

Śrī Śikṣāṣṭakam

With

Śrī Sanmodana Bhāṣyam

&

References and Notes from Śrī Bhajana-Rahasya  
by Śrīla Saccidānanda Bhaktivinoda Ṭhākura

And

Purport by Śrīla Bhaktisiddhānta Sarasvati

Śloka Seven

yugāyitaṁ nimeṣeṇa

Previ  
↓  
Viraha

yugāyitaṁ nimeseṇa  
cakṣuṣā prāvṛṣāyitaṁ  
śūnyāyitaṁ jagat sarvaṁ  
govinda-virahēṇa me

My Lord Govinda (govinda), because of my separation from You (me virahēṇa), I consider even a moment a great millennium (yugāyitaṁ nimeseṇa). Tears flow from My eyes like torrents of rain (cakṣuṣā prāvṛṣāyitaṁ), and I see the entire world as void (śūnyāyitaṁ jagat sarvaṁ).

# Śrī Sanmodana Bhāṣyam

↓  
Rāsa

When rati-bhakti reaches the state of sthaya-bhāva, or constancy in spiritual emotions, then in mixing together with the other four bhāvas—vibhāva, anubhāva, sāttvika and vyabhicāri—it becomes transformed into bhakti-rasa, or the sweet mellow of devotional service.

In this stage, the ecstatic symptoms of anubhāva and sāttvika-vikāra find their full expression.

Śrīla Rūpa Gosvāmī, in describing prema, writes in the Bhakti-rasāmṛta-sindhu:

“Bhāva-bhakti which, from its very first stages, so excessively affects the heart that it melts and becomes a sublime salve of love, bringing the highest feelings of divine bliss within easy reach, and generates an intense desire for Kṛṣṇa. The fully perfected souls term this over-vaulting ecstasy as prema.”

From this statement it is obvious that extreme attraction, deep affection, and spontaneous dedication to Lord Kṛṣṇa is synonymous with prema, love of God.

# Śrī Sanmodana Bhāṣyam

## 1. Rasa—ecstatic relationship with Kṛṣṇa

The relationship between the visaya, or object of love (Kṛṣṇa), and the āśraya, or the abode of that love (the devotee), is exchanged through five principal rasas, or mellows namely, neutral, servitor, friendly, parental and conjugal.

When the relationship is cursory, there are seven subsidiary mellows: laughter, wonder, pity, chivalry, anger, fear and ghastrliness.

hāsyā

adbhuta

kāruṇya

vīrya

raudra

bībhatsa

horroreka

Of the principal rasas, the conjugal or mādhurya-rasa is the most excellent.

As madhurya-rasa increases in intensity it becomes prema, praṇaya, māna, sneha, rāga, anuraga, bhava and mahā-bhāva, manifesting different features and excellences of divine love one after another.



# Śrī Sanmodana Bhāṣyam

## 2. Development of rasa

Śānta-rasa, or neutral love of Godhead, is marked by excessive exultation.

Symptoms of each rasa

Attachment to brahman is quintessential in śānta-rasa, coupled with an air of disregard and unconcern for everything and all other rasas.

With the increase of mamatā, or affection, this attraction deepens and is then known as dāsyā-rasa, or love in servitorship.

In awe and reverential worship, there is a lack of praṇaya.

But such praṇaya ecstasy, in a mature state turns mischievous and introduces a crooked mood which, due to a plethora of affection, is very unusual in texture.

This is known as māna. The mood of māna becomes active when the devotee expresses loving resentment.

Even the Supreme Lord, desires to relish this particular emotional exchange, and especially enjoys the mood of reconciliation with His devotee that follows resentment.

The super-abundance of love that completely melts the heart to a state of unimaginable liquidity is known as sneha, which is indicated by profuse, unchecked tears.

It is in this stage that the devotee's yearning to see Kṛṣṇa never admits fulfillment.)

Although Kṛṣṇa is admittedly the master of everyone and everything, in vatsalya-rasa or parental love, the devotee anxiously hopes that no harm befall Him.

These are the peculiar symptoms of the mellow of parental love.

Sneha supplemented by intense craving becomes raga, and in this stage of pure love, even a moment's separation from the beloved is unbearable, while in union, even extreme grief feels exhilarating.

Raga is disposed in such a manner that the object of worship is made to appreciate His own ever-fresh, perennial form.

This ever-new raga transforms itself into anuraga, where the sense of lover and beloved enrapturing each other into the state of complete compliance increases.

In the rapture of anuraga, there are longings to be born as animals and other lower species that have a direct connection with Kṛṣṇa.

This is known as prema-vaicitra, or varied love.

Even in separation, Kṛṣṇa begins to manifest Himself as only the lover knows and loves Him, giving the lover excessive bliss.

# Śrī Sanmodana Bhāṣyam

3. Mahā-bhāva—the last  
word in ecstasy

When anuraga is filled with unsurpassable and matchless magnificence of love, reaching the plateau of madness, it becomes mahā-bhāva.

In this stage, even the blinking of an eyelid veiling the view of the beloved for less than a moment, becomes intolerable, and seconds stretch to eons.

Separation for even a moment seems to expand to timeless eternity.

In mahā-bhāva, both in union and in separation, all the symptoms of sattvika-bhāva and sancari-bhāva find their fullest expression.

In this śloka, Lord Caitanya has very succinctly given us, like an ocean bottled in a pitcher, a synopsis of the elaborate dissertation on the different gradations of the most sublime loving relationship with the Supreme Lord, as found in the Pṛīti-Sandarbhā by Śrīla Jīva Gosvāmī.

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# Śrī Sanmodana Bhāṣyam

## 4. Deep feelings of separation

The word yugayitam is simple and direct.

The phrase govinda virahena expresses deep feelings of separation.

Self-realized rasika devotees have divided vipralambha, or the mood of separation, into purva-raga, mana, pravasa, and so on.

Yet the recondite import lodged deep within this śloka composed by Lord Caitanya is that the devotee living in this world need only relish the separation of purva-raga.

The scriptures also say that the mood of viraha, or separation, has ten attendant conditions: pondering, sleeplessness, perturbation, emaciation, pallor, incoherent speech, being stricken, madness, delusion, and death (or unconsciousness).

In Caitanya-caritāmṛta [Antya-lila 20.40-41] Lord Caitanya says,

udvege divasa nā yāya, 'kṣaṇa' haila 'yuga'-sama  
varṣāra megha-prāya aśru varīṣe nayana

"In My agitation, a day never ends, for every moment seems like a millennium. Pouring incessant tears, My eyes are like clouds in the rainy season.

govinda-virahe śūnya ha-ila tribhuvana  
tuṣānale poḍe,—yena nā yāya jīvana

"The three worlds have become void because of separation from Govinda. I feel as if I were burning alive in a slow fire.

Purport by Srila Bhakti  
Siddhanta Saraswati Thakura

“O Govinda, the world is simply an immense void in Your absence. My eyes are raining tears like monsoon-laden clouds, each batting of an eyelid seems to last a millennium.”

This is an excellent example of vipralambha-rasa.

The śloka intends to point out that for the (jata-rati) devotee, it is absolutely essential that he seek to experience vipralambha-rasa, and not care for sambhoga, or enjoyment.

*one who has attained perfection*

Purport by Srila Bhakti  
Siddhanta Saraswati Thakura

1. Spiritual separation causes  
ecstasy

In material life viraha, or separation causes only grief, whereas on the transcendental plane it produces exultant ecstasy even though it seems like acute anguish.

Vipralambha nourishes sambhoga, or enjoyment.

As a matter of fact in prema-vaicitra, or variegatedness of love within the vipralambha-rasa there is sambhoga, but only externally.

Vipralambha is marked by incessant and intense recollections of Kṛṣṇa and His pastimes, and in fact one never forgets Kṛṣṇa.

This is the super-excellent stage of bhajana.



Purport by Srila Bhakti  
Siddhanta Saraswati Thakura

2. Gaura-nagaris are sense  
enjoyers

The over-indulgence in sambhoga exhibited by the pretentious group known as the gaura-nagari, who are not actually sincere followers of Lord Kṛṣṇa, is due to hypocrisy; it simply causes obstacles on the path to pure devotion.

Their sambhoga is nothing more than self-aggrandizement and selfserving pleasure.

It is bereft of pure devotion to Kṛṣṇa.

If one understands the meaning of the following śloka, then he will not allow himself to be goaded into enjoying his senses, and hereby as an excuse try to present Lord Caitanya as a pleasure-seekers, or nagari [Caitanya-caritāmṛta, Adi-lila 4.165]:

ātmendriya-prīti-vāñchā—tāre bali 'kāma'  
kṛṣṇendriya-prīti-icchā dhare 'prema' nāma

The desire to gratify one's own senses is kāma [lust], but the desire to please the senses of Lord Kṛṣṇa is prema [love].

**Purport by Srila Bhakti  
Siddhanta Saraswati Thakura**

**3. Pure devotees take shelter  
of separation**

The esoteric import of Lord Caitanya's pastimes is that although Lord Kṛṣṇa has accepted the sentiments of an asraya-tattva, or a pure devotee, He is always situated in the mood of vipralambha.

Jīva is asraya-tattva; for him to fully relish sambhoga-rasa and give it full expression he must take shelter of vipralambha, or the mood of love in separation.

To propagate and exhibit this truth Lord Kṛṣṇa appeared as Lord Caitanya who is eternally the embodiment and incarnation vipralambha-rasa.

Devotees should discard any notions of endeavoring for sambhoga-rasa, since such an attempt will certainly end in failure.

References and Notes from  
Śrīla Bhaktivinoda Ṭhākura's  
Śrī Bhajana-rahasya

Further scriptural evidence from the From Kṛṣṇa Karnāmr̥ta [41]:

amūny adhanyāni dināntarāṇi  
hare tvad-ālokanam antareṇa  
anātha-bandho karuṇaika-sindho  
hā hanta hā hanta katham̐ nayāmi

“O Supreme Shelter of the destitute, Hari, You are an ocean of mercy. Alas, O alas! Without seeing Your lovely, face, how shall I live through these wretched days and nights?”

Śrī Madhavendra Puri's words as recorded in Padyavali [400]:

ayi dīna-dayārdra nātha he  
mathurā-nātha kadāvalokyase  
hṛdayam tvad-aloka-kātaram  
dayita bhrāmyati kim karomy aham

“O compassionate Lord of the helpless, O Lord of Mathura! When will I be able to see You? Your absence has made my stricken heart extremely anxious. O my beloved! What am I to do now?”



From Ujjvala-nilamani [64]:

cintātra jātarodvegau tānavam malināngatā  
pralāpo vyādhir unmādo mohomṛtyurdaśā daśa

“Śrīmatī Rādhārāṇī is completely smitten, and She is experiencing a limitless ocean of suffering as the ten conditions of separation wash over Her. She experiences pondering, sleeplessness, perturbations, and grows emaciated and pallid. While speaking incoherently, She is stricken, becomes mad and deluded, and swoons almost to death.”