mantra
lalitĒyĒs tu rĒga-dau*

mantra yathĒ---½"µ lĒµ lalitĒyai svĒhĒ

There is a quotation from the *Sammohana-tantra* about the ½"-*lalitĒ-mantra*: *Lakṣm"-b"ja* and *l"lĒ-b"ja*, *lalitĒ* in the dative case, and *svĒhĒ* comprise the 8-syllable ½"-*lalitĒ-mantra*. This *mahĒ-mantra* bestows *rĒga* for Śrī Kṛṣṇa's lotus feet.

The *mantra* is thus: ½"µ lĒµ lalitĒyai svĒhĒ

(210)

asyĒ dhyĒnaµ yathĒ tatraiva---

*gorocanĒ-dyuti-vi¶ambi-tanŸµ suve°µ
mayŸra-pi-cha-vasanĒµ ½ibha-bhŸṣa°Ē¶hyĒm
tĒmbŸla-sevana-ratĒµ vraja-rĒja-sŸnou
½"-rĒdhikĒ-priya-sakh"µ lalitĒµ smarĒmi*

Śrī Lalitā's *dhyĒna* is: I meditate upon the lovely Śrī Lalitā, whose beautiful bright yellow (*gorocanĒ*) 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 *tĒmbŸla* to Him, and she is a very dear friend of Śrī Rādhā.

Śrī Viśākhā Sakhī

(211-215)

”Āna-dala Ānanda-
nĀmakam ku-jam asti hi
megha-var^oam ½”-viśākhā
yatrāste k^oa-vallabhā

svĀdh^{na}-bhart^k-bhāvam
Āpannā hi harau sadā
vastrāla^kā-sevā^{hy}
gaurā^g tārakāmbhā

pakṣāhar-yug-yugma-māsa-
samyukta-manu-hāyanā (14-2-15)
asyā vayau pitā mātā
pāvano dakṣi^oā kramāt

patir yasyā bhūka^{kyo}
Āy asau gaura-rase punau
rāya-rāmānandatayā
vikhyātā^h kalau yuge

iyam tv adhika-madhyā hi
g^{ham} asyās tu yāva e

Next, Śrī Viśākhā is described: On the northeast petal of Anaṅga Sukhada Kuṅja lies Ānanda Kuṅja, 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 *svĀdh^{na}-bhart^k*. 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 (*gaurā^g*). 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^h* as Śrī Rāmānanda Rāya.

(216)

svĀdh^{na}-bhart^k-lakṣa^oam (u. n^o. 5.91)---

*svĕyattĕsanna-dayitĕ
bhavet svĕdh"na-bhart"ĕ
salilĕra^oya-vikr"ĕ
kusumĕvacayĕdi-k"t*

Svĕdh"na-bhart"ĕ---The *nĕyikĕ* who has brought her lover under her control and keeps him always close by is known as *svĕdh"na-bhart"ĕ*. Her activities are sporting in the water, dallying in the forest, picking flowers, etc.

(217)

udĕhara^oaμ yathĕ (u. n". 5.92)---

*mudĕ kurvan patrĕ kuram anupamaμ p"na-kucayoú
½uti-dvandve gandhĕh"ta-madhupam ind"vara-yugmam
sakhelaμ dhammillopari ca kamalaμ komalam asau
nirĕvĕdhĕμ rĕdhĕμ ramayati ciraμ ke½-damanaú*

An example from *Ujjvala-n"lama^oi*: On Śrī Rādhā's beautiful plump breasts, Keśi-damana 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 bumblebees. 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. n". 8.19)---

*atra yĕthe vi½ĕkhĕdyĕ
bhavanty adhika-madhyamĕú*

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

(219)

adhika-madhyodĕhara^oaμ yathĕ (u. n". 8.17)---

dĕmĕrpyatĕμ priya-sakh"prahitĕμ tvayaiva

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

*dāmodare kusumam atra mayāvaceyam
nāhaṁ bhramāc caturike sakhi sīcanīyā
kīśāú kadhathayati mām adhikāṁ yad eśāú*

An example of *adhika-madhyā*: Śrī Viśākhā says to her friend Caturikā, “O Sakhī! You please take this *mā* 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 yītho yathā (kīśā-gaṇḍī-dīpikā 1.243)---

*mālatī mādhavī candra-
rekhā cāpi śubhānanā
ku-jarī hariṇī caiva
surabhiś capalā ca*

In Śrī Viśākhā’s *yītha* the chief *sakhī*s are Mālatī, Mādhavī, Candrarekhā, Śubhānanā, Kuñjarī, Hariṇī, Surabhi and Capalā.

(221)

asyā mantroddhāro yathā bhādh-gautamīya---

*svāg-bhavaú sauṁ tato > e śāntā
viśekhā vahni-jāyikā
aś śāro viśekhāyā
mantra śāṁ prema-vāddhi-dāú*

Śrī Viśākhā’s *mantra* is described in the *Bhādh-gautamīya-tantra* as such: *Sarasvatī-bhāja sauṁ, viśekhā* in the dative case and *svā* comprise the eight-syllable *śā-viśekhā*-mantra, which increases the *prema* of the chanter.

The *mantra* is thus: *aiṁ sauṁ viśekhāyāi svā*

(222)

asyā dhyānaṁ yathā tatraiva---

sac-campakāvali-viśāmbi-tanuṁ suśāntā

tĀmbarĀ vividha-bhŸṣa °a-½bhamĀnĀm
½"-nandanandana-puro vasanĀdi-bhŸṣĀ
dĀne ratĀ sukutukĀ ca bhaje vi½kĀhĀm

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)

citraµ pŸrva-dale ku-jam
padma-ki-jalka-nĀmakam
½"-citrĀ svĀmin" tatra
vartate kṣ°a-vallabhĀ

abhisĀrikĀvam ĀpannĀ
harau rati-samanvitĀ
lavaḡ ga-mĀĀ-sevĀhyĀ
kĀm"ra-var°a-samyutĀ

kĀca-tulyĀmbarĀ cĀsau
sadĀ citra-gu°ĀnvitĀ
asyĀ½caiva vayomĀnaµ
manu-samkhyĀ-dinĀvitam

ṣi-mĀsĀdhikaµ ½akra-
hĀyanaµ ceti vi½rutam (14-7-14)

caturo ĀyĀ pitĀ prokto
janany asyĀ½ca carccikĀ
patiú p" haraka½cĀsyĀ
asau gaura-rase punaú
govindĀnandatĀµ prĀptĀ
caturtha-yuga-madhyake
iyam tv adhika-m"dv" ca
g"ham asyĀs tu yĀva e

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 *abhisṛikā-nṛyikā-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 Piṭharaka. She is an *adhika-mādvā-nṛyikā*, and her home is in Yāvata. In *gaura-līlā* she appears as Śrī Govindānanda.

(229-230)

abhisṛikā-lakṣaṅgā yathā (u. n. 5.71-72)---

*yābhisṛayate kṅtāmu
svayāmu vābhisaraty api
sā jyotsnā tāmāsa yāna-
yogya-veśābhisṛikā*

*lajjayā svā ga-līnā
nīuśabdākhilā-māṅgānā
kṅtāvaguṅ hāsnigdhaika-
sakhī-yuktā priyāmu vrajet*

The characteristics of the *abhisṛikā* are: The *nṛyikā* who causes her lover to make a journey to meet her, or who makes such a journey herself to meet him, is called *abhisṛikā*. *Abhisṛikās* are of two kinds: (1) the *jyotsnā-abhisṛikā*, who, during the fortnight of the bright moon travels to meet her lover wearing a white dress and suitable ornaments, and (2) the *tāmāsa-abhisṛikā*, who meets her lover during the fortnight of the dark moon wearing a dark blue dress and matching ornaments. When this *nṛyikā* comes near to her *nṛyaka* 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 *abhisṛā* (lover's journey) accompanied by only one of her affectionate *sakhīs*.

(231)

udāharaṅgā yathā tatra (1) jyotsny-abhisṛikāyā (u. n. 5.74)---

*indus tundilā-māṅgālaṅgā praṅgāyate vāndāvanā candrikāmu
sāndrāmu sundarī nandano vrajā-pates tvad vāthim udvāṅkṣate
tvāmu candrā-citā-candanā khacitā kṣāumeṅgā cālaṅgā kṅtā
kīmu vartmany aravindā-cāru-caraṅgādvandvāmu nā sandhitasī*

An example of a *vyotsn*-*abhisṛik* 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) *tṛmasy-abhisṛik* (u. n. 5.75)---

timira-masibhiú saμv”*t* *gyaú kadamba-van*”*ntare*
sakhi baka-ripuμ pu”*y*”*tm*”*naú saranty abhisṛik*”*ú*
tava tu parito vidyud-var”*es tanu-dyuti-s*”*ycayo*
hari hari ghana-dhv”*nt*”*nyet*”*ú svavairi*”*o bhindate*

An example of a *tṛmas*-*abhisṛik* is: Śrī Vṛndā said to *abhisṛi*” Śrī Rādhā, “O Sakhī! All the pious *gop*”s 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. n. 8.21)---

adhik”*m*”*dava*”*c*”*tra*
citr”*madhurik*”*dayaú*

In Śrī Rādhā’s *y*”*tha*, Citrā, Madhurikā and others are *adhika-m*”*dv*”.

(234)

adhika-m”*dvy ud*”*hara*”*aμ yath*”*e* (u. n. 8.20)---

dar”*pi na d*”*g-arpit*”*sakhi*”*kha*”*a-c*”*ye may*”*e*
pras”*da bata m*”*k*”*th*”*mayi v*”*th*”*purobh*”*git*”*m*
na an-makara-ku”*alaμ sapadi ca*”*i*”*l*”*gatiμ*
tanoty ayam ad”*Yrataú kim iha saμvidheyaμ may*”*e*

An example of *adhika-m*”*dv*””: Śrī Citrā said to her *priya-sakh*”, “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 *l*”*l*” with His

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

(235)

asyĒ yĪtho yathĒ (½”-k”š°a-ga°odde½a-d”pikĒ 1.245)---

*rasĒlikĒ tilakin”
½aurasen” sugandhikĒ
vĒman” vĒmanayanĒ
nĒgar” nĒgavallikĒ*

The chief *gop”s* in Śrī Citrā’s *yĪtha* are Rasālikā, Tilakini, Śaurasenī, Sugandhikā, Vāmanī, Vāmanayanā, Nāgarī and Nāgavallikā.

(236)

asyĒ mantroddhĒro yathĒ skĒnde---

*lakṣm”½citrĒ caturthyantĒ
vahni-jĒyĒ ṣaḥlakṣaraú
mantra Ūaμ citrikĒ-nĒmnyĒú
k”š°a-sakhyĒ ud”ritaú*

mantra yathĒ---½”μ citrĒyai svĒhĒ

A description of the *½”-citrĒ-mantra* is given in the *Skanda PurĒa: Lakṣm”-b”ja*, *citrĒ* in the dative case and *svĒhĒ* form the six-syllable *mantra* of Kṛṣṇa’s dear *sakh”* named Citrā.

The *mantra* is thus: *½”μ citrĒyai svĒhĒ*

(237)

asyĒ dhyĒnaμ yathĒ tatraiva---

*kĒm”ra-var°Ēμ sahitĒμ vicitra-
gu°aiú smitĒ-½bhi-mukh”μ ca citrĒm
kĒĒmbarĒμ k”š°a-puro lavaḡ ga-
mĒĒ-pradĒne nitarĒμ smarĒmi*

Śrī Citrā’s *dhyĒna* is also described in the *Skanda PurĒa*: 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 pŸr°endu-
ku-ja-svar°ābha-var°ake
½”-indulekhā vasaty atra
haritā-samā gikā

dāimba-kusumodbhāsi-
vasanā kṣ°a-vallabhā
proṣita-bhartṛkabhāvam
āpannā-rati-yug-gharau

amṛtāna-sevāhyā
yāsau nandāmajasya vai
vayomānaḥ bhavet tasyāi
sarva-āstreṣu sammatam

sārdha-dig-vāsair yuktā
dvi-māsa-manu-hāyanā (14-2-10 1/2)
asau tu vāma-prakharā
hareḥcāmara-sevin”

gṛham asyās tu yāva e
pitā sāgara-samj-akau

asyā mātā bhaved velā
patir asyās tu durbalau
vasu-rāmanandatayā
khyatā 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-bhartṛkabhāva*. 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 *vṛṇa-prakhar* and her principal *sev* is fanning with a *cṇmara*. Her home is in Yāvaṭa, her father's name is Sāgara, her mother's Velā and her husband's Durbala. In *gaura-l'* she appears as Vasu Rāmānanda.

(243)

proṣita-bhart'k-lakṣa°aμ yath (u. n°. 5.89)---

*d'ra-de½aμ gate kṇte
bhavet proṣita-bhart'k
priya-saμk'rtanaμ dainyam
asyṣ tṇava-jṇgarau
mṇinyam anavasthṇaμ
jṇya-cintṇdayo matṇu*

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

(244)

udṇhara°aμ yath (u. n°. 5.90)---

*vilṣ' svacchandaμ vasati mathurṇyṇμ madhu-ripur
vasantaú santṇpaμ prathayati samantṇd anupadam
durṇṇyaμ vairi°y ahaha mad-abh'ṣ odyama-vidhau
vidhatte praty'haμ kim iha bhavitṇ hanta ½ara°am*

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)

vṇma-prakhar-lakṣa°odṇhara°e t'kte; asyṇ y'ṇtho yath ½'-k'ṣ°a-ga°odde½a-d'pikṇyṇm
(1.247)---

tu> gabhadrṇ citralekhṇ

*suraḡ g" raḡ gavē ikē
maḡ galē suvicitrēḡ g"
modin" madanēpi ca*

The characteristics and an example of *vāma-prakharē* were given previously. In Śrī Indulekhā's *yītha* the chief *gop"s* are Tuṅgabhadrā, Citralekhā, Suraṅgī, Raṅgavāṭikā, Maṅgalā, Suvicitrāṅgī, Modinī and Madanā.

(246-247)

asyē mantroddhēro yathē "ēna-saḡhitēyēm---

*vēg-bhava½cendulekhē ca
caturth" vahni-jēyikē
mantraú syēc cendulekhēyē
aṣ ḡr°aú samud"ritaú*

mantra yathē---aim indulekhēyai svēhē

asyē dhyēnaḡ yathē tatraiva---

*haritēla-samēna-deha-kēntiḡ
vikasad-dēḡima-puṣpa-½bhi-vastrēm
am"taḡ dadat"ḡ mukunda-vaktre
bhaja ḡm aham indulekhikēkhyēm*

Her *mantra* is described in the *ēna-saḡhitē: Sarasvat"-b"ja*, *indulekhē* in the dative case and *svēhē* comprise the eight-syllable *mantra*.

The *mantra* is thus: *aim indulekhēyai svēhē*

Śrī Indulekhā's *dhyēna* 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)

dakṣi°e Ūmin dale kēma-

latEnEnEsti ku-jakam
atyanta-sukhadaµ tapta-
jEmbYnada-sama-prabham

½-campakalatE tiṣ haty
amuṣmin kṣ°a-vallabhE

asau vEsaka-sajjEtvam
EpannE rati-yug-gharau

vEma-madhyE campakEbhE
cEtakEbhā-½bhEmbarE
tat-sevE ratna-mEtyE
dEnaµ cEmara-cEanam

sEdha-trayoda½a-dina-
mEsa-dvaya-samanvitE
manu-saµkhyE-hEyanE½ca
vayomEnaµ bhavet punaú (14-2-13 1/2)

mEtEsyE vE ikE khyE
pitE cErEma-saµj-akaú
asyE½ca bhartE ca°khyas
tathE gaura-rase hy asau
½vEnandatayE khyEim
EgatE 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 *ku-ja* is the color of molten gold. Campakalatā, who loves Kṛṣṇa very much, personifies the stage of a *nEtyikE* known as *vEsaka-sajjE*. Her complexion is the color of a yellow *campaka* flower and her dress the color of a *cEtaka* bird (swallow). Her nature is *vEma-madhyE*, and her *sevE* is to offer jewelled necklaces and to fan with a *cEmara*. 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-l'lE* she appears as Śrī Śivānanda.

(253-255)

vEsaka-sajjE-lakṣa°aµ yathE (u. n°. 5.76-77)---

svavEsaka-va½E kEnte

*sameṣyati nijamu vapuú
sajj”-karoti gehamu ca
yḥ sḥ vḥsaka-sajjikḥ*

*ceṣ ḥsyḥú smara-samukr”ḥḥ
sa> kalpa-vartma-v”kṣa °am
sakh”-vinoda-vḥrttḥ ca
muhur dŸti-kṣa °ḥdayaú*

udḥhara °amu yathḥ (u. n”. 5.78)---

*rati-kr”ḥḥ-ku-ja mu kusuma-ḥayan”yojjvala-rucimu
vapuu sḥḥa> kḥra mu nijam api vilokya smita-mukh”
muhur dhyḥya mu dhyḥya mu kim api hari °ḥ sa> gama-vidhiju
sam”ddhyanti rḥdhḥ madana-mada-mḥdyan matir abhŸt*

The characteristics of *vḥsaka-sajjḥ* are now described. That *nḥyikḥ* who, expecting her lover to come at his leisure, has nicely decorated her body and her residence is known as a *vḥsaka-sajjḥ*. 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 *sakh”s*, etc. An example: A certain *sakh”* of Rādhikā’s said to another *sakh”*, “Look Sakhī! Seeing that Her house in the *ku-ja*, with its flower-petal bed, was so ideal for *rati-kr”ḥḥ* (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)

vḥma-prakharḥ-lakṣa °odḥhara °e tŸkte; asyḥ yŸtho yathḥ (k”ṣ°a-ga °oddeḥ 1.244)---

*kura> gḥkṣ” suracitḥ
ma °ḥal” ma °ima °ḥanḥ
ca °ḥikḥ candralatikḥ
kandukḥkṣ” sumandirḥ*

The characteristics and an example of *vḥma-prakharḥ* were given before. The chief *gop”s* in Campakalatā’s *yŸtha* are Kuraṅgākṣī, Suracitā, Maṅḍalī, Maṅimaṅḍanā, Caṅḍikā, Candralatikā, Kandukākṣī and Sumandirā.

(257)

asyĕ mantroddhĕro yathĕ gĕruġe---

*ĕdau ca campakalatĕ
> e ũntĕ vaiġĕnara-priyĕ
mantra Ŝġaμ campakalatĕ
premodo vasu-var^oakaú*

mantra yathĕ---campakalatĕyai svĕhĕ

Śrī Campakalatā's *mantra* is described in the *Garuġa Purĕ^oa* as follows: first, *campakalatĕ* in the dative case, followed by *svĕhĕ*. This 8-syllable *mantra* bestows the gift of love for the lotus feet of Śrī Campakalatā.

The *mantra* is thus: *campakalatĕyai svĕhĕ*

(258)

asyĕ dhyĕnaμ yathĕ tatraiva---

*campakĕvali-samĕna-kĕntikĕμ
ĕĕtakĕbha-vasanĕμ subhġġsa^oĕm
ratna-mĕlya-yuta-cĕmarodyatĕμ
ĕĕru-campakalatĕμ sadĕ bhaje*

Śrī Campakalatā's *dhyĕna* is also described in the *Garuġa Purĕ^oa*: 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 *ĕĕtaka* bird, and she is decorated with beautiful ornaments. She lovingly serves Śrī Kṛṣṇa by offering jewelled necklaces and by fanning with a *ĕĕmara*.

Śrī Raṅgadevī Sakhī

(259)

*rakṡodale ġĕma-var^oe
ku-je ġĕ-ra> gadevikĕ*

*sukhadĕkhye nivasati
nityaμ ġĕ-hari-vallabhĕ*

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-ki-jalka-var°bh
jab-puṣpa-nibhbar
utka° hit-bhEva-yukt
½"-k"ś°e rati-bhEk sad*

*asau candana-sevEhy
vEma-madhyE bhavet punaú
g"ham asyE yEva e tu
vayomEaµ bhavet punaú*

*sErdha-veda-dinair yuktaµ
dvi-mEsaµ manu-hEyanam (14-2-4 1/2)
mEtE ½"-karu°E proktE
pitE ½"-ra> gasEgaraú*

*patir vakrekṣa°aú prokto
hy asau gaura-rase punaú
govindEananda-ghoṣEkhyEm
EpanE hi kalau yuge*

Her complexion is the color of a lotus stamen, and her dress is red like a *jab* flower. She possesses the *utka° hit-bhEva*, and in every way she is very attached to Śrī Kṛṣṇa. Her *sevE* is offering *candana*, and her nature is *vEma-madhyE*. 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 Vakrekṣaṇa. In Kali-yuga she appears in *gaura-l'E* as Govindānanda Ghoṣa.

(264-266)

utka° hit-lakṣa°aµ yathE (u. n". 5.79-80)---

*anEgasi priyatame
cirayaty utsukE tu yE
virahotka° hit-bhEva-
vedibhiú sE sam"ritE*

asyṅs tu ceṣ Ḍ h̄t-tḌpo
vepathur hetu-tarka °am
aratir vḌṣpa-mokṣa½ca
svḌvasthḌ-kathanḌdayaú

udḌhara °aµ yathḌ (u. n̄. 5.81)---

sakhi kim abhavad baddho rḌdhḌka Ḍkṣa-gu °air ayaµ
samaram athavḌ kiµ prḌrabdhaµ surḌribhir uddhuraiú
ahaha bahulḌṣ amyḌµ prḌḌ"mukhe Őy udite vidhau
vidhu-mukhi! na yan mḌµ sasmḌra vraje½vara-nandanaú

The characteristics of *utka ° hitḌ-bhḌva* are now described: When the *nḌyikḌ* has waited for a long time, but her lover has still not arrived, she begins to feel anxious. This *bhḌva* has been named *virahotka ° hitḌ* 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 Kṣṇa 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)

vḌma-madhyḌ-lakṣa °odḌhara °e tŸkte; asyḌ yŸtho yathḌ (½" k̄ṣ °a-ga °odde½ 1.248)---

kalaka ° h̄" ½½kalḌ
kamalḌ prema-ma-jar"
mḌdhav" madhurḌ kḌma-
latḌ kandarpa-sundar"

asyḌ mantroddhḌro yathḌ ki½or"-tandre---

lakṣm̄r agni-raḡ gadev"
ḡe ũntḌ vahni-priyḌ tataú
raḡ gadevyṅs tu manro Őam
aṣ Ḍr °o rḌga-bhakti-daú

manro yathḌ---½"µ rḌµ raḡ gadevyai svḌhḌ

⁹ Moon-face

asyĕ dhyĕnaµ ca tatraiva---

*rĕj"va-ki-jalka-samĕna-var"ĕµ
jabĕ-prasŸnopama-vĕsas-ĕjhyĕm
½"kha"ĕa-sevĕsahitĕµ vrajendra-
sŸnor bhaje rĕsa-ga-ra>gadev"m*

The characteristics and an example of *vĕma-madhyĕ* were given previously. The chief *gop"s* in Śrī Raṅgadevī's *yŸtha* are Kalakaṅṭhī, Śāsikalā, Kamalā, Prema Mañjarī, Mādhavī, Madhurā, Kāmalatā and Kandarpa-sundarī. An explanation of her *mantra* is given in the *Ki½r"-tantra* as follows: *Lakṣm"-b"ja* and *agni-b"ja, ra>gadev"* in the dative case and *svĕhĕ* comprise the *½"-ra>gadev"-mantra*. This 8-syllable *mantra* bestows the gift of *rĕga-bhakti*.

The *mantra* is thus: *½"µ rĕµ ra>gadevyai svĕhĕ*

Her *dhyĕna* is also described in that *Ki½r"-tantra*: I worship Śrī Raṅgadevī, whose bodily complexion is the color of a lotus stamen. Her dress is red like a *jabĕ* flower, her *sevĕ* is to offer *candana* to Śrī Kṛṣṇa, and she loves to dance in the *rĕsa-l"ĕ*

Śrī Tuṅavidyā Sakhī

(270-275)

*ku-jo Őti pa½ime dale
Ūu"o-a-var"oáú su½bhanaú
tu>gavidyĕnandado nĕm-
neti vikhyĕtim ĕgataú*

*nityaµ tiṣṣ hati tatraiva
tu>gavidyĕ samutsukĕ
vipralabdhĕtvam ĕpannĕ
½"-k"ṣ"e rati-yuk sadĕ*

*candra-candana-bhŸyiṣ ha-
ku>kuma-dyuti-½ĕlin"
pĕ"ĕu-ma"ĕana-vastreyamu
dakṣi"o-prakharoditĕ*

*medhĕyĕµ pauṣkarĕjĕĕĕ
patir asyĕs tu bĕli"áú*

*n̄tya-ḡtēdi-sevēhyē
ḡham asyēs tu yēva e*

*dvēvim̄ṭi-dinair yuktē
dvi-mēsa-manu-hēyanēū (14-2-22)*

*asyē vayaú-pramē°am̄ syēd
asau gaura-rase punaú
vakreṣvara iti khyētīm
ēpannēhi 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 *bhēva* known as *vipralabdhēva*. Her complexion is radiant like saffron mixed with camphor and sandalwood paste, and her dress is *pē°u-ma°ana* (pale yellow). Her mood is *dakṣi°a-prakharē*. Her mother's name is Medhā, her father's Puṣkara, and her husband's Bālīśa. She is very devoted to her *sevē* of dancing and singing, etc. Her home is in Yāvaṭa, and her age is 14 years, 2 months and 22 days. In *gaura-līlē* she appears as Śrī Vakreṣvara Paṇḍita.

(276)

vipralabdhē-lakṣa°am̄ yathē (u. n̄. 5.83-84)---

*k̄tvē saṅketam aprēpte
daivēj̄j̄vita-vallabhe
vyathamēnēntarē proktē
vipralabdhē man̄ṣibhiú
nirveda-cintēkhedēru-
m̄Ÿrchēniúṣasitēdi-bhēk*

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

(277)

udēhara°am̄ yathē---

vindati sma divam indur indirē

*nĕyakena sakhi va-chitĕ vayam
kurmahe kim iha ½ĕdhi sĕdaraµ
drĕg iti klamamagĕn m`gekṣa`oĕ*

An example: A certain *vrajadev*” said to her *sakh*”, “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)

dakṣi`oĕlakṣa`oµ yathĕ (u. n”. 8.38, 42)---

*asahĕ mĕna-nirbandhe
nĕyake yukta-vĕdin”
sĕmabhis tena bhedyĕ ca
dakṣi`oĕ parik`rtitĕ*

The characteristics of a *dakṣi`o`a-nĕyikĕ* are now given: That *nĕyikĕ* 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 *dakṣi`o`a-nĕyikĕ*

(279)

*tu> gavidyĕdikĕ cĕtra
dakṣi`o`a-prakharĕ bhavet*

In Śrī Rādhikā’s group, Śrī Tuṅgavidyā and others are *dakṣi`o`a-prakharĕ*

(280)

udĕhara`oµ yathĕ (½`g`ta-govinde 9.10)---

*snigdhe yat paruṣĕsi yat pra`amati stabdhĕsi yad rĕgi`oi
dveṣaµ yĕsi yad unmukhe vimukhatĕµ yĕtĕsi tasmin priye*

*tad yuktaµ vipar`ta-kĕri`oi! tava ½`kha`o`a-carcĕ viṣaµ
½tĕµ½is tapano himaµ hutavahaú kr`ĕmudo yĕtanĕú*

An example occurred when a certain *prakharĕ priya-sakh*” of Śrī Rādhā repri-

manded Her like this: “O Sakhi! 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)

asyĕ yĪtho yathĕ (½”-k”š°a-ga°odde½ 1.246)---

*ma–jumedhĕ sumadhurĕ
sumadhyĕ madhurekṣa°ĕ
tanĪmadhyĕ madhusyandĕ
gu°acĪĪĕ varĕ gadĕ*

Some of the *sakh”s* in Tuṅgavidyā’s *yĪtha* are Mañjumedhā, Sumadhurā, Sumadhyā, Madhurekṣaṇā, Tanūmadhyā, Madhusyandā, Guṇacūḍā and Varāṅgadā.

(282)

asyĕ mantroddhĕro yathĕ ki½”-tandre---

*lakṣm”-pĪrvĕ tu> gavidyĕ
caturth” huta-bhuk-priyĕ
mantra Ūaμ tu> gavidyĕyĕ
vasu-var°aú sam”ritaú*

mantra yathĕ---½”μ tu> gavidyĕyai svĕhĕ

Her *mantra* is described in the *Ki½”-tantra* thus: *Lakṣm”-b”ja, tu> gavidyĕ* in the dative case, and *svĕhĕ* combine as the *½”-tu> gavidyĕ-mantra*.

The *mantra* is thus: *½”μ tu> gavidyĕyai svĕhĕ*

(283)

asyĕ dhyĕnaμ yathĕ tatraiva---

candrāyhair api candanaiú sulalitēmu ½"-ku> kum̐bha-dyutiμ
 sad-ratnēnvita-bhŸša°cē-cita-tanuμ ½°cēmbarollēsitēm
 sad-g"tēvali-samyutēmu bahu-gu°cēmu ½amphasya ½abdena vai
 n"tyant"μ purato hare rasavat"μ ½"-tu> gavidyēmu bhaje

Her *dhyāna* is also described in that *Kiṣor"-tantra*: I worship the very *rasika* Śrī Tuṅavidyā, 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 *½ampha* drum.

Śrī Sudevī Sakhī

(284-288)

vāyavya-dalake ku-jam
 cēste harita-var°akam
 vasanta-sukhadam atra
 sudev" vartate sadcē

kalahāntaritēbhēvam
 cēpannērati-yug-gharau
 padma-ki-jalka-rucirē
 jabcē-puṣpa-nibhāmbārē

asau ca jala-sevāhyē
 vēmē prakharikē matcē
 veda-vāsara-samyukta-
 dvi-māsa-manu-hāyanē (14-2-4)

asyē vayaú-parimē°aμ
 yēva e tu nīketanam
 mētēsyēú karu°cē proktcē
 janako ra> gasāgarau

bhrātrē vakreṣa°asyeyam
 pari°tē kan"yasē
 ½"-vāsudeva-ghoṣākhyaēm
 cēptcē 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 *jab* flower. She possesses the *bh* known as *kalah* and her *sev* is to bring water. She is *v* 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 Vakrekṣaṇa (Raṅgadevī’s husband). In *gaura-1* she appeared as Śrī Vāsudeva Ghoṣa.

(289)

kalah (u. n°. 5.87)---

y *sakh* *n* *pura* *p*
patita *vallabha* *ru*
nirasya pa *tapati*
kalah *hi s*
asy *pral* *sant*
gl *ni-ni* *vasit* *edayau*

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

(290)

ud (u. n°. 5.88)---

sraja *k* *d* *svayam upah* *ke* *ripu*
priya-v *tasya* *uti-parisar* *pi na k*
namann e *saun* *vilu hita* *kha* *praik* *na may*
manas teneda *me sphu ati pu ap* *pitam iva*

An example: Śrī Rādhā said, “O Sakhīs! I have thrown far away those garlands which Keśiripu 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 *pu ap*.” (*Pu ap* is a method of preparing drugs in which the various substances are wrapped in leaves, covered with clay, and heated in fire.)

(291-293)

vṛṇa-prakharḥ-lakṣa°odāhara°e tīkte; asyḥ yītho yathḥ (½°-k°ṣ°a-ga°odde½ 1.249)---

*kḥver° cḥrukavar°
suke½ ma-juke½kḥ
hḥrahirḥ hḥraka° h°
hḥravall° manoharḥ*

asyḥ mantroddhḥro yathḥ rudra-yḥmale---

*dve vḥg-bhave ramḥ > e ōntḥ
sudev° dahana-priyḥ
uktaú sudevḥḥ manro ōyam
aṣ ḥr°aú prema-bhakti-daú*

manro yathḥ---aiḥ sauḥ ½°ḥ sudevḥyai svḥḥḥ

asyḥ dhyḥḥnaḥ yathḥ tatraiva---

*ambhoja-ke½ara-samḥḥna-ruciḥ su½lḥḥ
raktḥmbarḥḥ rucira-hḥsa-virḥḥi-vaktrḥḥm
½°-nandanandana-puro jala-sevanḥḥhyḥḥḥ
sad-bhīṣa°ḥvali-yutḥḥḥ ca bhaje sudev°m*

An example and the characteristics of *vṛṇa-prakharḥ* have already been given. The principal *gop°s* in Śrī Sudevī's *yītha* are Kāverī, Cārukavarī, Sukeśī, Mañjukeśikā, Hārahirā, Hārakaṇṭhī, Hāravallī and Manoharā.

Her *mantra* is described in the *Rudra-yḥmala*: two different *sarasvat°-b°jas*, then *lakṣm°-b°ja*, followed by *sudev°* in the dative case, and ending with *svḥḥḥ*. This 8-syllable *½°-sudev°-mantra* bestows the gift of *prema-bhakti*.

The *mantra* is thus: *aiḥ sauḥ ½°ḥ sudevḥyai svḥḥḥ*

Her *dhyḥḥna* 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 *sevḥ* is to bring water to Śrī Kṛṣṇa.

Descriptions of the Aṣṭa-mañjarī

Śrī Rūpa Mañjarī

(294-297)

*ku-jo Ōti rŸpollāsa khyo
laliṭe-ku-jakottare
sade tiṣṭi hati tatraiva
suḥbhā rŸpa-ma-jar*

*priya-narma-sakhī-mukhyā
sundarī rŸpa-ma-jar
gorocanā-samā-ga-ḥṛī
keki-patrīka-priyā*

*sārdha-tridāśa-varṣasau (13-6)
vāma-madhyātvam āritā
ra-gaṅgā-mālikā ceti
pravadanti manṣīṅgā*

*iyāṁ lava-ga-ma-jarī
ekenāḥṇā kanṣā
kalau gaura-rase rŸpa-
gosvāmīva samāgatā*

Next, a description of Śrī Rūpa Mañjarī is given: In the northern part of Śrī Lalitā Sakhī's *ku-ja* lies Rūpollāsa Kuñja, where the very beautiful and graceful Śrī Rūpa Mañjarī resides. She is the foremost among the *gop*'s known as *priya-narma-sakhī*'s. 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. The *paṅgītā*s 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 kiṅgā-tantre---

*ḥṛī-bhājā samāyuktā
> e ṅgā vai rŸpa-ma-jar*

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

asyĕ mantroddhĕro yathĕ ki'or"-tantra----

*nĕda-bindu-yuto vahnir
mukha-v"tta-samanvitaú
svĕhĕntĕ ma-jar" > e ũntĕ
rati-ma-jarikĕmanuú*

mantra yathĕ---rĕmu rati-ma-jaryai svĕhĕ

asyĕ dhyĕnaµ yathĕ tatraiva----

*tĕrĕlivĕso-yugalaµ vasĕnĕmu
taŕit-samĕna-svatanu-cchaviµ ca
½"-rĕdhikĕyĕ nika e vasant"µ
bhaje surĀpĕmu rati-ma-jar"µ tĕm*

Next, the particulars of Śrī Rati Mañjarī are given: In the southern part of Śrī Indulekhā's *ku-ja* 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 *dakṣi°ĕm"dv"* in nature. The *pa°ŕitas* also call her Tulasī. Her age is 13 years 2 months. In Kali-yuga, in *gaura-l"lĕ*, she is known as Raghunātha dāsa Gosvāmī.

Her *mantra* is described in the *Ki'or"-tantra* as such: *vahni-b"ja* joined with *ĕ* and *nĕda-bindu* (µ), followed by *rati-ma-jar"* in the dative case, ending with *svĕhĕ*. The 8-syllable *½"-rati-ma-jar"-mantra* is thus.

The *mantra* is: *rĕmu rati-ma-jaryai svĕhĕ*

Her *dhyĕna* is also in that *Ki'or"-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)

*ku-jasya tu> gavidyĕyĕú
ku-jaú pŕvatra vartate
lava> ga-sukhado nĕmnĕ
sud"½µ sumanoharaú*

*lavaḡ ga-ma-jar” tatra
mudḒ tiṣṡ hati sarvadḒ
sḒ tu rĪpḒkḡya-ma-jaryḒ
ekenḒhnḒ var”yas”*

*udyad-vidyut-samḒna-½”s
tḒḒval”-pa Ḓv”tḒ
½”-k”ṣ”ḒnandadḒ nityaḡ
dakṣi”Ḓ m”dvikḒ matḒ*

*vaya eka-dinaḡ sḒḒdha-
hḒyanḒs tu trayoda½ḡ (13-6-1)
½”-sanḒḒana-nḒnḒsau
khyḒḒḒ gaura-rase kalau*

asyḒ mantroddḒḒro yathḒ ki½Ḓr”-tantra---

*½”-l”ḒḒhyḒḒḡ samḒyuktḒ
ḡ e ḒḒtḒ lavaḡ ga-ma-jar”
svḒḒḒ lavaḡ ga-ma-jaryḒ
mantra ḒḒḡḡḡ da½ḡ-var”akau*

Next, Śrī Lavaṅga Mañjarī: In the eastern part of Śrī Tuṅgavidyā’s *ku-ja* lies Lavaṅga-sukhada Kuñja, which is very enchanting to all the beautiful-eyed *gop”s*. In that *ku-ja*, 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 *dakṣi”Ḓ-m”dv*. Her age is 13 years 6 months and 1 day. In Kali-yuga, in *gaura-l”Ḓ*, she is known as Śrī Sanātana Gosvāmī.

Her *mantra* is described the *Ki½Ḓr”-tantra* as such: The 10-syllable *½”-lavaḡ ga-ma-jar”-mantra* is composed of the *½”* and *l”Ḓ b”jas*, followed by *lavaḡ ga-ma-jar”* in the dative case, and ending with *svḒḒḒ*.

(310)

mantra yathḒ---½”ḡḡḡ lḒḒḡ lavaḡ ga-ma-jaryai svḒḒḒḒ

asyḒ dhyḒḒnaḡḡ yathḒ tatraiva---

*capalḒ-dyuti-nindi-kḒḒtikḒḡḡ
½ḡbha-tḒḒḒvali-½ḡbhitḒḒbarḒḒḡḡ
vraja-rḒḒḒḡ-suta-pramodin”ḡḡ*

prabhaje tŕmu ca lavaᅇ ga-ma-jar”m

The *mantra* is: *½”µ lŕmu lavaᅇ ga-ma-jaryai svŕhŕ*

Her *dhyŕna* is also described in that *Ki½”r”-tantra*: I worship Śrī Lavaᅇga 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 Kᅇᅇᅇa.

Śrī Rasa Mañjarī

(311-315)

*rasŕnanda-prado nŕmnŕ
citrŕku-jasya pa½”ime
ku-jo ŕti tatra vasati
sarvadŕ rasa-ma-jar”*

*½”-rŔpa-ma-jar”-samyag-
jivŕtu sŕ prak”rtitŕ
haµsa-pakᅇa-dukŔleyaµ
phulla-campaka-kŕnti-bhŕk*

*lavaᅇ ga-ma-jar”-tulyŕ
prŕye °a gu °a-sampadŕ
at”va priyatŕµ prŕptŕ
½”-rŔpa-ma-jar”-½”ritŕ*

*sandhŕna-caturŕ seyaµ
dautyē kau½”alam ŕgatŕ
trayoda½”a-½”arad-yuktŕ (13)
dakᅇi °ŕ m”dvikŕ matŕ*

*sŕ kalau raghunŕthŕkhyŕ
yukta-bha atvam ŕgatŕ*

Next, the particulars of Śrī Rasa Mañjarī are given: In the western part of Śrī Citrā's *ku-ja* 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 Lavaᅇga 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 kiṅkara-tantre---

*mukha-vṛtta-yuto vahni-
nāda-bindu-samanvitā
svāhanta-sampradānto
mantra vai rasa-ma-jar*

mantra yathā---rāsa-ma-jaryai svāhā

asyā dhyāna yathā tatraiva---

*haṁsa-pakṣa-rucireḥ vāsas
samyutā vikaca-campaka-dyutim
cāru-rūpa-guḥa-sampadānvitā
sarvadāpi rasa-ma-jarā bhaje*

Her *mantra* is described in the *Kiṅkara-tantra* as such: *vahni-bṛja* joined with *ā* and *anusvara*, followed by *rasa-ma-jar* in the dative case, and ending with *svāhā*. In this way, the 8-syllable *kiṅkara-rasa-ma-jar-mantra* is known.

The *mantra* is thus: *rāsa-ma-jaryai 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)

*aiśvānye campakalatā
ku-jāle ku-jo ṅti bhānā*

*guṇānanda-prado nāmnā
tatrāste guḥa-ma-jar*

*rĪpa-ma-jarikḥ-saukhyḥ
bhilḥḥ sḥ prakṛtitḥ
jabḥrġi-dukĪleyaṃ
taḥit-prakara-kḥnti-bhḥk*

*kaniḥ heyam bhavet tasyḥ
tulasyḥ tu tribhir dinaiḥ
kḥḥkḥḥmoda-dḥkḥiḥyam
ḥritḥ prakharoditḥ*

*vayo ḥyḥ eka-mḥḥḥhyḥ
hḥyanḥ tu trayodaḥ
sapta-viḥḥtibhir yuktaṃ
dinaiḥca samudṛitam (13-1-27)*

*gopḥa-bha a-nḥmḥsau
khyḥḥ gaura-rase kalau*

Next, the particulars of Śrī Guṇa Mañjarī are given: In the northeastern part of Śrī Campakalatā's *ku-ja* 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 *jabḥ* flower. She is famous for her strong desire to make Rūpa Mañjarī happy. She is three days younger than Śrī Tulasī (Rati Mañjarī) and is the delight of Śrī Kṛṣṇa. She is described as being *dakḥiḥḥprakharḥ* in nature. Her age is 13 years, 1 month and 27 days. In *gaura-lḥḥ* she is known as Śrī Gopāla Bhaṭṭa Gosvāmī.

(323-324)

asyḥ mantroddhḥro yathḥ kiḥḥrḥ-tantre---

*gaḥeḥ mukha-vḥttḥḥhyo
nḥda-bindu-samanvitaḥ
> e ḥntḥ vahni-priyḥntḥca
mantra vai guḥa-ma-jarḥ*

mantra yathḥ---gḥḥ guḥa-ma-jaryai svḥḥḥ

asyḥ dhyḥnaṃ yathḥ tatraiva---

jabḥ-nibha-dukĪḥḥhyḥḥ

*tañid-eli-tanu-cchavim
kṣṇamoda-kṛtipekṣam
bhaje ũhaṁ guṃa-ma-jarṁm*

Her *mantra* is described in the *Kiṃr-tantra: gaṃeṃa-varṃa (ga)* joined with *eli* and *nṃda-bindu (ṁ)*, followed by *guṃa-ma-jarṁ* in the dative case, and ending with *svṃhṃ*. In this way the 8-syllable *ṃ-guṃa-ma-jarṁ-mantṁ* shall be known.

The *mantra* is thus: *gṃṁ guṃa-ma-jaryai svṃhṃ*

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

Śrī Mañjulālī Mañjarī

(325-328)

*lṃnanda-prado nṃmnṃ
sudevyṃ ku-jakottare
tatraiva tiṣṭhati sadṃ
ma-julṃṁ suma-jarṁ*

*rṃpa-ma-jarikṃ-sakhya-
prṃṃ sṃ guṃa-sampadṃ
jabṃ-rṃji-dukṃleyaṁ
tapta-hema-tanu-cchaviṃ*

*lṃma-jarṁṁ nṃmṃsyṃ
vṃma-madhyṃtvam ṃṃitṃ
vayaṃ-saptṃha-yuktṃsau
sṃrdha-tridaṃ-hṃyanṃ (13-6-7)*

*kalau gaura-rase loka-
nṃtha-gosvṃmitṃṁ gatṃ*

Next, the particulars of Śrī Mañjulālī Mañjarī are given: In the northern part of Śrī Sudevī's *ku-ja* lies the beautiful Lilānandaprada 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 *jabṃ* flower, and her complexion is like molten gold. She is also known as Śrī Lilā Mañjarī. Her nature is *vṃma-madhyṃ*, 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 kiṅkara-tantre---

*lakṣmī-yuktā ma-julā
ma-jarā vahni-jyotiḥ
caturthyantā bhaven mantrā
dāṅkārāu khalu kathyate*

*mantrā yathā---kiṅkara ma-julā-ma-jaryai svāhā
asyā dhyānā yathā tatraiva---*

*pratapta-hemā ga-ruciṃ manoj-ḥ
śāmbhārā cāru-subhāṣā hyā
kiṅkara-rādhikā-pāda-saroja-dāṅkārā
tā ma-julāṃ niyataṃ bhajāmi*

Her *mantra* is described in the *Kiṅkara-tantra: lakṣmī-bhāja*, joined with *ma-julā-ma-jarā* in the dative case, and ending with *svāhā*.

The *mantra* is thus: *kiṅkara ma-julā-ma-jaryai 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)

*vaiṅkha-ku-jāle gnye
ku-jo ṭīti sumanoharā
vilāsa-nandado nāmnā
trāste vilāsa-ma-jarā*

*vilāsa-ma-jarā rāpa-
ma-jarā-sakhyam āritā
svakāntyā sad-kiṅkara cakre*

yĕ divyĕµ svar^oa-ketak^m

*ca-car^mka-dukĪleyaµ
vĕmĕ m^odv^mtvam ĕĕitĕ
kaniṣ hĕ rasa-ma-jaryĕ½
caturbhir divasair iyam (12-11-26)*

*j^mva-gosvĕmitĕµ prĕptĕ
kalau gaura-rase tv asau*

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

(335-336)

asyĕ mantroddhĕro yathĕ ki^oṛ^m-tandre---

*½iyĕ pracetasĕ caiva
nĕda-bindv ĕsya-v^ottā-gĕ
vilĕsa-ma-jar^m > e ĩntĕ
svĕhĕnto manur^m ritaú*

mantra yathĕ---½^mµ vĕµ vilĕsa-ma-jaryai svĕhĕ

asyĕ dhyĕnaµ yathĕ tatraiva---

*sva^oa-ketaka-vinindi-kĕyakĕµ
nindita-bhramara-kĕntikĕmbarĕm
k^oṣ^oa-pĕda-kamalopasevan^m
arcayĕmi suvilĕsa-ma-jar^m*

Her *mantra* is described in the *Ki^oṛ^m-tantra*: ½^m joined with *nĕda-bindu* (µ), followed by *varu^oĕṣara* (*va*), with *ĕkĕra* (ĕ) and *nĕda-bindu* (µ); then *vilĕsa-ma-jar^m* in the dative case, and ending with *svĕhĕ*.

The *mantra* is thus: ½^mµ vĕµ vilĕsa-ma-jaryai svĕhĕ

Her *dhyĕna* is also given in the same book: I worship Śrī Suvilāsa Mañjarī, whose

bodily color is like a golden *ketak*” flower, whose dress derides the color of a bumblebee, and who is very attached to serving Śrī Kṛṣṇa’s lotus feet.¹¹

Śrī Kaustūrī Mañjarī

(337-341)

*nair̥te ½”-raḡ gadev”-
ku-jḶḶ ku-jo Ḷti pa½kimaú
kaustŸryḶḶnandado nḶḶnnḶ
tatrḶḶste kaustŸr”-ma-jar”*

*kḶca-tulyḶḶmbarḶ cḶḶsau
½iddha-hemḶḶ ga-kḶḶnti-bhḶḶk
vayas trida½a-varḶḶḶsau
vḶḶḶḶ m”dv”tvam ḶḶḶritḶ
½”-k”Ḷ”a-kavirḶḶḶkhyḶḶḶḶ
prḶḶḶḶḶḶ gaura-rase kalau*

¹¹ A discussion of the father, mother, husband, mother-in-law and *sevḶḶ* for each of the Six Gosvāmī’s *siddha-svarŸpas* 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 *gu ikḶḶ*:

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

(2) Śrī Rati Mañjarī: father— VṛḶabha, mother— Śāradā, husband— Divya, mother-in-law— Sannikā, *sevḶḶ*— *cḶḶmara*

(3) Śrī Lavaṅga Mañjarī: father— Ratnabhānu, mother— Yamunā, husband— MaṅḶalibhadra, mother-in-law— SuḶilā, *sevḶḶ*— decorating with ornaments

(4) Śrī Rasa Mañjarī: father— Subhānu, mother— Prema Mañjarī, husband— ViḶaṅka, mother-in-law— Rambhāvatī, *sevḶḶ*— dressing

(5) Śrī Guṅa Mañjarī: father— Candrabhānu, mother— Yamunā, husband— GobhaḶa, mother-in-law— Tārāvalī, *sevḶḶ*— bed-making

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

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

asyĕ mantroddhĕro yathĕ ki'or"-tantra---

*ur"-b"jēna samĕyuktĕ
> e ũtĕ kaustŸr"-ma-jar"
svĕhĕnta iti vai prokto
navĕr°a-mantra ucyate*

mantra yathĕ---ur"μ kaustŸr"-ma-jaryai svĕhĕ

asyĕ dhyĕnaμ yathĕ tatraiva---

*viuddha-hemĕbja-kalevarĕbhĕμ
kĕca-dyuti-cĕru-manoj-a-celĕm
ur"-rĕdhikĕyĕ nika e vasant"μ
bhajĕmy ahaμ kaustŸr"-ma-jarikĕm*

Next, the particulars of Śrī Kaustūrī Mañjarī are described: In the southwest corner of Śrī Raṅgadevī's *ku-ja* lies one more *ku-ja*, 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 *vĕma-m"dv"*. In Kali-yuga, in *gaurĕ ga-l"lĕ*, she is known as Śrī Kṛṣṇadāsa Kavirāja Gosvāmī.

Her *mantra* is described in the *Ki'or"-tantra* as such: *ur"-b"ja*, *ur"-kaustŸr"-ma-jar"* in the dative case, and *svĕhĕ* comprise the nine-syllable *mantra*.

The *mantra* is thus: *ur"μ kaustŸr"-ma-jaryai svĕhĕ*

Her *dhyĕna* is also described in the *Ki'or"-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.

Smarāṇa in the Siddha-deha

(342-343)

*atha v"ndĕvanĕdh"au
padma-ke'ara-madhya-gau
ko i-kandarpa-lĕva°yau
dhyĕyet priya-sakh"-v"tau*

ukta-ve'ā-vayo-rŸpa-

*saṁyutau sumanoharau
saṁsmaret siddha-dehena
sĕdhakaú sĕdhanair yutaú*

Being intensely engaged in his *sĕdhana*, the *sĕdhaka* 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 *sakh*'s, who stand like the filaments of a lotus around Them. The *sĕdhaka* shall meditate on the captivating Divine Couple by incorporating the above-mentioned descriptions of Their ages, dress, forms, etc., in his *smara*^oa.

Yugala-mantra and Dhyāna

(344-345)

tatrĕdau ma-jar'rĪpĕn *gurvĕd*'n tu *sv*'yĕn *sv*'yĕn *pra*^oĕly-anusĕre^oa *saṁsmaret* ½'*guru-*
parama-guru-krame^oeti *tataú* ½'*rĕdhikĕṁ dhyĕy*et. *tataú* ½'*nandanandanam*.

atha yugala-mantroddhĕro yathĕ sanat-kumĕra-saṁhitĕyĕm---

gop'jana-vallabheti
cara^oĕn *iti ca kramĕt*
½'*ara*^oaṁ *ca prapadye ca*
tata etat pada-dvayam
pada-trayĕtmako mantraú
ṣo'a'ĕr^oa *udĕh*'taú
namo gop'janety *uktvĕ*
vallabhĕbhyĕṁ vadet tataú
pada-dvayĕtmako mantr
da'ĕr^oaú *khalu kathyate*

*mantr*o *yathĕ---*gĕṁ *gop*'jana-vallabha-cara^oĕn ½'*ara*^oaṁ *prapadye,*
namo gop'jana-vallabhĕbhyĕm

Concerning that *dhyĕna*, before anything else, the *sĕdhaka* should perform *smara*^oa of the *ma-jar*' forms of his *guru-pra*^oĕl', 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-kumĕra Saṁhitĕ*: The sixteen-syllable *mantra* is composed of *gop*'jana-vallabha, etc. The ten-syllable *mantra* is composed of *namo gop*'jana and *vallabhĕbhyĕm*.

The *mantras* are thus: *gṛī gop̄jana-vallabha-cara°ṇ ¼ara°aμ prapadye*
namo gop̄jana-vallabhḂhyḂm

Gop̄jana-vallabha-cara°ṇ means the feet of those two who are very dear to the *gop̄s*, namely Rādhā and Kṛṣṇa. *Gop̄jana-vallabhḂhyḂm* means *rḂdhḂ-k̄ṣ̄ḂhyḂm*.

(346-354)

asya dhyḂnaμ yathḂ tatraiva---

atha dhyḂnaμ pravakṣyḂmi
mantrasyḂsya dvijottama
p̄̄Ḃmbaraμ ghana-¼Ḃmaμ
dvi-bhujamu vana-mḂlinam

barhi-barha-k̄̄Ḃp̄̄aμ
¼¼-ko i-nibhḂnanam
ghḂr̄̄ḂyamḂna-nayanaμ
kar̄̄ḂḂvataμsinam

abhita¼candanenḂtha
madhye ku> kuma-bindunḂ
vicitra-tilakaμ bhḂle
vibh̄̄taμ ma°ḂalḂk̄̄tim

taru°Ḃditya-sa> kḂ¼a-
ku°ḂalḂhyḂμ virḂjitam
gharmḂmbu-ka°ḂḂrḂjad-
darpa°Ḃha-kapolakam

priyḂmukhe k̄̄Ḃp̄̄Ḃ ga-
l̄̄layḂ connata-bhruvam
agra-bhḂga-lasan-muktḂ
sphurad-ucca-sunḂsikam

da¼ana-jyotsnayḂ rḂjat-
pakva-bimba-phalḂdharam
keyḂrḂḂ gada-sad-ratna-
mudrikḂdi-lasat-karam

vibh̄̄taμ mural̄̄μ vḂme

*pŕau padmaµ tathottare
kŕ-c"-dŕma-sphuran-madhyam
nŸpurŕbhyŕµ lasat-padam*

*rati-keli-rasŕve½a-
capalam capalekṣa°am
hasantam priyayŕ sŕrdham
hŕsayantam ca tŕµ muhuú*

*ittham kalpa-taror-mŸle
ratna-siµhŕsanopari
vˆndŕra°ye smaret kˆṣ°am
samsthitam priyayŕ saha*

The *dhyŕna* of this *yugala-mantra* is found in the *Sanat-kumŕra Samhitŕ*: “O Best of the Twice-born, please listen to the *dhyŕna* of this *yugala-mantra* as I describe it to you. Śrī Śrī Rādhā-Kṛṣṇa sit peacefully on a jewelled *siµhŕsana* 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 *mural*” 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)

*vŕma-pŕ½ve sthitŕµ tasya
rŕdhikŕµ ca smaret tataú
sucˆna-nˆla-vasanŕµ
druta-hema-sama-prabhŕm*

*pa ŕ-calenŕvˆtŕ gŕµ
sa-smitŕnana-paṅ kajŕm*

*kṛnta-vaktre nyasta-nṛtyac-
cakor"ṁ ca-calekṣa°ṁ*

*a> guṣ ha-tarjjan"bhyṁ ca
nija-priya-mukhṁbuje
arpayant"ṁ nṁga-vall"ṁ
pṁṅga-cṁr°a-samanvitṁ*

*muktṁhṁra-sphurac-cṁru-
p"nonnata-payodharṁ
kṣ"°a-madhyṁ p"thu-½°iṁ
ki> ki°-jṁla-ma°ṁitṁ*

*ratna-tṁa> ka-ma-j"ra-
ratna-pṁdṁ gul"yakṁ
lṁva°ya-sṁra-mugdhṁ g"ṁ
sarvṁvayava-sundar"m*

*ṁnanda-rasa-sammagnṁ
prasannṁ nava-yauvanam
sakhya½ca tasyṁ viprendra
tat-samṁna-vayo-gu°ṁ
tat-sevana-parṁ bhṁvyṁ½
cṁmara-vyajjanṁdibhiú*

Then the *sṁdhaka* 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 *cakor"* birds. With Her thumb and forefinger, She offers *tṁmbṁla* 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 *ki> ki°-mṁṁ*. She wears jewelled earrings, armlets 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 *ṁnanda-rasa*, is in the prime of youth, and is very happy and satisfied. O King of Brāhmaṇas! Śrī Rādhā's *sakh"s* are similar to Her in age and qualities. They are very devoted to their *sevṁs* of fanning with a *cṁmara* and so on.

(361)

atha ca---

*d"vyad-v"ndĕra^oya-kalpa-drumĕdhaú-
½"mad-ratnĕgĕra-siμhĕsana-sthau
½"mad-rĕdhĕ-½"la-govinda-devau
preṣ hĕĭ"bhiú sevyamĕnau smarĕmi*

In the *Caitanya-caritĕm"ta* it is said: I remember Śrī Śrī Rādhā-Govindadeva seated on a jewelled throne beneath a *kalpa-v"kṣa*, in the transcendently beautiful forest of Vṛndāvana. They are continually served there by Their dearest *sakh"s*.

(362)

*smared evaμ krame^oaiva
siddha-dehena sĕdhakaú
sa-sĕdhanena padmasya
vraje½au ke½ara-sthitau*

By the method previously described, in his *siddha-deha*, the *sĕdhaka* shall diligently meditate on Śrī Śrī Rādhā-Govinda situated in the *ke½ara* of the *yoga-p"ha* lotus.

Thus ends the *ür"ür" Gaura-govindĕrcana-smara^oa-paddhatiú* by Śrī Dhyānacandra Gosvāmī.



Śrī Śrī Rādhā-kṛṣṇāṣṭa-kāliya-līlā-smaraṇa-krama-pad- dhatiḥ

Pūjā and Mantra-japa

(1)

*evaμ padmopari dhyĕtvĕ
rĕdhĕ-k"ṣ^oau tatas tayou
aṣ a-kĕlocitĕμ sevĕμ
vidadhyĕt siddha-dehataú*

*guru-vargġ-ayġ tatra
pŸjayed rġdhikġ-har”*

In this way, the *sġdhaka* 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 *pŸjġ* to the Divine Couple as They stand on that lotus.

(2)

*bġhya-pŸjġµ tataú k”tvġ
pġdyam arghyaµ krame°a ca
vidhi-pŸrvaka-½µ½Ÿġġ
nantaraµ sġdhakaú kramġ
dvġtriµ½ad-akṣara-mukhġn
japen mantrġn atandritaú*

Then, he shall do external *pŸjġ* by offering the *upacġras* such as *pġdya*, *arghya*, etc., according to the previously described method. After that, the *sġdhaka* shall very diligently perform *japa* of the 32-syllable *pradhġna-mantra*.

(3-4)

*mahġmantraµ japed ġdau
da½ġr°aµ tad-antaram
tataú ½”-rġdhikġmantraµ
gġyatr”µ kġmik”µ tataú

tato yugala-mantraµ ca
japed rġsa-sthal”-pradam
tato ġġ ġnġµ sakh”nġµ ca
japen mantrġn yathġkramam
tato ġġ a-ma-jar”°ġµ ca
sva-sva-mantrġn kramġj japet*

He shall first chant the *mahġmantra*, then the ten-syllable *mantra*, the ½”-*rġdhġmantra* and the ½”-*rġdhġ-gġyatr”*, which will satisfy his highest desire to attain *prema*. After that, he shall chant the *yugala-mantra*, which reveals the *rġsa-sthal”*, and then the respective *mantras* of the *aṣ a-sakh”s* and *aṣ a-ma-jar”s*.

Aṣṭa-kāliya-sūtra

(5-6)

aṣṭa-kāliya-sūtra ḥa, yathā---

*niḥantaḥ prāṭau pūrvaḥno
madhyahnaḥ aparāhnaḥ
śyāmaḥ pradoṣaḥ rātriḥ ca
kṛte aṣṭau yathākramam*

*madhyahno yaminī cobhau
ṣaḥ-muhūrta-mitau smṛtau
tri-muhūrta-mitaj-eyā
niḥanta-pramukhāḥ pare*

The *Aṣṭa-kāliya-sūtra* says: The eight time periods of the day shall be known in this sequence—*niḥanta* (end of night), *prāṭau* (morning), *pūrvaḥna* (forenoon), *madhyahna* (midday), *aparāhna* (afternoon), *śyāma* (early evening), *pradoṣa* (nightfall), and *rātri* (night). The *madhyahna* 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 sevanaḥ yathā sanat-kumāra-saṃhitāyāḥ, 1/2-nārada uvāca---

*bhagavan sarvam ākhyātau
yad yat pṛṣṭhau 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 Saṃhitā*, 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*. Ō

(8)

½”-sadE¼va uvEca----

*sEdhu p”š haµ tvayE vipra
sarva-loka-hitaiṣi°E
rahasyam api vakṣyEṃi
tan me nigaditaµ ½°u*

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)

*parak”yEbhimEṃinyas
tathEṣya ca priyE janEū
pracure°aiva bhEvena
ramayanti nija-priyam*

“Śrī Kṛṣṇa’s *gop”-ga°a*, possessing the mood of paramours, always lovingly engage in amorous sport with Him.

(10)

*EṃEṃaµ cintayet tatra
tEṣEµ madhye manoramEṃ
rĪpa-yauvana-sampannEµ
ki½r”µ pramadEḁ”tim*

“The *sEdhaka* shall meditate upon himself as being among that *gop”-ga°a* and possessing the form of a beautiful and charming young adolescent girl.

(11)

*nEṃE-½pa-kalEbhij—Eµ
k”ṣ°a-bhogEṃurĪpi°”m
prEṃthitEṃ api k”ṣ°ena
tato bhoga-parE -mukh”m*

“That charming *ki½r”* 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)

*rĕdhikĕnucar”µ nityaµ
tat-sevana-parĕya °ĕm
k”š°ĕd apy adhikaµ prema
rĕdhikĕyĕµ prakurvāt”m*

*pr”tyĕnūdivasaµ yatnĕt
tayou sa>gama-kĕri°”m
tat-sevana-sukhĕsvĕda-
bhare°ĕtisunirv”tĕm*

*ity ĕmĕnaµ vicintyaiva
tatra sevĕµ samĕcaret
brĕhma-muhĪrtam ĕrabhya
yĕvat sĕntĕ mahĕni½ĕ*

“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 *sevĕ*, she is abundantly satisfied. Meditating in this way, beginning from the *brĕhma-muhĪrtam* through the eight time periods up to the dead of night, the *sĕdhaka* shall lovingly render *sevĕ. Ő*

(15-17)

½”-nĕrada uvĕca---

*harer atra gatĕµ l”lĕµ
½otum icchĕmi tattvataú
l”lĕm ajĕnatĕµ sevyo
manasĕ tu kathaµ hariú*

½”-sadĕva uvĕca---

*nĕhaµ jĕnĕmi tĕµ l”lĕµ
harer nĕrada tattvataú
v”ndĕ-dev”µ samĕgaccha
sĕ te l”lĕµ pravakṣyati*

*avidĪre itaú sthĕnĕt
ke½-t”rtha-sam”pataú*

*sakh"bhiú saµv"tŒ sŒste
govinda-paricŒrikŒ*

Śrī Nārada said, "I truly want to hear about the *aṣ a-kŒla-l"lŒ* of Śrī Hari, because without knowing the *l"lŒ*, how can anyone perform *mŒnas"-sevŒ?Œ* Śrī Sadāśiva replied, "Actually, I don't really understand *hari-l"lŒ*. 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 *sakh"s.Œ*

Aṣṭa-kāla-sevā

(18-21)

½"-sanat-kumŒra uvŒca---

*ity uktas taµ parikramya
guruµ natvŒpunaú punaú
v"ndŒsthŒnaµ jagŒmŒsau
nŒrado muni-sattamaú*

*v"ndŒpi nŒradaµ d"ṣ vŒ
pra°amyŒpi punaú punaú
uvŒca taµ muni-½eṣ haµ
katham atrŒgatis tava*

½"-nŒrada uvŒca---

*tvatto veditum icchŒmi
naityikaµ caritaµ hareú
tad Œdito mama bruhi
yadi yogyo Œmi ½bbhane*

½"-v"ndŒ-devy uvŒca---

*rahasyaµ tvŒµ pravakṣyŒmi
k"ṣ°a-bhakto Œi nŒrada
na prakŒyaµ tvayŒ hy etad
guhyŒd guhyataraµ 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-l"lŒ* 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 niṣṭanta-sevā---

*madhye vṛndāvana ramye
pa-cāt-ku-ja-maṅgite
kalpa-vṛkṣa-niku-je tu
divya-ratna-maye gṛhe*

*nidritau tiṣṭhatas talpe
nibhiḥ gitau mithau
mad-ḥ-ḥ-kṛibhiḥ paṭ
pakṣibhir bodhitv api*

*gṛhḥiḥ gana-nirbhedam
ḥptau tad-bhaḥ ga-kḥtarau
na manas kurutas talpḥ
samutthḥtuḥ manḥg api*

*tataḥca ḥḥrikḥ-saḥghaiḥ
ḥḥkḥdyair api tau muhuḥ
bodhitau vividhaiḥ padyaiḥ
sva-talpḥd udatiṣṭ hatḥm*

*upaviṣṭ au tato dṛṣṭ vḥ
sakhyas talpe mudḥnvitau
praviḥya cakrire sevḥḥ
tat-kḥlasyocitḥḥ tayou*

*punaḥca ḥḥrikḥ-vḥkyair
utthḥya tau sva-talpataḥ
gacchataḥ sva-sva-bhavanaḥ
bhṛty-utkaḥ ḥḥkulau mithau*

iti niṣṭanta-sevā

First, the *niṣṭanta-sevā*: Śrī Vṛndā said, “The center of the beautiful Vṛndāvana forest is adorned with fifty charming *ku-jas*. In one of those *ku-jas* 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 *hika-ḥrikā-ga^oa* (male and female parrots) recite various poems to Them, They arise and sit blissfully together on the bed. Then the *sakh*'s enter and perform various *sevās* that are suitable for the occasion. After hearing more from the *ḥrikā-ga^oa*, They get up, and with Their minds full of fear and anxiety, They secretly return to Their respective homes. Thus ends the *niḥanta-līlā*

(28-31)

atha prāṭāu-sevā---

*prāṭā¹/₂ca bodhito mātṛā
talpāḍ utthāya satvaram
k^otvā k^oś^oo danta-kāṣṭhaṃ
baladeva-samanvitaú*

*mātṛānumodito yāti
goḥāḍeṃ dohanotsukaú
rādhāpi bodhitā v^oddha-
vayasyābhīú sva-talpataú*

*utthāya danta-kāṣṭhaḥ
k^otvābhyaḥ ga samācāret
snāna-ved^oṃ tato gatvā
snāpitā lalitā dibhīú*

*bhīṣṭā-g^ohaṃ vrajet tatra
vayasyā bhīṣayanty api
bhīṣā^oair vividhair divyair
gandha-mālyānulepanaiú*

“Next comes the morning (*prāṭāu*) *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 *goḥāḍe* to milk the cows.

“Śrī Rādhā is awakened by some of the older *sakh*'s and rises from bed. Then She brushes Her teeth, and after being massaged with oil, etc., She goes to the *snāna-ved^o* (bathing platform). She is bathed by Lalitā and the other *sakh*'s, and then enters the dressing room, where She is adorned with a beautiful dress and ornaments, delightful perfume, garlands and ointments.

(32)

*tata½ca sva-janais tasyŒú
½a½ŒŒµ samprŒrthya yatnataú
paktum ŒhŒyate tŒr°aµ
sa-sakh” sŒ ya½dayŒ*

“After that, Mother Yaśodā sends one of her maidservants to ask Rādhā’s mother-in-law to allow Śrīmatī and Her *sakh*’s to come quickly and cook.”

(33-36)

½Œ”-nŒrada uvŒca---

*katham ŒhŒyate devi
pŒkŒrthaµ sŒ ya½dayŒ
sat”Œu pŒka-kartr”Œu
rohi°-pramukhŒŒv api*

½Œ”-v”ndovŒca---

*durvŒsasŒ svayaµ datto
varas tasyai maharŒi°Œ
iti kŒtyŒyan”-vaktrŒŒ
chrutam Œs”n mayŒ purŒ*

*tvayŒ yat pacyate devi
tad-annaµ mad-anugrahŒt
miŒ aµ svŒdv-am”ta-sparddhi
bhoktur ŒyuŒkaraµ tathŒ*

*ity Œhvayati tŒµ nityaµ
ya½dŒ putra-vatsalŒ
ŒyuŒmŒn me bhavet putraú
svŒdu-lobhŒt tathŒ sat”*

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 Vṛndā replied, “MaharŒi 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)

*½a½vÆnumoditÆ sÆpi
h ¤ Æ nandÆlayaµ vrajet
sa-sakh”-prakarÆ tatra
gatvÆ pÆkaµ karoti ca*

“After receiving the permission of Her mother-in-law, Śrī Rādhā and Her *sakh*”-*ga*°a proceed in ecstasy to the home of Nanda Mahārāja to do the cooking.

(38-42)

*k ¤°o ũpi dugdhvÆ gÆú kÆÆid
dohayitvÆ janaiú parÆú
Ægacchati pitur vÆkyÆ
sva-g”haµ sakhibhir v”taú*

*abhya> ga-mardanaµ k”tvÆ
dÆsaiú saµsnÆpito mudÆ
dhauta-vastra-dharaú sragv”
candanÆkta-kalevaraú*

*dvi-phÆla-baddha-ke½ai½ca
gr”vÆbhÆlopari sphuran
candrÆkÆra-sphurad-bhÆla-
tilakÆlaka-ra-jitaú*

*ka> ka°Æ> gada-keyŸra-
ratna-mudrÆlasat-karaú
muktÆhÆra-sphurad-vak§Æ
makarÆk”ti-ku°¶alaú*

*muhur ÆkÆrito mÆrÆ
pravi½ed bhojanÆlaye
avalambya karaµ mÆtur
baladevam anuvrataú*

“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)

*bhuktvĕ ca vividhĕnnĕni
mĕtrĕ ca sakhibhir v"taú
hĕsayan vividhair vĕkyaiú
sakh"mus tair hĕsitaú svayam*

*itthaµ bhuktvĕ tathĕcamya
divya-kha opari kṣa"ĕt
vi"amet sevakair dattaµ
tĕmbĕlaµ vibhajann adan*

*rĕdhĕpi bhojanĕnandaµ
d"ṣ vĕ ya"dayĕhĕta
lalitĕdi-sakh"-v"tĕ
bhuv"kte ũnaµ lajjayĕnvitĕ*

iti prĕtaú-sevĕ

“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 *hĕsya-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 *tĕmbĕla* 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 *sakh"s*. In this way, *prĕtaú-sevĕ* is performed.

(46-50)

atha pĕrvĕhna-sevĕ---

*gopa-veḥa-dharaú kṣ̄o
dhenu-v̄nda-puraú-saraú
vraja-vḥsi-janaiú pr̄tyḥ
sarvair anugataú pathi*

*pitaramu mḥtaramu natvḥ
netrḥntena priyḥga °ḥn
yathḥyogyamu tathḥ cḥnyḥn
sannivartya vanamu vrajet*

*vanamu pravil̄ya sakhibhiú
kr̄ṅitvḥ ca kṣa °amu tataú
va-cayitvḥ ca tḥn sarvḥn
dvi-traiú priya-sakhair yutaú*

*saḥ ketakamu vrajed dharṣḥḥ
priyḥ-sandarḥanotsukaú
sḥpi kṣ̄e vanamu yḥḥ
dṣ̄ vḥ tam ḡham ḥgatḥ*

*sḤryḥḥdi-pḤjḥ-vyḥḥena
kusumḥḥdy-ḥḥti-cchalḥḥ
va-cayitvḥ gurḤn yḥḥti
priya-saḥ gecchayḥ vanamu*

iti pḤrvḥḥna-sevḥḥ

“Then comes the *pḤrvḥḥna-sevḥḥ*. 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 *gop̄-ga °a*. 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 *saḥ keta-ku-ja* (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 *sḤrya-pḤjḥḥ*, She then enters the forest to meet with Her beloved. In this way, *pḤrvḥḥna-sevḥḥ* is performed.

(51-53)

atha madhyāhna-sevā---

*itthaṃ tau bahu-yatnena
militvā sva-gaṇair vṛtau
vihārair vividhais tatra
vane vikramāto mudā*

*syandolikāsamāyāhau
sakhībhir dolitau kvacit
kvacid veṅgaṃ kara-srastaṃ
priyayā coritaṃ hariū*

*anveṣayann upalabdho
vipralabdhaū priyā-gaṇaiū
hṛsito bahudhātubhir
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)

*vasantaṅgunījuṣāṃ
vana-khaṇḍaiḥ kvacin mudā
pravīṇya candanāmbhobhiū
kumāṅgali-jalair api*

*viṣi-cato yantra-muktais
tat-paṅkajaiḥ tau mithaiḥ
sakhyaṃ yā evaṃ viṣi-canti
tāṅgulaḥ tau si-cataū punaiḥ*

*tathānyartusu juṣṭaiḥ
krāmāto vana-rājaiḥ*

*tat-tat-kṛocitair nṛnṛ
vihṛraiú sa-ga°au dvija*

*½Ṛntau kvacid v°kṣa-mÝlam
ṚsṚdyā muni-sattama
upavi½Ṛsane divye
madhu-pṚnaµ pracakratuú*

“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*, *ku>kuma*, water and mud. Then the *sakh°s* spray both of Them, and Rādhā-Kṛṣṇa spray the *sakh°s*.

“O Nārada! In this way, Rādhā and Kṛṣṇa return to the forest throughout the various pleasant seasons and, along with Their *sakh°s*, 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 *Ṛsana* beneath a *kalpa-v°kṣa* and drink too much honey.

(58-62)

*tato madhu-madonmattau
nidrayṚm°litekṣa°au
mithau pṚ°iµ samṚlambya
kṚma-bṚ°a-va½a>gatau*

*riraµsu vi½ataú ku-jaµ
skhalat-pṚdṚbjakau pathi
tato vikr°Ṛatas tatra
kari°°-yÝthapau yathṚ*

*sakhyo ṫi madhubhir mattṚ
nidrayṚ pihitekṣa°Ṛú
abhitaú ku-ja-pu-jeṣu
sṚvṚ eva vililyire*

*p°thag ekena vapuṣṚ
k°ṣ°o ṫi yugapad vibhuú
sarvṚsṚµ sannidhiµ gacchet
priyṚ°Ṛµ parito muhuú*

ramayitvĕ ca tĕú sarvĕú
 kari°-gajarĕĭ iva
 priyayĕ ca tathĕ tĕbhiú
 sarovaram athĕvrajat

“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 *ku-ja*, where They make love like a lordly elephant and his mate.

“Like Rādhā and Kṛṣṇa, the *sakh*’s also drink too much honey and become intoxicated. They, too, become drowsy-eyed, stumble into *ku-jas* in every direction and disappear. Then the powerful Śrī Kṛṣṇa expands Himself into many identical forms and simultaneously makes love to all the *sakh*’s again and again. Just as the king of elephants dallies with his group of she-elephants, Śrī Kṛṣṇa sports with all of His *sakh*’s. Then Rādhā-Kṛṣṇa and the *sakh*’-ga°a all go to Śrī Rādhā-kuṇḍa for water sports.”

(63-65)

½°-nĕrada uvĕca---

v°nde ½°-nanda-putrasya
 mĕdhurya-kr°ĭane katham
 ai½varyasya prakĕ° ĪhŸd
 iti me chindhi saμ½ayam

½°-v°ndovĕca---

mune mĕdhurya-mayy asti
 l°lĕ-½aktir harer d°ĭhĕ
 tayĕ p°thak-k°taú kr°ĭed
 gopikĕbhiú samaμ hariú

rĕdhayĕ saha rŸpe°a
 nijena ramate svayam
 iti mĕdhurya-l°lĕyĕú
 ½aktir ne½atĕyĕ hareú

Śrī Nārada says, “O Vṛndā, why does Śrī Nandanandana display this *ai½varya* of expanding Himself while He is engaged in the *mĕdhurya* sport of making love to the *gop*’s? Please dispel my confusion.”

Śrī Vṛndā replies, “O Muni, the *l°lĕ-½akti* of Śrī Hari is *mĕdhuryamay*” (full of sweetness). By that *½akti* He expands Himself and individually sports with the *gop*’s, but He enjoys with Śrī Rādhā in His own original form. By the action of this *mĕdhuryamay*’-

*draṣ uṁ kṅta-mukhṅbhajaṁ
cakor"van niṅkaram*

*tṅbŸla-carvitaṁ tasya
tatratyṅbhir niveditam
tṅbŸlṅny api cṅnṅti
vibhajanti priyṅliṣu*

“Then, while Śrī Kṛṣṇa is lying down, Śrī Rādhā sits blissfully with Her *sakh"ś* and eats the remnants affectionately left for Her by Her lover. Just as a *cakor"* bird flies with great speed to view the moon, Śrī Rādhā eats just a small amount and then goes quickly to the *Ÿyana-mandira* (sleeping room) to see the moonlike face of Śrī Kṛṣṇa. There, Kṛṣṇa's *dṅś"ś* give to Rādhā the chewed remnants of His *tṅbŸla*, some of which She gives to Her *priya-sakh"ś*, and some of which She eats Herself.

(73-75)

*k"ṣo Ÿpi tṅṅṁ ½k½Ÿsuú
svacchandaṁ bhṅṣitaṁ mithau
prṅpta-nidra ivṅbhṅti
vinidro Ÿpi pa ṅv"tauú*

*tṅca kṣvel"ṁ kṣa"oṁ k"tvṅ
mithau kṅta-kathṅrayṅú
vyṅja-nidrṅṁ harer j-ṅtvṅ
kuta½id anumṅnataú*

*vim"Ÿya vadaṁ d"gbhiú
pa½antyo Ÿhyonya-mṅnanam
l"nṅ iva lajjayṅ syuú
kṣa"oṁ ucur na ki-canam*

“Although awakened by the *gop"ś* freely talking about Him, Kṛṣṇa pretends to remain asleep, covered by His cloth. Absorbed in *k"ṣoṁ-kathṅ*, the *gop"ś* 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)

*kṣa"oṅ eva tato vastraṁ
dŸr"½k"tya tad aṅgataú*

*sĕdhu nidrēmu gato Ū”ti
hĕsayantyo 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)

*evaμ tau vividhair hĕsai
ramamĕ°au ga°aiú saha
anubhĪya kṣa°aμ nidrē-
sukhaμ ca muni-sattama*

*upavi½ĕsane divye
sa-ga°au vist”te mudĕ
pa°”k”tya mitho hĕra-
cumbĕ½eṣa-paricchadĕn*

*akṣair vikr”Īitaú prem°ĕ
narmĕĕpa-puraúsaram
parĕĵito Ūpi priyayĕ
jitam ity avadan m”ṣĕ*

*hĕrĕdi-graha°e tasyĕú
prav”ttas tĕ½yate tayĕ
tayaivaμ tĕ½itaú k”ṣ°aú
kar°otpala-saroruhaiú*

*viṣa°°a-vadano bhĪtvĕ
gata-sva iva nĕrada
jito Ūmi ca tvayĕ devi
g”hyatĕμ yat pa°”k”tam*

*cumbanĕdi mayĕ dattam
ity uktvĕ ca tathĕcarat
kau ilyaμ tad-bhruvor draṣ uμ
½rotuμ tad-bhartsanaμ vacaú*

“In this way, along with the *sakh”s*, Rādhā and Kṛṣṇa enjoy this *hĕsya-rasa*, and in a short time they all fall into a very pleasant sleep. After that, they all sit down on a large, beautiful *ĕsana* to play *pĕ½ĕ-khelĕ* (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)

*tataú śrī-kāṅkṣā ca
 śrutvā vṛgāhavaṃ mithaú
 nirgacchataḥ tataú sthānād
 gantukāmo gāhaṃ prati*

*kṛṣṇaú kṛntān anuj-āpya
 gavān abhimukhaṃ vrajet
 sṛtu śyā-gāhaṃ gacchet
 sakhī-māla-samyutā*

“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 *sakhī*s to the *śyā-mandira* for performing *pūjā*

(85-87)

*kiyaḍ-dyāvaṃ tato gatvā
 parivṛtya hariú punaú
 vipra-veśāṃ samāsthāya
 yāti śyā-gāhaṃ prati*

*śyāvaṃ ca pūjayet tatra
 prarthitaḥ tat-sakhī-janaiú
 tad eva kalpitair vedaiú
 parihāsyāvagarbhitaí*

*tatas tē api taṃ kṛntaṃ
 pari-āya vicakṣāntā
 ānanda-sāgarāṇi
 na viduḥ svaṃ na cāparam*

¹² A *līlā-kamala* is a lotus flower held in the hands as a plaything.

“After going a short distance, Kṛṣṇa then returns dressed as a *br̥hma^oa* and enters the *s̥rya-mandira*. The *gop*’s ask Him to perform the *s̥rya-p̥j* and He complies. Seeing Kṛṣṇa disguised as a *br̥hma^oa*, and hearing Him chant some ridiculous, contrived Vedic *mantras* (as He laughs inside), Rādhā and the other clever *gop*’s 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)

*vih̥rair vividhair evaμ
s̥rdha-y̥ma-dvayaμ mune
n̥tv̥g̥haμ vajeṣus t̥ū
sa ca k̥ṣ^oo gav̥μ vrajet*

iti madhy̥hna-sev̥

“O Nārada Muni! After enjoying various pastimes in this way for 1 1/2 or 2 *y̥mas* of time (1 *y̥ma* = approximately 3 hrs.), Śrī Rādhā and Her *sakh*’s go home, and Śrī Kṛṣṇa goes back to the herd of cows. Thus, *madhy̥hna-sev̥*

(89)

ath̥par̥hna-sev̥---

*saḡ ganya tu sakh̥n k̥ṣ^oo
g̥h̥tv̥g̥ū samantataū
g̥acchati vrajaμ karṣann
utt̥na-mural̥-ravaiū*

“Next, the *apar̥hna-sev̥*. In the late afternoon, Śrī Kṛṣṇa reunites with His *sakhas*. Attracting the cows from all directions by the sweet sounds of His *mural*” flute, Kṛṣṇa leads everyone back to Vraja.

(90-91)

*tato nand̥dayaū sarve
h̥utv̥ve^ou-ravaμ hareū
go-dh̥li-pa alair vy̥ptaμ
d̥ṣ̥ v̥c̥pi nabhaū-sthalam*

*vis̥jya sarva-karm̥^oi
striyo b̥dayo ũpi ca*

*kṛṣṇasyābhimukhaṃ yānti
tad-darśana-samutsukā*

“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
gṛhaṃ snātva vibhīṣitā
sampūcya kṛnta-bhogārthaṃ
dravyāni vividhāni ca
sakhī-saṃgha-yutā yānti
kṛntaṃ draṣṭuṃ samutsukā*

*rāja-mārga vraja-dvārī
yatra sarve vrajaukasā
kṛṣṇo ỳy etān samāgāmya
yathāvad anupīva*

*darśanaiḥ sparśanair vāpi
smita-purvāvalokanaiḥ
gopa-vāddhān namaskṛtaiḥ
kāyikair vācīkair api*

*sṛṣṭvā ga-pātaiḥ pitarau
rohiṇīm api nārada
netrānta-sīcītenaiva
vinayena priyāga*

“After arriving home, Śrī Rādhā is bathed and decorated. Then, after cooking many delicious preparations for Śrī Kṛṣṇa’s enjoyment, She joins Her *sakhī-ga*. 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 *priyāga*.

(96-97)

evaµ tai½ca yathœyogyamu
vrajaukobhiú prapŸjitaú
gavœlayamu tathœgœ½ca
samprave½ya samantataú

pitˆbhyœm arthito yœti
bhrœtrœ saha nijœlayam
snœtvœ pitvœ tathœki-cid
bhuktvœ mœtrœnumoditaú
gavœlayamu punar yœti
dogdhu-kœmo gavœµ payaú

ity aparœhna-sevœ

“In this way, Śrī Kṛṣṇa is warmly received by all the Vrajavāsīs. Then, after causing the cows to enter the *go-ghāṭī*, 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 *go-ghāṭī*. Thus, *aparœhna-sevœ*

(98)

atha sœyamu-sevœ---

tœ½ca dugdhvœ dohayitvœ
pœyayitvœ ca kœ½ana
pitrœsœrdham gˆham yœti
payo-bhœri-½atœnugaú

“Then, *sœyamu-sevœ*: 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)

tatrœpi mœtˆ-vˆndai½ca
tat-putrai½ca balena ca
saµbhuvœkte vividhœnnœni
carvya-cŸšyœdikœni ca

iti sĕyamu-sevĕ

“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, *sĕyamu-sevĕ*.

(100-101)

atha pradoṣa-sevĕ---

*tan-mĕtuú prĕrthanĕt pĕrvamu
rĕdhayĕpi tadaiva hi
prastĕpyante sakh”-dvĕrĕ
pakvĕnnĕni tad-ĕlayam*

*ĕghayamu½ca haris tĕni
bhuktvĕ pitrĕdibhiú saha
sabhĕ-g”ham vrajet tai½ca
juṣ am vandi-janĕdibhiú*

“Next, *pradoṣa-sevĕ*: Because Mother Yaśodā had previously asked Her to do so, at the time of Kṛṣṇa’s meal Śrī Rādhā has some of Her *sakh”s* 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)

*pakvĕnnĕni g”h”tvĕyĕú
sakhyaṣ tatra samĕgatĕú
bahĕni ca punas tĕni
pradattĕni ya½dayĕ*

*sakhyĕ tatra tayĕ dattamu
k”ṣ”occhiṣ am tathĕ rahaú
sarvam tĕbhiú samĕn”ya
rĕdhikĕyai nivedyate*

*sĕpi bhuktvĕ sakh”-varga-
yutĕ tad-anupĕrvamu½ú
sakh”bhir ma”ṣita tiṣ hed
abhisartumu mudĕnvitĕ*

“The *sakh*’s 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 *sakh*” (Dhaniṣṭhā) secretly places in the other *sakh*’s hands Kṛṣṇa’s *adharaṅm̐ta*,¹³ which they offer to Rādhā. She and Her *sakh*’s eat all those foods one by one, and after their meal, the *sakh*’s blissfully decorate Śrī Rādhā in preparation for Her *abhisṛa* (journey to meet Her lover).

(105-106)

prasthāpyate ūhayaṅ kṛcid
ita eva tataū sakh”
tayābhisṛitā sṛ ūha
yamunāyā sam”pataū

kalpa-v”ksa-niku-je ūmin
divya-ratna-maye g”he
sita-k”ṣa-niāyogya-
veḥā yāti sakh”yutā

“Rādhā then sends one *sakh*” to Nandālaya to inform Kṛṣṇa where the *sa-keta-ku-ja* (secret meeting place) shall be. After notifying Him, that *sakh*” returns and induces Rādhā to begin Her *abhisṛa* 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 *sakh*’s arrive at a cottage made of celestial gems, in a *ku-ja* full of *kalpa-v”kṣas* in the Vṛndāvana forest.

(107-109)

k”ṣo ūpi vividhāmu tatra
d”ṣ vā kautuhalaṃ tataū
kavitvāni manoj-āni
ḥrutvā ca g”takāny api

¹³ *Adharaṅm̐ta* means the nectar of His lips, that is, the food which Kṛṣṇa personally tasted and then left on His plate.

*dhana-dhṛṇyḍibhis tḥµ½ca
pr"°ayitvḥ vidhḥnataú
janair Ḑkḥrito mḥtrḥ
yḥti ½ayyḥ-niketanam*

*mḥtari prasthitḥyḥntu
bhojayitvḥ tato g"ḥḥḥ
saḥ ketakaµ kḥntayḥtra
samḥgacched alakṣitau*

iti Pradoṣa-sevḥ

“In the *sabhḥ-g"ha* (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 *½ayana-g"ha* (sleeping room). When His mother feeds Him and then leaves, Kṛṣṇa stealthily sneaks out of the house and goes to the *saḥ keta-ku-ja* to meet Rādhā. Thus, *Pradoṣa-sevḥ*.

(110-112)

atha rḥtri-sevḥ---

*militvḥ tḥv ubhḥv atra
kr"¶ato vana-rḥjiṣu
vihḥrair vividhair hḥsya-
lḥsya-g"ta-puraúsaraiú*

*sḥrdha-yḥma-dvayaµ n"tvḥ
rḥtrer evaµ vihḥrataú
suṣupsŸ vi½ataú ku-jaµ
pa-ca-ṣḥbhir alakṣitau*

*nirv"nta-kusumaiú kl"pte
keli-talpe manorame
suptḥvatiṣ hatḥµ tatra
sevyamḥnau priyḥlibhiú*

iti rḥtri-sevḥ

“Next *rḥtri-sevḥ*: 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 *ku-ja* along with five or six of Their *sakh*'s. Then, being served by the *sakh*'s, Rādhā and Kṛṣṇa fall asleep on a pleasure-bed of stemless flowers. Thus, *rātri-sevā*"

Discussion on Rādhā-Kṛṣṇa Rasa

(113-120)

1/2"-nṛada uvāca---

*1/2*otum icchāmi bho deva
vraja-rāja-sutasya ca
vīndhāne rasāṃ divyaṃ
rādhayaikāntikaṃ saha

1/2"-sadāiva uvāca---

*1/2*o nṛada vakṣyāmi
rādhā-kṛṣṇa-rasāṃ 1/2iciṃ
su-gopyaṃ paramodharaṃ
na vaktavyaṃ hi kasyacit

aikāntika-rasāsvēdaṃ
kartuṃ vīndhāne mune
vraja-rāja-kumharaṃ ca
bahu-kālam abhāvayam

mayi prasannaú 1/2"-kṛṣṇo
mantra-yugmam anuttamam
yugalākhyaṃ dadau mahyaṃ
sv"yojjvala-rasāplutam

samabrav"t tadā kṛṣṇaú
sva-1/2śyaṃ mēṃ svakaṃ rasam
brav"mi tvēṃ 1/2"oṣvādyā
brahmānāgocaram

vraja-rāja-suto vīndhā-
vane pṛ"atamo vasan
sampṛ"ā-śoṅga-kalā
vihāraṃ kurute sadā

*saṁyogin” viyoginyḥ
hlādin”ty antaraḡ gikḥ*

*vraje ¼”-k”ś°a-candrasya
santi śoḥa¼a-¼aktayaú
poṣikḥ madhurasyaiva
tasyaitḥ vai sanātanāú*

“Compared to the *l”lḥ* of Kṛṣṇa in Vṛndāvana, in His *l”lḥ* as Mathurānātha He has one fewer trait, and as Dvārakānātha He has two fewer traits. *ūr*”, *bhŸ*”, *l”lḥ*, *yogamḥyḥ*, *cin-tyḥ*, *acintyḥ*, *mohin”* and *kau¼al”* comprise Kṛṣṇa’s *bahiraḡ gḥ-¼akti* (external energy). *L”lḥ* (*mḥdhuryamay”-l”lḥ-¼akti*), *prema*, *svarŸpḥ*, *sthḥpan”*, *Ḥkarṣa°*”, *saṁyogin”*, *viyogin”* and *hlādin”* comprise His *antaraḡ gḥ-¼akti* (internal energy). In Vraja, these sixteen eternal *¼aktis* of Śrī Kṛṣṇacandra serve to nourish the *madhura-rasa*.

(125-128)

*hlādin” ya mahḥ-¼aktiú
sarva-¼akti-var”yas”
tat-sḥra-bhḥva-rŸpḥ ¼”-
rḥdhikḥ parik”rtitḥ*

*tayḥ ¼”-k”ś°a-candrasya
kriḥḥyḥú samaye mune
tad-ḥviṣ aṁ vḥsudevaṁ
saha kṣ”rḥbdhi-nḥyakam*

*antar”kṣya-gataṁ kuryḥc
chaktir Ḥkarṣa°” hareú
kr”ḥḥnte sthḥpayet tantu
sthḥpan” k”ś°a-dehataú*

*sampŸr°a-śoḥa¼a-kalaú
kevalo nanda-nandanaú
vikr”ḥan rḥdhayḥ sḥrdhaṁ
labhate paramaṁ sukham*

“The *¼akti* known as *hlādin”* is the *mahḥ-¼akti*, and is greater than all the others. Śrī Rādhikā is the form of that quintessential *bhḥva*. O Muni! At the time of Śrī Rādhā-Kṛṣṇa’s sporting, the *k”ś°a-¼akti* known as *Ḥkarṣa°*” 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 *ḥakti* named *sthāpan*" 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)

ḥṅ-nāraḍa uvāca---

*gate madhu-pur"ṁ kṣṅe
vipralambha-rasaú katham
vāsudeve rādhikāyā
saṁḥayaṁ chindhi me prabho*

ḥṅ-sadāśiva uvāca---

*ḥaktiú saṁyogin" kāmā
vāṁḥ ḥaktir viyogin"
hlādin" kṛtidā-putr"
caivaṁ 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 *niṣ hā* 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 (*saṁyogin"-ḥakti*), Vāmā (*viyogin"-ḥakti*) and Kīrtidā-putrī (*hlādin"-ḥakti*).

(131-134)

*mama prāḥṅarāú kṣṅas
tyaktvā vāndāvanaṁ kvacit
kadācin naiva yāti
jāṅte kṛtidā-sutā*

*kāmā-vāṁḥ na jāṅta
iti ca brahma-nandana
rādhā-rambha ivāntardhiṁ
gatavāṅ nanda-nandanaú*

*mathurēṃ mathurēnātho
vāsudevo jagāma ha
antar-hite nanda-sute
½mad-vṛndāvane mune*

*pravāśāṃ rasāṃ lebhe
rādhā vai kṛtidā-sutā
tato vadanti munayaú
pravāśāṃ saṅga-vicyutim*

“Kṛtidā-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, Kṛtidā-sutā Śrī Rādhā experiences a type of *vipralambha-rasa* known as *pravāśa* (a feeling that the lover has gone to a distant land). For this reason, the *munis* call this type of separation *pravāśa*.

(135-137)

*mama jṛvāna-netā ca
tyaktvāṃ mathurēṃ gataú
iti vihvalitā vāṃ
rādhā yā virahāḍ abhīṭ*

*yamunāyāṃ nimagnā s
prakāśāṃ gokulasya ca
golakāṃ prāpya tatrābhīṭ
saṃyoga-rasa-peṅalā*

*kāmā rādhā ca mathurā
viraheṅa nipīṭ
kurukṣetraṃ gatā tṛtha-
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 *saṃyoga-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 mak-

¹⁴ See *Caitanya-caritāmṛta, Antya-līlā* 1.66.

ing a *ṭṛtha-ỵatṛ* (holy pilgrimage).

(138-140)

nanda-nandana-bḥeva-j-a
uddhavo vrajam Āgataú
ṣantvayiṣyan ḳrtiḍỵaṭ
suṭṃ ṃsa-dvaye gate

ṛdḥṃ sṿdaỵṃsa
uṛmad-bḥgavaṭṛthakaμ
katḥỵṃ bḥgavaṭỵentu
j̣ỵṃ muni-puḡ gava

vrajendra-nandanaú uṛṃs
taḍ pratyakṣaṭṃ gataú

ataeva p̣dmottara-khạoktaμ dṿraḳdhipater ṿnḍevanaμ prati-gamanaμ ḳṛḍhịỵỵ
viṣ̣ atṿ ḳṛḍhịỵino drọḍṇṃ labdha-vara-tṿ, teṣ̣ṃ punaú sva-stḥna-pṛpạṛtham
evety avagantavyam. uṛmad-bḥgavata-ṿkỵṃ evaμ vic̣ro ōvagantavyaú padmottara-
khạoḳe tu ōḳḷindi-puline ṛmyeó itỵ atra uṛ-dṿraḳṇthasya uṛ-nanda-nandana-madhura-ḷḷe-
samdaṛane sotkạ hatṿḍ vyoma-ỵnaiṛ etya uṛ-ṿnḍevane ṃsa-dvayam uṿsetỵ abhipṛyo
j-eyau. taḍ yatḥ uṛ-lalita-ṃdhava (8.34)---ōapari-kalita-p̣ṛvaú itỵedi.

“Knowing Śrī Nandanandana’s mind, Śrī Uddhava arrives in Vraja to give solace to Kīrtidā-sutā Śrī Rādhā. For two months he remains there causing Rādhā to taste the true meaning of *uṛmad-Bḥgavatam*. O Best of Munis! When She hears that *bḥgavaṭ-katḥ*, Śrī Vrajendra-nandana appears directly before Her.

In the aforementioned *Uttara-khạoḳa* of the *Padma Puṛo*, this *praṃo* is given: Śrī Dvārakānātha, with Kṣīrābdhīśāyī 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 Kṣīrābdhīśāyī Viṣṇu that enabled them to enter the bodies of Śrī Nanda, etc., to taste the manifest *ḷḷe* of Śrī Kṛṣṇa. The fact that Kṛṣṇa eternally resides in Vraja is confirmed by statements in the *uṛmad-Bḥgavatam*. The meaning of *ōḳḷindi-puline ṛmyeó*, etc., from the *Padma Puṛo* is that Śrī Dvārakānātha, being very eager to see Śrī Nandanandana’s *madhura-ḷḷe*, flew in a celestial car to Śrī Vṛndāvana, where He remained for two months. This is also described in *uṛ Lalita-ṃdhava-ṇe aka* (8:34), where it says *ōapari-kalita-p̣ṛvaú*, etc.

The Fruit of Accepting Gopī-bhāva

(145-146)

yathā Ādi-purāṇe---

*gopī-bhāvena ye bhaktā
mām eva paryupāsate
teṣu tēsv iva tuṣ o Āmi
satyaṁ satyaṁ dhana-jaya*

*veṅka-bhāṣā-vayo-rūpā
gopikā-bhāvam āśritv
bhāvukṛtā ca tad-bhāvaṁ
yanti pāda-rajo ūcanatī*

The fruit of the *sādhaka* acceptance of *gopī-bhāva* is described in the *•di 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-mahatmyaṁ
vṛndāvana-pater hareu
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*.

(148-151)

pāṇḍme ca (uttara-khaṇḍe)---

*purā maharṣayaṁ sarve
daṁḍakāraṇya-vāsinaṁ
rāmāṁ dṛṣṭv hariṁ tatra
bhoktum aicchan su-vigraham*

*te sarve str"tvam ŒpannŒú
samudbhŒtŒca gokule
hariµ samprŒpya kŒmena
tato muktŒ bhavŒ°avŒt*

*b"had-vŒmana-siddhŒca
½rutayo Œi yathŒ purŒ
gop"-bhŒvena saµsevyā
samudbhŒtŒ hi gokule*

yad-uktaµ ½r"rŒpa-gosvŒmi-cara°aiú---

*hariµ su-rŒga-mŒrge°a
sevate yo narottamaú
kevalenaiva sa tadŒ
gopikŒtvam iyŒd vraje*

In the *Padma PurŒa* 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 *sŒdhana*, they attained *bhŒva* and took birth in Vraja as *gop"s*. In this way, they achieved *k"ś°a-prema* and were liberated from the ocean of material life.

The *B"had-vŒmana PurŒa* states: In ancient times, the *½ruti-ga°a* (personified *½rutis*) worshipped Śrī Kṛṣṇa in *gop"-bhŒva* and obtained births as *vraja-gop"s*.

Śrī Rūpa Gosvāmī Prabhupāda states: The best of men perform *½r"-hari-sevŒ* by exclusively following the *rŒga-mŒrga*. At the time of attaining *bhŒva* and *siddhi*, they become *gop"s* in Vraja.

(152)

bhakti-tattva-kaumudyŒm---

*ekasmin vŒsanŒdehe
yadi cŒnyasya bhŒvanŒ
tarhi tat sŒnyam eva syŒt
yathŒ vai bharate n"pe*

In the *Bhakti-tattva-kaumud"* 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-saṁhitā---

½"-nārada uvāca---

*dhanyo ūmy anugḥṅto ūmi
tvayā devi na saṁśayaū
harer me naityik" l'la
yato me ūlya prakāṣṭa*

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 *l'la* of Śrī Kṛṣṇa.”

(154-155)

½"-sanat-kumāra uvāca---

*ity uktvā tēṁ parikramya
tayā cāpi prapṛjitaū
antardhānaṁ gato rājan
nārado muni-sattamaū*

*mayāpy etad ānupṛvyāṁ
sarvaṁ tat parikṛtitaṁ
japan¹⁶ nityāṁ prayatnena
mantra-yugmam anuttamam*

Śrī Sanat-kumāra says, “O King! Speaking in this way, Śrī Nārada circumambulated Śrī Vṛndādevī and was then offered *pṛjā* by her. After that, *muni-sattama* Śrī Nārada disappeared. Very carefully I regularly chanted that best of all *mantras*, the *yuga-gala-mantra*, and everywhere proclaimed its glories.

(156-158)

*kṛṣṇa-vaktrā idāṁ labdhaṁ
purā rudreṇa yatnataū*

¹⁶ *kr̥ṣṇa-prayoga-hetu ḡapatāsthāne ḡapanōhaiyāche baliyā mane haya.*

*tenoktaµ nŒradŒyŒha
nŒradena mayoditam*¹⁷

*saµsŒŒgni-vinŒŒya
mayŒpy etat tavoditam
tvayŒ caitad gopan”yaµ
rahasyaµ paramŒdbhutam*

½”-ambar”ṣa uvŒca---

*k”ta-k”tyo Œhavaµ sŒkṣŒt
tvat prasŒdŒd ahaµ guro
rahasyŒtirahasyaµ yat
tvayŒ mahyaµ prakŒtitaµ*

“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)

½”-sanat-kumŒra uvŒca---

*dharmŒn etŒn upŒdiṣ o
japan mantram ahar ni½am
acirŒd eva tad-dŒsyam
avŒpsyasi na saµ½ayaú*

*ŒetŒn dharmŒn---aṣ a-kŒla-sevŒrŒpŒn; mantram---yugala-mantram; tad-dŒsyam---tayou½”-
rŒdhŒk”ṣ°ayor dŒsyaµ dŒs”bhŒvamŒ iti.*

*mayŒpi gamyate rŒjan
guror Œyatanaµ mama
v”ndŒvane yatra nityaµ
gurur me Œti sadŒvaú*

Śrī Sanat-kumāra says, “I have instructed you in this *aṣ a-kŒla-sevŒ-dharma*. By con-

¹⁷ *ŒmamaŒsthŒne ŒmayŒŒ prayogao Œrṣa.*

(164-165)

sanat-kumĀra-saμhitĀm---

*japed yaú kĀma-gĀyatr"μ
kĀma-b"ja-samanvitĀm
tasya siddhir bhavet prema
rĀdhĀ-k"ṣ"o-sthalaμ vrajet*

*etĀμ pa-ca-pad"μ japtvĀ
½raddhayĀ ŪraddhayĀsak"t
v"ndĀvane tayor dĀsyāμ
gacchaty eva na saμ½yaú*

In the *Sanat-kumĀra SaμhitĀ* it is said: Whoever chants the *kĀma-b"ja* combined with the *kĀma-gĀyatr"* attains *prema-siddhi* and goes to Śrī Vṛndāvana. Whoever with faith or without faith chants this five-part *gĀyatr"-mantra* again and again will without a doubt obtain the service of Śrī Rādhā-Kṛṣṇa in Vṛndāvana.

(166)

ki"ṣ"or"-tantra ca---

*etĀn sakh"nĀm aṣ ĀnĀμ
mantrĀn yaú sĀdhako japet
½"-rĀdhĀ-k"ṣ"oayou kṣipraμ
vihĀra-sthalam ĀpnuyĀt*

In the *Ki"ṣ"or"-tantra* it is said: The *sĀdhaka* who chants the *mantras* of Śrī Lalitā and the rest of the *aṣ a-sakh"s* shall very quickly attain the place of Rādhā-Kṛṣṇa's pastimes in Vṛndāvana.

(167)

tatraiva---

*mantrĀn etĀn ma-jar"oĀm
aṣ ĀnĀμ yo japet sadĀ
prema-siddhir bhavet tasya
½"-v"ndĀvanam ĀpnuyĀt*

In the same book it is also said: Whoever always chants the *mantras* of Śrī Rūpa and the rest of the *aṣ a-ma-jar"s* shall, upon attaining *siddhi*, go to Śrī Vṛndāvana.

(168)

*smara°ānantaraṃ siddha-
dehasyaiva ca śādhakau
aś a-kāṇḍitāṃ l'īṇāṃ
saṃsmaret śādhakēḥ gakaú*

The *śādhaka* who has performed the various components of *bhakti* shall, after meditating on his own *siddha-deha*, meditate on the *aś a-kāṇḍa-l'īṇā*

The Eight Time Periods

(169-170)

*kāṇḍau ni'ānta-p'īrvāhna
aparāhna-pradośakau
vij-eyau tri-tri-gha ikau
prāṭhau śāyāṃ dvayāṃ dvayam*

*dvi-dvi-pragha ikau j-eyau
madhyāhna-rātri-īṇāṃ iti*

Those eight time periods are measured as follows: The *ni'ānta*, *p'īrvāhna*, *aparāhna* and *pradośa-l'īṇāṃ* each last for three hours, for a total of twelve hours or thirty *da°ṇāṣas*. The *prāṭhau* and *śāyāṃ-l'īṇāṃ* each last for two hours, totalling four hours or ten *da°ṇāṣas*. The *madhyāhna* and *rātri-l'īṇāṃ* each last for four hours, for a total of eight hours or twenty *da°ṇāṣas*.

(171)

*eteṣu samayeṣv evaṃ
yāyā l'īṇāṃ puroditā
tāṃ tām eva yathākāṇḍāṃ
saṃsmaret śādhako janaú*

These *aś a-kāṇḍa-l'īṇāṃ* have been previously described. The *śādhaka* shall meditate on them at the proper times.

Thus ends the *ūr" ūr" Rādhakē-k"ś°āṣ a-kāṇḍya-l'īṇā-smara°a-krama-paddhatiú* by Śrī Dhyānacandra Gosvāmī.