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Kṛṣṇa-Caitanya

The Hidden Treasure of India

His Life and His Teachings

Walther Eidlitz

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Sein Leben und Seine Lehre

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Translators' Preface

This work was translated by God-brothers and God-sisters of Walther Eidlitz (Vāmandās), disciple of Svāmī Sadānanda Dāsa.

It is a revised edition of Vāmandās' book which includes later corrections by the author and some additional explanations and translations from the original sources, provided by his guru, Svāmī Sadānanda Dāsa. When we came across passages we thought needed clarification we made annotations in square brackets or added a translators' note.

Omissions made by the author W. Eidlitz in the original texts are indicated by "...".

We are deeply indebted to Vāmandās in many ways and hope that we will please him as well as our common guru, Svāmī Sadānanda Dāsa, by the attempt to render this exceptional work into English.

The translators,
Högåsa, January 2014

I worship Śrī Caitanya, the Lord,
by Whose all-seizing mercy
even an ignorant child
can be rescued
from the ocean of philosophical systems,
teeming with the sharks of different conceptions.
(*Caitanya-Caritāmṛta* I,2,1s)

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Preface

The preliminary studies for this book began during my first stay in India which lasted altogether more than eight years, from the spring of 1938 to the late summer of 1946. My research led me to the Himalayas and other provinces of India during these years. But the major part of these studies took place behind barbed wire in the barracks of different British Indian internment camps, where I was detained during World War II.

My book *Unknown India*¹ deals with this period, but primarily it gives an account of the meeting with my friend and teacher Svāmī Sadānanda Dāsa in the internment camp and our working together. My books *Die indische Gottesliebe*² (*The Indian Concept of Love of God*) and *Der Glaube und die heiligen Schriften der Inder*³ (*The Faith and Holy Scriptures of the People of India*) are merely preliminary studies.⁴

The work I had begun continued in Sweden. During my second stay in India, 1950–1951, I had the good fortune to stay and study together with Sadānanda at some of the sacred sites closely connected with the appearance of Kṛṣṇa-Caitanya, the hidden avatāra of the age of discord. These sacred sites included the area around *Navadvīpa*, Caitanya's place of appearance, located at the lower reaches of the river Gaṅgā; in *Purī*, located at the eastern coast of India, where Caitanya spent the major part of the second half of His play (līlā) on earth; in *Benares*, where He daily for a period of two months gave intimate instructions to His disciple Sanātana at the bank of the river Gaṅgā; and in *Vṛndāvana*, Kṛṣṇa's land of the cowherds, the actual destination of Caitanya's many years of pilgrimage.

Now I wish to express my deep gratitude and appreciation to all those who assisted me selflessly in this task, although I am not able to mention them all by name. Their line reaches from mendicants to ministers of great states of India, especially Dr. Sampurnanand, former governor of Rājasthān, who, when I met him, held the office of Minister of Education and Minister of Finances of Uttar Pradesh, and who later became Prime Minister of this most densely populated state in India,

¹ Walthar Eidlitz: *Unknown India*, London 1952, New York 1953; German edition: W. E.: *Bhakta – eine indische Odyssee*, Hamburg 1951; Swedish edition: W. E.: *Den glömda världen*, Stockholm 1948 and 1972.

² Olten und Freiburg im Br. 1955. Swedish edition *Krishnas leende*, Stockholm 1955.

³ Olten und Freiburg im Br. 1957.

⁴ Translators' note: A later book, *The Meaning of Life in the Indian World of Thought*, concentrates on the physical and psychological structure of man and the paths of yoga. Swedish edition: W.E.: *Livets mening och mål i indisk tankevärld*, Stockholm 1972; German edition: W. E.: *Der Sinn des Lebens*, Olten und Freiburg im Breisgau 1974. This book is available as download in all three languages at www.sadananda.com.

which today counts about 90 million inhabitants.

With thankfulness I think of former Prof. Ernst Arbman of the University of Stockholm, who through his initiative and unswerving trust made it possible to complete this work.

But my deepest appreciation I wish to extend to Svāmī Sadānanda Dāsa, with whom I have remained closely connected ever since our first meeting in the Indian internment camp, and without whose untiring advice and assistance this work would never have come into being.

The indicated original texts are written either in Sanskrit or in medieval Bengali. A list of the editions used is found in “Bibliography and Verification of Sources”, p. 568.

The title page of the Sanskrit and Bengali works are given in the way they appear on the title pages of the texts.

That is, e.g., (Sanskrit): *Bhāgavatam*, *Kṛṣṇa-Caitanya-Caritāmṛtam*, *Caitanya-Candrodayam*, etc.

Whereas (Bengali): *Caitanya-Bhāgavata*, *Caitanya-Caritāmṛta*, *Caitanya-Maṅgala*, etc.

In order to arrive at a coherent transcription of the Sanskrit and Bengali words, which are homonymous, but the endings of which quite often deviate, the Sanskrit words – with the exception of the first and second declination – are given in the nominative singular instead of the stem form.

This means (n.): Brahma (instead of the stem form in Sanskrit: brahman)
(m.): Brahmā, who shapes the worlds (instead of brahman)
Ātmā (instead of ātman)
Sannyāsī (instead of sannyāsin)
Gosvāmī (instead of gosvāmin)
Bhagavān (instead of bhagavat), etc.

For prem and (for metric reasons) also prema in Bengali and premā (nom. sg. m.) and prema (nom. sg. n.) in Sanskrit we have chosen the form prema in all instances.

Some words that have been adopted into the European languages have been left as they are generally written, e.g., Brahmin, yogi, Sanskrit.

Pronomina related to God are generally written in capital letters, so as to avoid any confusion with pronomina referring to other persons or things.

Abbreviations

R̥g	R̥gveda
Br̥h	Br̥had-Āraṇyaka-Upaniṣad
Chāṇḍ	Chāṇḍogya-Upaniṣad
Muṇḍ	Muṇḍaka-Upaniṣad
Śvet	Śvetāśvatara-Upaniṣad
Gītā	Bhagavad-Gītā
Bhā	Bhāgavata-Purāṇam (Bhāgavatam)
Gī.Go	Gīta-Govindam
Cait.Bhā	Caitanya-Bhāgavata
Candr	Caitanya-Candrodaya-Nāṭakam (Caitanya-Candrodayam)
Murāri	Murāri Gupta's Śrī-Kṛṣṇa-Caitanya-Caritāmṛtam
C.C.	Kṛṣṇadāsa Kavirāja's Caitanya-Caritāmṛta
Br̥h.Bhā	Br̥had-Bhāgavatāmṛtam
Bh.R.S	Bhakti-Rasāmṛta-Sindhu
Ujjv.Nīl	Ujjvala-Nīlmaṇi

As for the verses from the *Caitanya-Caritāmṛta*, the verse numbers are always given according to the edition of Rādhā-Govinda Nāth, followed by the verse numbers of the Gauḍīya-Maṭh edition. The Sanskrit verses interspersed with the Bengali text are marked by an added “s”.

Pronunciation of the Sanskrit Language⁵

	vowels	consonants			semivowels	fricatives	aspiration
guttural	a ā	ka kha	ga gha	ṅa			ha
palatal	i ī e ai	ca cha	ja jha	ña	ya	śa	
lingual	ṛ ṝ	ṭa ṭha	ḍa ḍha	ṇa	ra	ṣa	
dental	ḷ	ta tha	da dha	na	la	sa	
labial	u ū o au	pa pha	ba bha	ma	va		

The Sanskrit alphabet, whose clear structure is to be found in the living affiliated languages of Sanskrit in contemporary India, renders the sounds more accurately than the European alphabet.

Standing for themselves, the consonants, semivowels and fricatives are pronounced with a following short a.

Vowels:

The long and short vowels ā and a, ī and i, ū and u, ṝ and ṛ are clearly different sounds, the rest of the vowels are always long.

Guttural: a and ā as in “(or)gan” and “father”.

Palatal: ī and i as in “pique” and “pin”; ai as in “aisle”.

Lingual and dental: ṛ as well as the vowel ḷ as r and l with a short following i, as in “fibre” and “able”.

Labial: ū and u as in “rule” and “pull”.; o as in “caught”; au as in “cow”.

Consonants:

Guttural: Like the ordinary English k and g (“hard”)-sounds with their corresponding aspirates and nasal, ṅa, as in “sing”.

Palatal: ca as in “church”, ja as in “judge”; ña as in “champignon”.

Lingual: uttered with the tip of the tongue turned up and drawn back into the dome of the palate like in “very”; ṭa as in “heart”; ḍa as in “hard”; ṇa as in “kernel”.

Dental: pronounced closer to the teeth than the lingual sounds.

Labial: equivalent with the English p, b, m.

⁵ Translator’s note: “Pronunciation of the Sanskrit Language” and “Accentuation” are taken from school works on Sanskrit.

Semivowels:

The four semivowels are always sonant.

ya as in “yoghurt”; ra resembles the English smooth r and is not trilled; la as English l; va as English v by the modern Hindus, except when preceded by a consonant in the same syllable (except r). Then it sounds like French “oui”.

Fricatives:

ṣa as in “fish”; śa as in “shame”; sa as in “lesson”. All three fricatives are always surd.

Aspiration:

h is unusually pronounced like the ordinary European surd aspiration h.

Visarga:

ḥ like a surd breathing, a final h sound, uttered in the articulating position of the preceding vowel.

Anusvāra:

ṅ or ṁ is merely a nasal colouring of the preceding vowel.

In Bengali v is pronounced as b.

ACCENTUATION:

The accentuation of Sanskrit which is common today is very similar to that of Latin: (1) in polysyllabic words the penultimate syllable is accented if it is long by nature or by position; (2) if the penultimate syllable is short, the antepenultimate syllable is accented; (3) in contrast to that of Latin, the accent can also move to the fourth-to-last syllable if that is the root syllable and if the penultimate and antepenultimate syllables are short.

There are several exceptions from these rules, however.

The apostrophe (') in the transcription is part of the so-called sandhi rules and has nothing to do with emphasis.

Examples: 1) An-tar-yā-mī 2) Ra-mā-ya-ṅa 3) Bhā-ga-va-tam

Introduction

The intention of this book – a compilation from various sources – is to give, for the first time, an overall view of the life and teachings of Kṛṣṇa-Caitanya (1486–1533), Who, in accordance with the Śāstrams, is considered by many bhaktas (devotees of God) to be the most important figure of Indian spiritual history. The first part of the book attempts to convey an insight – solely from the viewpoint of the primary sources and quite uninfluenced by concepts on the part of the reader from his world of ideas which he imposes on them.

A tradition of this kind is a disciplic succession which is called saṁpradāya. According to the traditions the source of each of the saṁpradāyas can be traced back to one of God's modes of being or to one of God's avatāras.

In order to differentiate between the Vaiṣṇavas⁶ of the Caitanya school and the followers of the four great schools of tradition of southern India, these Vaiṣṇavas – since Caitanya's appearance – are called Gauḍīya-Vaiṣṇavas⁷.

Caitanya and most of His disciples descended from Brahmin families who did not come from Bengal but from southern India and some neighbouring states. Still this branch of bhakti is called Gauḍīya, after the city of Gauḍa, the former capital of Bengal, the country where Caitanya descended and where He grew up.

How these bhaktas view God, the world, man and all other living entities, and what they regard as the ultimate goal of their lives, is revealed in the old sacred Scriptures, the Śāstrams⁸, and the exceedingly abundant and as yet largely

⁶ Vaiṣṇavas: bhaktas of Viṣṇu, i.e., God, Who is unlimited by time and space.

⁷ The term Brahma-Madhva-saṁpradāya first appears some 200 years after Caitanya. During the Mohammedan oppression the God-images (mūrti) of the Kṛṣṇa temples in Vṛndāvana, which had been founded by Caitanya's followers, were saved from destruction and brought to Jaipur. Later in the beginning of the 18th century, when the Brahmins in Jaipur denied Caitanya's followers their right to administer those temples, as they neither belonged to the succession of Śaṅkara nor to any of the four South Indian schools of Vaiṣṇavism nor in contrast to other Vedic traditions possessed a classical commentary on Bādarāyaṇa's *Brahma-Sūtras*, Baladeva Vidyābhūṣana, who originally belonged to Madhva's Vaiṣṇava tradition, composed the commentary which is now called *Govinda-Bhāṣyam*. It was only after the establishment of this latter classical commentary on the *Brahma-Sūtras* that the tradition of Kṛṣṇa-Caitanya was designated Brahma-Madhva-Gauḍīya-saṁpradāya. Caitanya Himself and His disciples, however, have never referred to this connection with Madhva's school. To them the *Bhāgavata-Purāṇam* is regarded as the authoritative commentary on the *Brahma-Sūtras*. Ideologically, the Caitanya school is much closer to Rāmānuja than to Madhva.

⁸ In this context, Śāstrams refers to those texts which are considered to be of non-human origin (apauruṣeya) and which, according to *Bṛh* II,4,10, were exhaled by God. According to *Chānd* VII,1,2, they are the four *Vedas* with the *Upaniṣads*, as well as the so-called fifth *Veda*, i.e., the *Itihāsas* (chronicles), *Purāṇams*, *Pañcarātras* (*Ekāyanam*), and *Sūtras*. – Beyond these Śāstrams in the strict sense, there are scriptures by later masters that are sometimes likewise designated as Śāstrams.

According to modern Indologists, the Sanskrit word Śāstram derives from the root śāṁs, to praise, to extol. The traditional Indian derivation, however, comes from the root śās, to check, to chastise. – In the *Bhagavadgītā*, among the Śāstrams emphasized as the *Word of God*, it is said: "If someone is of the opinion that he can ignore the Śāstrams and act and think as he pleases, he is at liberty to do as he likes –

unknown literature of the Caitanya movement, which is rooted in these Śāstrams. As nearly always in the Indian past, the philosophy and theology of these texts constitute an inseparable unit.

It proved necessary right from the beginning of this book to give a description of God's ever evolving play and of the way Divine love unfolds according to the Śāstrams, because again and again, the contemporary sources tell of Caitanya manifesting various aspects of God. Moreover, He is considered the Guru of Divine love, of premabhakti.

In addition, the four sections of the first chapter: "God's Nature", "God's Power", "God's Realm", "God's Līlā", and also the chapters about bhakti, give the explanation of repeatedly used key words – in compliance with the texts and the tradition – in order to facilitate a better understanding of the various texts that follow.

I have deliberately refrained from undertaking a critical evaluation of the authors' theses or a comparative criticism of the texts. My attempt has been to *vitalize the spirit of the sources* and thus to create a foundation for an unbiased critical work about Kṛṣṇa-Caitanya yet to be written. I had to confine myself to the works of the contemporary associates of Caitanya and of the subsequent generation of disciples. In the course of time, numerous other works were written within this tradition, but the exposition of these texts would have caused this work to grow into an encyclopedia.

I wish to emphasize that the subject matter of the first part, as well as the small printed explanations within the text of the second part, do not reflect my personal opinions, but give the essence of what is expounded in the philosophical-theological parts of the *Caitanya-Caritāmṛta* and in the manifold works often written on the request of Caitanya by Sanātana Gosvāmī, Rūpa Gosvāmī, Raghunātha Dāsa, and Jīva Gosvāmī. Some of these are quite voluminous. Jīva Gosvāmī's *Gopāla-Campūh*, which he wrote at an advanced age, comprises in one of the editions not less than 3 940 pages. His main philosophical work, *Ṣaṭ-Sandarbhā*, includes in its six parts, thematically arranged, about 20 000 quotations from the Indian sacred Scriptures, from the *Ṛgveda* to the *Bhāgavata-Purāṇam*. In this way the works of Caitanya's disciples also provide a guide which leads through the vast and multi-layered world of the Śāstrams, as it is viewed by these bhaktas.

The unfamiliar meaning of some of the Sanskrit terms complies with the view of

but he will neither reach what he has hoped for nor will he be happy, let alone attain the highest goal. The Śāstrams are the only authority on what a man should do and refrain from doing. Hence a man should make himself well acquainted with what the Śāstrams say." (*Gītā* 16,23–24) Cf. "Classification of the *Vedas*", p. 558.

the tradition or the explanations of the grammarians of ancient India, who systematically derive all nouns and adjectives from verbal roots.

Having studied the literature of the Caitanya movement for many years, one sometimes gets the impression that these bhaktas wish to make everything new. There we find a new view of the world, a new philosophy and theology, new socio-religious customs, new poetry, new philology. But appearances are deceptive. These bhaktas never intend to create something new. Their only aim is to accept all statements of the Shastrams as truth no matter whether they are seemingly contradictory or not. They abstain from picking out certain statements as the monistic and dualistic schools do, and present them as the full truth in contrast to other parts of the Shastrams which they consider secondary. With the help of the cognitive power (bhakti), which, as they say, Caitanya bestowed upon them, they constantly aspire to free the original meaning of the Words of Revelation from the debris of commentaries of various later schools of thought.

So far, there are no scholarly editions of this vast literature. Most editions are often of poor quality and rampant with thousands of printing errors. If there is a numbering of the verses at all, each editor uses his own system which does not comply at all with other editions.

In his edition of the *Caitanya-Caritāmṛta*, provided with many comments, Rādhā-Govinda Nāth, for instance, numbers the Sanskrit and the Bengali verses in separate order. The edition of the Gauḍīya-Māth, on the other hand, numbers the verses successively. Only a few texts are printed in the Devanāgarī alphabet. Most of the editions are printed in the Bengali alphabet. As these works are predominantly written in Sanskrit, the study of these texts is, therefore, quite problematic, not only in the West but also in India, outside of Bengal.

Moreover, the editors have often left out important passages at random if their contents were in conflict with the current conceptions of their tradition. In a Hindi translation of the *Caitanya-Caritāmṛta*, for instance, the numerous passages where Kṛṣṇa-Caitanya severely criticizes Śāṅkarācārya's advaita conception are categorically obliterated.

Some essential texts of this literature, which have not yet drawn the attention of European Indologists, were edited during World War II and provided with textual criticism by Purī Dāsa Gosvāmī – but merely a limited edition of about 50 copies each was printed for a community of only a very few. These editions have, of course, long since been out of print, and in spite of the greatest effort it is often quite impossible to obtain a copy. Other material is available only in handwritten versions. Once in a while, hitherto unknown texts turn up. The only available handwritten version of an old biography of Kṛṣṇa-Caitanya, called *Gaurāṅga-*

Vijaya, for instance, was stored in the library of the (Royal) Asiatic Society in Calcutta, unnoticed for a century, until it was discovered and edited. (See the Section “Bibliography and Verification of Sources” in the Supplements, p. 568.) It even happened that handwritten texts were buried together with the sage who had them in his possession. It is customary in India not to burn the pure bodies of great sages and saints. They are buried instead. In this case the texts were eaten by white ants.

In spite of all these difficulties, the most amazing feats have been accomplished in obscurity and with great sacrifices. The wholly destitute sannyāsī Haridāsa, for instance, whom I met shortly before his demise in Caitanya’s native town Navadvīpa (Gauḍa), had discovered 48 texts which were unknown until then, which he edited with utmost care and with tremendous difficulty. Sometimes he was not only the editor and commentator, but the compositor and printer as well; the money for each single sheet of paper to be printed he had to acquire with great exertion by begging. The editions appeared at irregular intervals, printed on various types of paper of different formats.

Another great problem accompanying this work is the fact that the old classical commentators and even the erudite bhaktas of the Caitanya school some hundred years ago, never gave exact references to the sources. They relied on the exceptional memory of the Indian audience. After they had cited a quotation comprised of a few beginning words, they merely wrote, “Thus the *Śruti* says” (referring to the *Vedas* and *Upaniṣads*), or, “Thus the *Smṛti* says” (referring to the *Purāṇams*, *Itihāsas* and *Dharma-Śāstrams*). When quoting from the *Bhāgavata-Purāṇam*, which comprises more than 18 000 Sanskrit verses, they usually only gave an indication which of the twelve books of the *Bhāgavata-Purāṇam* the quotation was taken from.

Rasik Mohana Vidyābhūṣaṇa, a scholar and a bhakta who reached the age of well over one hundred years, told a friend of mine that he had spent twenty years of his life clarifying the incomplete references to the Śāstrams in Jīva Gosvāmī’s *Sarva-Saṁvādinī*, which is Jīva Gosvāmī’s own commentary to his *Ṣaṭ-Sandarbhā*. Rasik Mohana Vidyābhūṣaṇa recalled having searched sometimes for fourteen days to find a short quotation of four or five words in the vast realm of the Śāstrams, where Jīva Gosvāmī merely had given the short hint, “iti smṛtau”, “thus in the *Smṛti*”.

It is to be noted that there is a wide gulf between the English educated Indologists of the universities in present day India and the scholars of the local Sanskrit academies who are still connected to their tradition. The latter wrote and still write their critical research works, their treatises, and books, not in English,

but in their native language. These sometimes very important works are, however, hardly ever read by the Indologists of the Indian universities, and they are completely unknown in Europe.

The editions quoted herein are marked in “Bibliography and Verification of Sources”. The divergent numbering of the verses in the editions of *Caitanya-Caritāmṛta* used here, is given throughout. The different divisions of the chapters of the two editions of the *Caitanya-Bhāgavata* are referred to in the footnotes. In some instances, attention is drawn to the omission of an important verse or to a deviation of the text in one of the editions. An extensive philological treatment of this vast literature is beyond the scope of this book and must be a task left for the future. But this important work, demanding probably many years of intensive work, must be completed some day. Valuable material for critical research into the contemporary, as well as later biographies, is found in B. B. Majumdar’s *Śri-Caitanya-Cariter Upadāna* (Calcutta 1939). This was the first dissertation for a doctoral degree ever written in the Bengali language in India, and it caused quite a sensation there. Also, the numerous responses subsequently appearing in the newspapers and periodicals of Bengal are a source of important references.

Some of the early biographies of Kṛṣṇa-Caitanya are among the most valuable testimonies of the Indian Middle Ages. Information on the authenticity of the different texts is given in the section “Bibliography and Verification of Sources”, p. 568.

*First Part: The Indian Concept of
Revelation of God in Accordance with
the Śāstrams and the Living Tradition of
Kṛṣṇa-Caitanya*

I. The Unfolding of God's Play

God's Nature

According to numerous statements of the Śāstrams, all knowledge of the world, of man, and all other living beings depends on clear and distinct knowledge of the eternal primordial Foundation, whose nature is unlimited pure knowledge. Therefore, I shall begin by giving a description of God's nature.

In the *Upaniṣads* it is said,

“He is the only One Who sees.”⁹

“He is the ear of the ear, the mind of the mind, the language of the language, the breath of the breath of life, the eye of the eye ... The eye does not penetrate into this region, nor does the language or the mind. What language cannot express, but through which language is expressed ... what the mind cannot realize, but through which the mind can be realized, know this alone to be Brahma and not what they worship here.”¹⁰

God is one and yet He is many. An indication of this concept is already to be found in the *Ṛgveda*: “The ONE Who is unlimited being is called by the seers by many names.”¹¹

One fundamental verse of the *Bhāgavatam* reads as follows:

Those who know the truth,
the nature of which is pure knowledge without a second,
call this eternal truth
Brahma, Paramātmā, Bhagavān,
this is how it is called.

(*Bhā* I,2,11)¹²

It is one and the same Divinity, characterized by these three names. It is not a matter of a trinity or three Gods. God *exists* eternally in these three modes of

⁹ *Isha Up.* 16.

¹⁰ *Kena* I,2–5.

¹¹ *Ṛg* I,146,46.

¹² To be “without a second” (*advaya*) indicates the absolute Being which for its existence is independent of any other being, which is only rooted in itself, self-sufficient.

vadanti tat tattva vīdas tattvam yajñānam advayam
brahmeti paramātmēti bhagavān iti śabdyate

expression. Differences exist only in the manner of manifestation.

Brahma is unlimited eternal *being* (sat), unlimited by time and space, consisting entirely of pure *knowledge* (cit) and *joy* (ānanda), without manifestation of power (śakti), eternally tranquil being, “It”, shapeless, *without form*, inactive. This expressionless, pure being consists of pure knowledge, having neither an object nor a subject of cognition.¹³

Paramātmā (parama-ātmā) is pure eternal *being* (sat), not limited by time and space, *full of life*, consisting entirely of pure *knowledge* (cit) and *Divine joy* (ānanda), with a *distinct form* and a *display of power*, turned towards the world, *but independent of the world*. He is often called Viṣṇu.

Bhagavān or Bhagavān-Svayam, Bhagavān founded in Himself, is pure eternal *being* (sat), not limited by time and space, consisting entirely of pure *knowledge* (cit) and *joy* (ānanda), *with a distinct form and a manifestation of infinite fullness of His very Own power* (cit-śakti), but without direct connection to the worlds of time and space.¹⁴

In the Śāstrams Bhagavān is often called the highest Brahma, Parabrahma (e.g., *Viṣṇu-Purāṇam* VI,5,72 ff.).

The complete teachings of the *Bhagavad-Gītā*, which at the end of each of its 18 chapters refers to itself as the *Bhagavad-Gītā-Upaniṣad*, are summarized in the final chapter, where the means are given to realize the above-mentioned three great modes of being of the *One God*, i.e., Brahma¹⁵, Paramātmā¹⁶, Bhagavān¹⁷.

The knowledge of Brahma is called the secret (guhya), what is concealed, the knowledge of the Paramātmā is called the greater secret (guhyatara)¹⁸, what is even more concealed, and the full knowledge of Bhagavān-Svayam is called the deepest secret (guhyatama)¹⁹, which is most concealed.

But not only the knowledge of this eternal being is deeply hidden; the language of the sacred texts dealing with it is cryptic as well. “The *Veda* speaks cryptically.”²⁰ The hidden God Who says about Himself: “I alone am the knower of

¹³ Definition of Brahma (brahman, n.) according to *Viṣṇu-Purāṇam* I,12,57: “br̥hatvād br̥haṇatvācca tad paramaṁ brahma viduḥ”, “Because it is great and because it makes great they know it to be the highest Brahma” (from the root br̥h, br̥mhati br̥mhayati vā iti brahma, indic. and caus.). Brahma originally means the Absolute altogether. In the course of time its meaning was restricted to the formless Brahma. The definition of *Viṣṇu-Purāṇam* quoted in *C.C.* II,24,67 (Maṭh-edition).

¹⁴ In a secondary meaning the word Bhagavān can also indicate a devotee or a sage who is dedicated to Bhagavān, thereby displaying Bhagavān’s nature to a minute degree.

¹⁵ *Gītā* 18,49–53.

¹⁶ *Gītā* 18,56–63.

¹⁷ *Gītā* 18,64–66.

¹⁸ *Gītā* 18,63.

¹⁹ *Gītā* 18,64.

²⁰ *Bhā* XI,3,44.

the *Veda* and I am the originator of the *Vedānta*”²¹, also says, “The cryptic language is dear to Me”²².

The actual Word of Revelation, the intrinsic nature of the *Veda*, is one of the eternal modes of God’s being, it is the Word-Brahma (śabda-brahma; n. sg.). Of course, this is not the Sanskrit text which can be heard with the ears or seen with the eyes or intellectually grasped by the mind.

The shadow of this Word, as it is given in the manuscripts and publications (and which often is called śabda-brahma as well), presents an abundance of contradictions to human understanding.

God is, e.g.:

Not limited by time and space
(vibhu).

He is untainted by action (nirlepa).
He is to be worshipped by everyone
(sarvārādhyā).

He is beyond all thinking (cintātita).

He is all-knowing (sarvajña).
He has no friend, no enemy.²⁴

He is immovable (anejat).²⁶
He has no hands, no feet.²⁸
He is (extremely) far away.³⁰
He has no name, etc.

He has a distinct form (mūrtimān).

He is full of action (kriyamāna).
He is a cowherd boy (Kṛṣṇa).

He is perceived with the eye of
bhakti.²³

He is overcome by love and passion.
The bhaktas are dear to Him, they are
in Him and He is in them.²⁵

He is quicker than the mind.²⁷

He has thousands of hands, feet ...²⁹
He is (extremely) close.³¹

He has thousands of names.

The frequent contradictions and the play upon words so often found in the Śāstrams, even in one and the same verse, are meant to encourage the disciple to

²¹ *Gītā* 15,15.

²² *Bhā* XI,21,35.

²³ “He is perceived with the specific eye of bhakti, tinged with the salve of prema”. (*Brahma-Saṁhitā* 5,38.)

²⁴ *Gītā* 9,29.

²⁵ *Gītā* 9,29.

²⁶ *Īśa* 4.

²⁷ *Īśa* 4.

²⁸ *Śvet* 3,19.

²⁹ *R̥g* X,90,1; *Śvet* 3,14 etc.

³⁰ *Īśa* 5.

³¹ *Īśa* 5.

find his way. With the help of the guru, who points out the direction, the disciple – by continuous effort – has to find his way from a mere reflection of the Word to the real WORD, where the word, the idea, and the object (which finds its expression through the word) are one. The name of God and God Himself, e.g., are completely one in this innermost layer of the word.

When this knowledge bursts open and shines forth it is called *sphoṭa*, i.e., *the meaning of the word is disclosed*. The shadow, which has been covering the Word up to this point, withdraws, and the eternal Divine WORD takes the initiative and reveals its true nature. This Word is one of the modes of God's Own being, it is all-permeating, all-encompassing, the source of all that exists, and it is, just like He Himself, ageless, i.e., eternal.

Therein also lies the meaning of *kīrtana*³², the glorification of God by singing His names and reflecting upon them as a means of Divine service in the age of discord (kaliyuga), laid down in the *Bhāgavatam*³³ and promulgated by Kṛṣṇa-Caitanya.

The first long verse of the *Śikṣāṣṭakam*, which is one of the few original verses handed down by Caitanya, teaches exclusively about the more and more profound effect of the *kīrtana* of God's names. The second verse also deals with the power of God's names, in which all of God's power (śakti) is contained.³⁴ And already in the *Bhagavadgītā* it is stated that the bhaktas of magnanimous heart, who are firmly rooted in God's Own power and always connected to Him, perform His *kīrtana*.³⁵

The effect and saving power of the *word*³⁶, passed on to the worthy disciple by the guru in the course of initiation (dīkṣā), is also based on the realisation of this very unity of God's name and God Himself.

Caitanya gave profound instructions to Sanātana³⁷ at the bank of the river Ganges in Benares, based on which Sanātana's works *Bṛhad-Bhāgavatāmṛtam* and *Hari-Bhakti-Vilāsa*³⁸ evolved. Kṛṣṇa-Caitanya speaks to His disciple Sanātana:

³² Regarding *kīrtana* cf. "Viṣṇu-Sahasra-Nāma-Stotram" ("The Glorification of the Thousand Names of Viṣṇu") in the *Mahābhāratam*. In this context, Viṣṇu means the totality of all modes of God's being, unlimited by time and space. According to "Viṣṇu-Sahasra-Nāma-Stotram", Śiva and other names of Śiva are also listed as names of Viṣṇu.

³³ Cf. *Bhā* XII,3,52.

³⁴ Cf. the Section "Caitanya's Eight Verses of Instruction" in Part 2, p. 522.

³⁵ *Gītā* 9,13–14 (*kīrtayanti*).

³⁶ A mantra is a name [contains one or more names] of one of Bhagavan's modes of being. It is usually in the dative or vocative, succinct, almost like a mathematical formula. This invocation – [provided it is properly articulated and deeply reflected upon with the right inner attitude] – is called mantra because it frees (tra) the mind (manaḥ) from the condition of being turned away from God and from the resulting ignorance of his true nature and – if the disciple so desires – it even grants bhakti.

³⁷ *C.C.* II,20 ff. See Part 2, the Section "Teaching Sanātana in Benares", p. 483.

³⁸ *Hari-Bhakti-Vilāsa* is a very detailed manual on how to live the life of a true devotee, starting from brushing one's teeth to the construction of a temple.

“... Bestowing His grace upon the jīva³⁹, Kṛṣṇa revealed the *Vedas* and *Purāṇams*. He Himself gives knowledge of Himself through the Śāstrams, the guru and the Paramātmā ...” (C.C. II.20,107–108/122–123).⁴⁰

The Sanskrit word Puruṣa (person, the eternal Divine person), is a word that appears again and again in the Śāstrams. It refers to all the aforementioned modes of God’s being, i.e., the formless Brahma, Paramātmā and Bhagavān-Svayam, as well as to the individual ātmā and even the human being, man.

In the *Bṛhad-Āraṇyaka Upaniṣad* the word puruṣa is defined in the old classical way. In the following translation no attempt is made to smoothe out the text, in order to keep as close as possible to the authenticity and precision of the Sanskrit text:

“This Puruṣa dwells in all cities, not by anything else He is not enveloped and neither anything is not enveloped by Him.” (*Bṛh* II,5,18)⁴¹

The city in which the Puruṣa dwells is the body, the bodies of all men and all other living beings. His abode is in all living beings and all worlds of the universe.

This Puruṣa is already glorified in the “Puruṣa-Sūktam” of the *Ṛgveda*:

The Puruṣa has a thousand eyes,
a thousand heads, a thousand feet.
He encompasses the universe on all sides,
being located still ten fingers above it.
(He pervades everything
and yet He is above and beyond everything)
(*Ṛg* X,90,1)

In the language of the sacred texts of India thousand often means innumerable, i.e., innumerable eyes, innumerable heads ...

According to other Śāstrams, this Puruṣa who upholds and penetrates and envelopes everything, the eternal origin of all worlds, is called Paramātmā. The eleventh chapter of the *Bhagavadgītā* is completely permeated by the terrifying and sublime majesty of this Puruṣa. In some of the texts He is called Mahā-Viṣṇu. On more than one occasion, the *Upaniṣads* call Him “In all directions Eye”, “In all

³⁹ See Part 2, the Section “Teaching Sanātana in Benares”, p. 483.

⁴⁰ ... jiver kṛpāy kaila kṛṣṇa veda-purāṇ
śāstra-guru-ātma-rūpe āpnare janān ...

⁴¹ Translators’ note: Translation by Svāmī Sadānanda Dāsa in his *Pūjā-Paddhati*: “There is nothing/isn’t anything that is not enveloped by Him and nothing/not anything that is not permeated by Him, i.e., He is inside of everything and outside of everything.”

sa vā ayam puruṣaḥ sarvāsu pūrsu puriśayaḥ,
nainena kiñcanānāvṛtam, nainena kiñcanāsamvṛtam

directions Countenance” (sarvato-mukham).

But already the *R̥gveda* tells of the fact that the omnipotence of the Puruṣa, as being the only Lord and primeval origin of the universe, is by no means the deepest revelation of the eternal Divine Person. The third verse of the “Puruṣa-Sūktam” says:

As boundless as this omnipotence may appear
the true Puruṣa is even greater still –
(only) “one quarter” of Him is (the origin) of all worlds,
“three quarters” comprise the Eternal
in the realm of Light.
(*R̥g* X,90,3)

In the *Bhagavadgītā* (15,4) Kṛṣṇa teaches in what manner a dying person should take refuge in the eternal Puruṣa, “from Whom this ever continuous emanation of the worlds takes place”.

In one of the *Upaniṣads* the seer rejoices: “Truly I know the Puruṣa”. Here, however, it is not the question of God in relation to the world, but of *the* Puruṣa, and how He shines beyond all darkness of the world:

I know this Puruṣa, the Great One,
beyond all darkness, shining like suns
only he who knows Him escapes the realm of death,
there is no other way to go.
(*Śveta* 3,8)⁴²

At the end of the instruction, the same seer of the *Upaniṣad* explains how the true nature of the Puruṣa can be realized: only through the highest form of bhakti: through serving, cognizant love:

The deepest secret of the Vedānta
proclaimed in an earlier cosmic creation –
is not to be imparted to a person
who has not attained deeply rooted peace (in God),
not to a person who is not a worthy son
or a worthy disciple.

⁴² Cf. “Vājasaneyi-Saṁhitā” of the *White Yajurveda* 31.18 (and also the following verse of *Śvetāśvatara Upaniṣat*).

For the treasures
 (of the eternal Divine reality)
 shine forth only in a magnanimous one (mahātmā)
 who has supreme bhakti to God
 and likewise to the guru;
 only in such a magnanimous one
 they shine forth.
 (Śveta 6,22–23)

According to Kṛṣṇa's instructions in the *Bhagavadgītā* (18,54–55), attainment of the formless Brahma, the complete freedom from anxiety, sorrow and desire, is only the second last step on the path leading towards bhakti, a prerequisite to attain the highest form of bhakti. But there is also a direct path of bhakti leading to Bhagavān-Svayam.

According to the tradition of Kṛṣṇa-bhakti, the specific kind of God realization and the profoundness thereof solely depends on the stage and the mode of bhakti to the ONE, i.e., the realization of Brahma or Paramātmā or Bhagavān; the realization of the formless Absolute or of the eternal Personal God with form; of the thousand-armed, the four-armed or the two-armed form, Bhagavān in His Divine majesty or in His indescribable all-charming beauty and playful exuberance.

In the spirit of this old tradition (in accordance with *Viṣṇu-Purāṇam* VI,5,72), Kṛṣṇadāsa Kavirāja of the Caitanya school and author of *Caitanya-Caritāmṛta* characterizes the nature of Bhagavān-Svayam – i.e., the Almighty God in all His fullness, founded only in Himself, not dependent on anything beyond Himself – in the following verse:

The incomparable Brahma
 the *Upaniṣads* deal with
 which is one without a second
 is indeed the lustre of His bodily form;
 the Puruṣa as Paramātmā, as the inner Guide
 is the glory of His partial aspect.
 In all His fullness He is Bhagavān-Svayam,
 endowed with the six Divine potencies ...
 (C.C. I,1,3s)⁴³

⁴³ yad advaitam brahmopaniṣadi tad apyasya tanubhā
 ya ātmāntaryāmī puruṣa iti so'syāmśa-vibhavaḥ
 ṣaḍ-aiśvaryaḥ pūrṇo ya iha bhagavān sa svayam ayaṁ ...

Caitanya in Kṛṣṇa's Land of the Cowherds

Who did not worship the dust of Rādhā's lotus feet,
who did not find his refuge in the Vṛndā forest,
adorned by the prints of Her feet,
who did not have dialogues with those
whose minds are of unfathomable depth
through their love for Rādhā,
how could he immerse himself
in the śyāma-rasa (the supreme rasa,
which is Kṛṣṇa Himself).

(Raghunātha Dāsa)

The following account by Murāri Gupta of Caitanya's visit to Vraja differs from the *Caitanya-Caritāmṛta* only in minor details; there is a different Brahmin who accompanies Him, for example. Caitanya now experiences the unfolding of the Divine play – which takes place there eternally – in a completely new way; *not anymore as Kṛṣṇa, as God, but as someone who is devoted to God, as His Own bhakta*. From the viewpoint of Caitanya's bhaktas nothing can be more dramatic than this description.

(*Murāri Gupta* IV,2,7–17)

Among all the eternal realms, such as Vaikuṅṭha and the like, Mathurā is the realm which is most praiseworthy. Mathurā is the place where Kṛṣṇa made Himself visible on earth and it munificently bestows prema-bhakti. When Gaura Hari beheld Mathurā, changes appeared in His whole body through the onrush of prema ... He laughs, He cries, He rolls on the ground, His hairs stand on end. (7–8)

A Brahmin witnesses Hari in this condition of utter restlessness through prema. And now his hairs also stand on end, his voice falters and he falls at Īśvara's feet. (9)

Caitanya asks him, "Who are you? (It is) My good fortune that I can behold your Divine figure, overpowered by prema." The Brahmin says, "I am Your servant; even if I only bear the name Kṛṣṇadāsa (Kṛṣṇa's servant), I have still become jubilant by beholding You. Oh, Ocean of Mercy! Oh, golden, youthful Son of Nanda! Give me the dust of the Vaiṣṇavas' feet and bless me." (10–11)

Prabhu, immersed in the rasa ocean of joy, says to him, "You are truly Kṛṣṇadāsa. You know the secret līlās of Kṛṣṇa's realm. Tell them all!" (12)

The Brahmin to Him, “Although You are aware of Yourself as a bhakta, oh Keśava (Kṛṣṇa), oh Lord, put the lotuses of Your feet on my heart and make the most charming, auspicious Vraja visible [to me], You Yourself!” (13)

Hari drinks the nectar of his words and says, in a voice as heavy as a cloud, “On My wish, Kṛṣṇa’s lilā and all its sacred sites shall always shine forth in your heart!” (14)

Full of joy, the Brahmin then fell down at Prabhu’s merciful lotus feet and said, “I put Your feet on my head, and I will show You all the sacred sites.” (15) ...

He, the Lord of the gopīs, dances as intoxicated, weeps, and sings about the rāsa-lilā, about the water plays, all night long. (16–17)

(*Murāri Gupta* IV,3,1–20)

In the morning, Śacī’s Son asks the Brahmin, “Oh, My friend, show Me the holy district of Vraja.” (1–2)

The Brahmin recounts, “Everything in the holy district of Vraja is brilliantly illuminated by the Yamunā. (Along her banks and) in her waves Kṛṣṇa plays, He, the God of all Gods, the most Beloved, Who, in a Divine bodily form resembling that of a human being, gives joy to the gopas and gopīs through rasa. (Here he performs) His *rāsa play* and His water pastimes. (3–4)

The Brahmin describes the seven groves to the west of the Yamunā and the five groves to the east of the Yamunā ... where Kṛṣṇa plays eternally. (5–20)

(IV,4,1–25)

The Brahmin points out Mathurā to the Lord: [with its] three walls [in the north, the west and the south], and [its] opening towards the Yamunā to the east, [and its] two huge gates in the north and south. He shows Him Kaṁsa’s house and the prison ... and Uddhava’s house.

When Prabhu hears this, He roars aloud (*hurūkāra*). In fear, the Brahmin says with his palms joined, “Oh, You Lord and Guru of the world, You Kṛṣṇa, composed of lilā, listen to my words. Please, calm down – then You can enjoy the sight [of all this]. (1–11) Here is the arena [of Kaṁsa]. Here is the well that Kaṁsa ordered to be built, to throw Kṛṣṇa in.” When Caitanya hears this, He laughed and so did the Brahmin ... “Here [is] the Yamunā together with the Sarasvatī.” He shows Him the different places along her banks. In this way, they both circumambulate Mathurā, always with the city to their right. Then they go to the Brahmin’s house and have their meal there. Prabhu remembers the charming

loveliness of the supreme Divine joy of Kṛṣṇa and talks about it. (12–25)

(IV,5,1–15)

Then Bhagavān lies down to rest, filled with bhakti-rasa. In a yearning, which cannot bear any delay, He sings [about] Kṛṣṇa's līlā and weeps. Every moment He asks, "Kṛṣṇadāsa, is it still not daylight? Is the night so long to inflict pain on Me?" (1–2)

The Brahmin says, "Hear, oh Lord, about the earthly circumference of Vṛndāvana, which is 84 Krośas (about 270 kilometres)."

According to many bhakti-Śāstrams, the infinity of God's realm is embedded within the boundaries of this small district on earth.

"Be patient and I will show You the sites of the līlās, one after the other. (3–4) To the north of (the ṛṣi) Agastya's pond lies a pond which is called Setubandha."

Upon hearing this, the hairs of His body stand on end, and He asks [the Brahmin] to tell more about it. (5–6)

The Brahmin says with a smile, "At this pond, Kṛṣṇa once told Rādhā with a laugh, 'I am Raghuvara, the muni Rāma'; and He began to play like a drunken elephant. She says, 'You are Nanda's Son and tending cows is Your profession. How could You possibly do what Rāmacandra did, Who is the guardian of the sacred world order. To dam up the ocean, to kill Rāvaṇa, that is His feat. You are a Thief Who steals the girls' clothes and jewellery. You had better be silent about Your Own qualities.' (7–10)

'I am an ocean of all Divine qualities, bear it in mind, *You* are a daughter of a cowherd. – Fetch some rocks and trees, and I will prove it to You!' (11–12) The female friends (of Rādhā, i.e., the gopīs) bring trees and stones, and He dams up the pond. The gopīs watch and call, 'Jaya! Jaya! (victory)!' " (13) ...

Gaura Hari listened to this wondrous, mysterious līlā of Kṛṣṇa and danced, immersed in Rādhā's rasa. (15)

Setubandha is the name of this pond in Vṛndāvana, as well as the sacred site at the southernmost point of India, where Rāma, Kṛṣṇa's great avatāra, once subdued the sea by means of a dam.

(IV,6,1–21)

Both crossed the Yamunā and arrive at Nanda’s house. “At this place, the demoness Pūtanā was delivered ... Here, His mother perceives the whole universe in Kṛṣṇa’s belly. Here, [did] the name giving ceremony by Garga [take place] ... Here, Kṛṣṇa takes hold of the churning stick [stops the churning of butter] and dances to the joy of His mother. Here, He sits on her lap; smiling, she bends over to His face and gives Him her breast. Here, He is bound by His mother. Here, He overturns the Yamala-Arjuna trees. Here, in Gokula, He has many līlās with cows ... Here, Nanda plays with the little Child and Kṛṣṇa gives him līlā-rasa, when suddenly (in the midst of the dry season) clouds appear, and Nanda calls a beautiful gopī [Rādhā] and tells Her, “Bring Kṛṣṇa home quickly.” The gopī takes Him in Her arms and kisses Him, full of joy. Then He embraces Her, kisses Her, and She becomes dumbfounded in astonishment. (1–18)

The golden Kṛṣṇa (Caitanya) embraces the Brahmin when He hears this līlā. ...

(The Brahmin says,) “Here, Upananda called for his brother Nanda and discussed where they should move, for Kṛṣṇa’s sake (as the Child Kṛṣṇa was threatened by demons again and again at their present residence.” (21)

(IV,7,1–21)

At this place, the gopas crossed the Yamunā and went to Vṛndāvana. – Here, the ox-carts were joined together, as into a fortress. Protected by Nanda and others, Balarāma and Kṛṣṇa played here. ... At this place, Kṛṣṇa, Balarāma, and the boys played with flute and stick, skipped about like monkeys, imitated birds, (danced like) peacocks, etc.”

When Gaura, in the bodily form of a bhakta, heard these līlās, He – Who Himself is the fountainhead of all rasas – became full of Kṛṣṇa-rasa. Prabhu Gaurachandra, Who was the centre of all this prema before (as Kṛṣṇa), is now a bhakta in just these līlā-rasas! (1–5)

(The Brahmin continued:) “Look, Gaurāṅga! At this place, the asura Agha was slain. – Here, was the asura Dhenuka slain and liberated. – Here, (the serpent) Kāliya was (beaten and) tamed (and blessed). Look at the Image form of Kṛṣṇa, Who accomplished the taming of Kāliya here. Here, Kṛṣṇa emerges from the cold waters (after subduing Kāliya) ... Here, He saves the boys from the forest fire. Here, He is defeated by (His friend) Śrīdāma in play, and carries him ... on His shoulders ... With the tones of His flute He here calls back the cows who had gone far away ... Here ... at the bank of the Yamunā, the girls left their clothes and

jewellery, the girls who had taken a vow to have Him as their spouse. – Here, He stole their clothes and climbed the Kadamba tree. He pretended to talk to the trees and laughed – then the freezing pure girls came and made him happy ... Here, the wives of the priests gave Him the rice He asked for, He Who Himself is the consumer of all offerings; and it was here that the boys ate.” (6–21)

(IV,8,3–11)

“Here is (the hill) Nandīśvara, where Nanda and the others took up their new residence in fear of Kaṁsa. Here, at the Mount Govardhana, (flows) the Mānasa-Gaṅgā; here, Rāma and Kṛṣṇa played with the cows. For seven days, Kṛṣṇa here held the (hill) Govardhana on His left hand. At this place, Kṛṣṇa played the boat līlā on the Mānasa-Gaṅgā ... Here, Hari sat on the rock to collect road toll from the gopīs, playing many joyful līlās.” (1–5)

As Gauracandra, Who is eager to taste the rasa, saw this place, He lost all awareness of the outer world and revealed the dark blue hue of Kṛṣṇa’s bodily form: with the flute, the mark Śrīvatsa (on His chest), the cowherd’s crook, a flower ornament, and He called: “Hi there! You Rādhā, filled with rasa, give Me the road toll! I am the pure receiver of the toll!”

(Murāri says:) “Victory to Gaurāṅga, Who glorifies Rādhā in such a way.” (6–7)

Here, Kṛṣṇa of Vraja appears in Him, something which rarely happens in Caitanya’s līlā.

Then Gaurāṅga is in bhakti-rasa again. He covers the stone (on which Kṛṣṇa sat) with His tears and anoints His head with the dust. (The Brahmin says:) “Here are Rādhā’s and Kṛṣṇa’s Own ponds (called Rādhā-kuṇḍa and Śyāma-kuṇḍa); to the south of them is the sacred site of the rāsa, the site where Rādhā and Kṛṣṇa performed the rāsa play.”

This is a place of contemplation for the bhaktas who are filled with prema-rasa. As Rādhā and Kṛṣṇa are united [here], Gaurāṅga is totally permeated by Their [state of] consciousness, and re-experiencing this līlā, He makes Them Both visible. (9–10)

Then the Brahmin said to Kṛṣṇa (Caitanya), Who revealed His very Own nature: “Look here, on this hill is the site where Rādhā is worshipped (by Kṛṣṇa as the Supreme Divinity).” (11)

“Look, Kṛṣṇa, here is the Supreme Lord’s charming pond, which is difficult to attain, where God (Vibhu), unlimited by time (let the gopas behold His eternal realm [Goloka] and from where He), brought them back to Vṛndāvana again. (3)

Here, south of Brahma’s pond is the Aśoka forest. Behold the site for Kṛṣṇa’s līlā with Rādhā here. (4)

Here, on the day of the full moon in the month of Kārttika, Hari, the God of all Gods, the wondrously beautiful Śyāma (Kṛṣṇa), performed His rāsa play together with the gopīs. (5)

Gaurāṅga Hari, Who is the crest jewel of the rāsa, at once revealed His blue lustre, resembling the lustre of a precious stone, and in His apparel, adorned with precious stones, He performs the rāsa-rasa dance, etc., together with the bhaktas (the gopīs).”

The rāsa as the essence of the highest rasa.

“In this Vṛndā forest (in late autumn), He then let a breeze of spring rise, and made the rāsa feast visible; and as the site of the rāsa was charmingly beautiful, He – the Beloved of the gopīs, Who infatuates their pride of love – let His nature shine forth.” (6–7)

The Brahmin saw all the amazing things that took place, but under the control of God’s yogamāyā, he continued to show (Caitanya) the sites of the former līlās. (8)

“Look, here at the fringe of the bamboo forest, Govinda (Kṛṣṇa) stood and sang the seed sound of the mantra ‘kāma-gāyatrī’, which causes confusion among the gopīs. (9) The gopīs heard the all-charming song and assembled, intoxicated by serving love – and Kṛṣṇa, Who gave them pure, eternal being and prema, (first) taught them superficial dharma (religious duties), but then the Master of all masters of yoga multiplied Himself and danced (at the side of each gopī) in the rāsa play. (10–11) ...

Look, Gaurāṅga, to intensify the (transcendental) love of the gopīs even more, Kṛṣṇa became invisible here, [together] with the best of all gopīs (Rādhā). (13) ... Here, He also abandoned Rādhā, Who under the sway of Her prema felt Herself to be superior to Kṛṣṇa. (14) He hides quite close to Her, and laughs. She does not see Him and feels forlorn. She meets Her female friends and together they praise His līlā, beginning with Kṛṣṇa’s birth in Vraja, fully absorbed by Him. (15–16)

Tormented by their pain of separation, Kṛṣṇa Himself becomes visible, laughing. Their wounded pride was appeased, and forming circles, they dance with

Him. (17–18) He brings them all to the bank of the Yamunā and He, Who defeats the worldly god of love, lets His Own eternal form shine forth in many bodily forms, and (in these forms) He embraces the gopīs and they embrace Him.” (19)

When Gaura Hari hears about this rāsa play, He loses His composure in prema, and in the bright shining form of His Divine, overflowing love and all-charming loveliness, He reveals how *Rādhā and Kṛṣṇa* become encircled by the gopīs, and shows *in His Own bodily form the manifestation of Them Both.*⁴⁰⁴ (20)

(IV,12,13–20)

... After He had thus heard the (entire) Mathurā-līlā, including Kṛṣṇa’s departure from Vraja and the killing of Kaṁsa, Kṛṣṇa-Caitanya, Who consists of rasa, indicated that this would be enough. (13)

At times He showed the bluish hue (of Kṛṣṇa), at times the golden hue (of Rādhā), at times – during the recurrence of this līlā – Caitanya’s Own form, which enchants all the world, bestows prema, and is a blessing to the eyes and ears of the pure bhaktas. He danced, sang, cried, laughed, ran about, etc.⁴⁰⁵ (14–15)

All the līlās that took place in Vṛndāvana – beginning with the liberation of Pūtanā to the killing of the asura Vyoma – and all the other līlās that became visible in other realms, are full of Divine power (śakti), and give all and each fulfilment (siddhi), give premabhakti, are eternal, indeed they *are Kṛṣṇa’s Own Form.* (17–18)

Some beheld Gauracandra as a Child with butter in His hand, others (beheld Him) as a young Boy together with other boys – like Śrīdāma – at the bank of the Yamunā, tending the cows; some (beheld Him) as an Adolescent in the fresh bloom of youth, shining of deep blue (śyāma), like a cloud, surrounded by gopīs, with the flute in His hand. (19)

The inhabitants of Vṛndāvana, the birds and the animals, the young and the old – all in ānanda. Depending on their individual rasa, each beheld the particular aspect of Kṛṣṇa to which they belong since eternity, and from all sides they came rampaging, surrounded Him, beholding the Lord of their prema, Kṛṣṇacandra, Who, as Caitanya, is now both Rādhā *and* Kṛṣṇa. (20)

⁴⁰⁴ These passages [also the verses 14–15 in the next passage] from the earliest of all biographies – where Caitanya, completely oblivious of the external world, reveals Himself before the eyes of His astounded companion as Kṛṣṇa *and* Rādhā – have been totally overlooked by S. K. De, when he speaks about the hagiology appearing much later. The unpretentious description by Caitanya’s childhood friend Murāri Gupta, up to IV,16 (i.e., including these passages) is, owing to its structure, undoubtedly original, authentic text.

⁴⁰⁵ Cf. previous footnote.

(*Caitanya-Caritāmṛta* II,17,192–215/ II,17,202–229)

Prabhu is full of ānanda when He meets with everything in Vṛndāvana, everything that is moving and unmoving, like a friend when He meets His friends. When Prabhu perceives the love of them all, He becomes subservient to them, and immersed in prema, He joyfully plays with them all. Prabhu embraces every tree and every (thick) creeper, and in His mind He dedicates the blossoms to Kṛṣṇa. In prema His Bodily Form becomes restless ... and He calls out loud, “Say Kṛṣṇa! Say Kṛṣṇa!” Everything which is standing and which is moving, sings together, “Kṛṣṇa” and Prabhu’s deep voice is like an echo. (192–196/ 202–206) ...

When He saw the blue-shimmering throats of the peacocks, He had to think of (the blue-shimmering) Kṛṣṇa. Immersed in prema, Mahāprabhu fell to the ground.

In this dreadful forest His Divine body became injured by thorns. Bhaṭṭācārya took Prabhu on his lap in order to calm Him down. (208/222)

Bhaṭṭācārya and the Brahmin sang Kṛṣṇa’s name, and dancing, dancing, Prabhu proceeded ... On the paths (of the landscape) of Vṛndāvana His absorption in prema was a hundredfold compared to what it was in Nīlācala. At the sight of Mathurā, Mahāprabhu’s prema increased a thousandfold and a hundred-thousandfold when they wandered in the groves. When He stayed at another place, His prema broke (already) when Vṛndāvana (merely) shone forth [at that place] and now He wandered about in the actual Vṛndāvana. Day and night His mind was shaken by prema, only on mere routine did He take a bathe or eat ... (210–215/ 224–229)

(*Caitanya-Caritāmṛta* II,18,2–147/ II,18,3–157)

In this way, dancing, dancing, Mahāprabhu arrived at Āriṣṭgrāma (the place where the asura Ariṣṭha was slain), and unexpectedly He regained awareness of the outer world. (2/3) ...

One day Mahāprabhu sat at the Akrūra ghāṭ (at the bank of the Yamunā) and pondered, “At this ghāṭ Akrūra beheld Vaikuṅṭha and [it was] here that the residents of Vraja beheld the (infinite and imperceptible) realm of Goloka.” Talking thus, He jumped into the water and submerged. (125–127/ 135–137) ...

Bhaṭṭācārya was able to pull Prabhu out of the water, and he now asked Caitanya to leave Vṛndāvana.

Although Prabhu did not wish to leave Vṛndāvana (at all). He said in a tender

voice, in order to grant His bhakta's request, "You have taken Me along and shown Me Vṛndāvana, and this debt I cannot repay. I will do whatever you want, and I will go wherever you take Me." (142–144/ 152–156)

At dawn Prabhu took His morning bathe. He became immersed in prema at the thought: "I am going to leave Vṛndāvana ...". And Bhaṭṭācārya took Prabhu on board a boat. They crossed (the river) and proceeded on their way. (145–147/ 155–157)

Prabhu walked alongside the Gaṅgā to Prayāg, where the three holy rivers, Gaṅgā, Yamunā and Sarasvatī meet.

Teaching Rūpa in Prayāg

This Section relates the fates of the two ministers Rūpa and Sanātana, after their encounter with Caitanya.

(Caitanya-Caritāmṛta II,19,2–145/ II,19,3–163)

After Rūpa and Sanātana had met Mahāprabhu at Rāmkeli, they went home. The two brothers deliberated how they could be able to give up all sense objects, and they handed a large sum of money to two Brahmins for performing (the great propitiatory sacrifice) puraścaraṇa with the Kṛṣṇa mantra for them, so that they could come to Caitanya's feet without delay. (2–4/ 3–6)

Then Rūpa travelled by boat to his home (where his parents lived) and took a large amount of money with him. He gave half of his wealth to the Brahmins and Vaiṣṇavas, used a quarter for his family (and kept one quarter for himself). The quarter he had put aside (for himself), he entrusted to a reliable Brahmin. In Gauḍa he deposited 10 000 rupees in a trustworthy household for Sanātana's expenditures. (5–8, 6–9) ...

He sent two persons to Nīlācala and told them, "When Prabhu leaves for Vṛndāvana, you must tell me immediately, because I will act accordingly." (10–11/ 11–12)

Sanātana, on the other hand, pondered, "That the king thinks so highly of me is the cause of my attachment. I can get free if he gets angry with me." (12–14/ 13–14)

On the plea of being ill, he stayed at home, did not care about his duties and did