

Sri Krishna Kathamrita



Bindu

Issue 616

Gambhīrāya Śrī Gaurāṅga

Lord Gaurāṅga in the Gambhira





Sri Krishna Kathamrita Bindu

Fortnightly email mini-magazine from Gopal Jiu Publications

Issue No. 616

Śrī Vijaya Ekādaśī

13 February 2026

Highlights

• WORSHIP OF MAHAPRABHU IS SUFFICIENT

His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

• THE LAST LIMIT OF BHAKTI

Sri Srimad Gour Govinda Swami Maharaja

• GAMBHIRAYA SRI GAURANGA

PART TWO: THE GAMBHIRA TEMPLE

Sri Rasik Mohan Vidyabhushan



WORSHIP OF MAHAPRABHU IS SUFFICIENT



His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

There is no need of installing Radha-Krishna, at least at the present moment. When you become more advanced in spiritual consciousness you can establish. But even if you do not establish, it doesn't matter. Chaitanya Mahaprabhu is sufficient. śrī-krṣṇa-caitanya rādhā-krṣṇa nahe anya — Chaitanya Mahaprabhu is combination of Radha-Krishna. 🍊

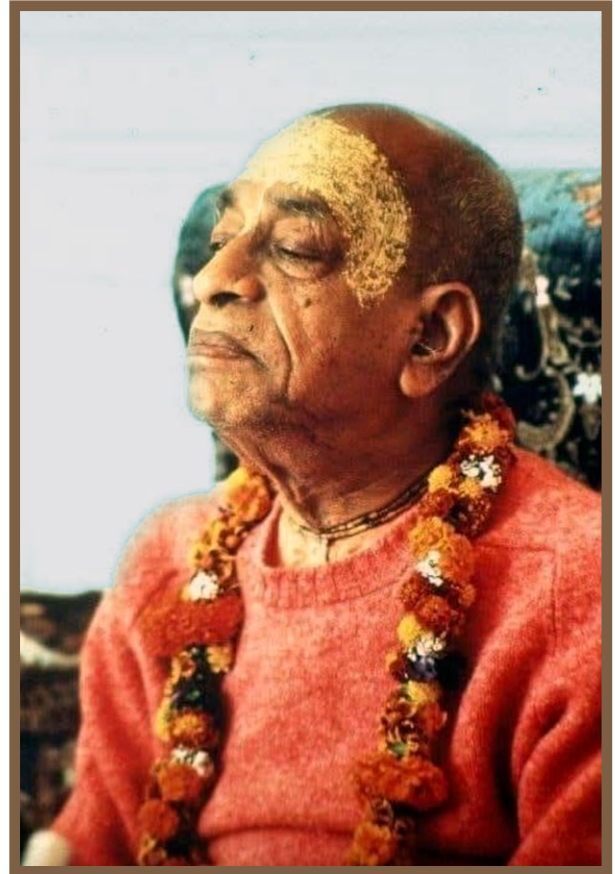
— From an arrival lecture in Miami. 25 February 1975.

THE LAST LIMIT OF BHAKTI



Sri Srimad Gour Govinda Swami Maharaja

Krishna is the Absolute Truth, *advaya-jñāna-tattva*; the Supreme Truth, *parama-tattva*. Similarly, Chaitanya is also *advaya-tattva*, but one addition is there: *prema-bhakti*. *Prema-bhakti* is *bhakti-naipūṇya*, the last limit of *bhakti*. If *prema-bhakti* is added to



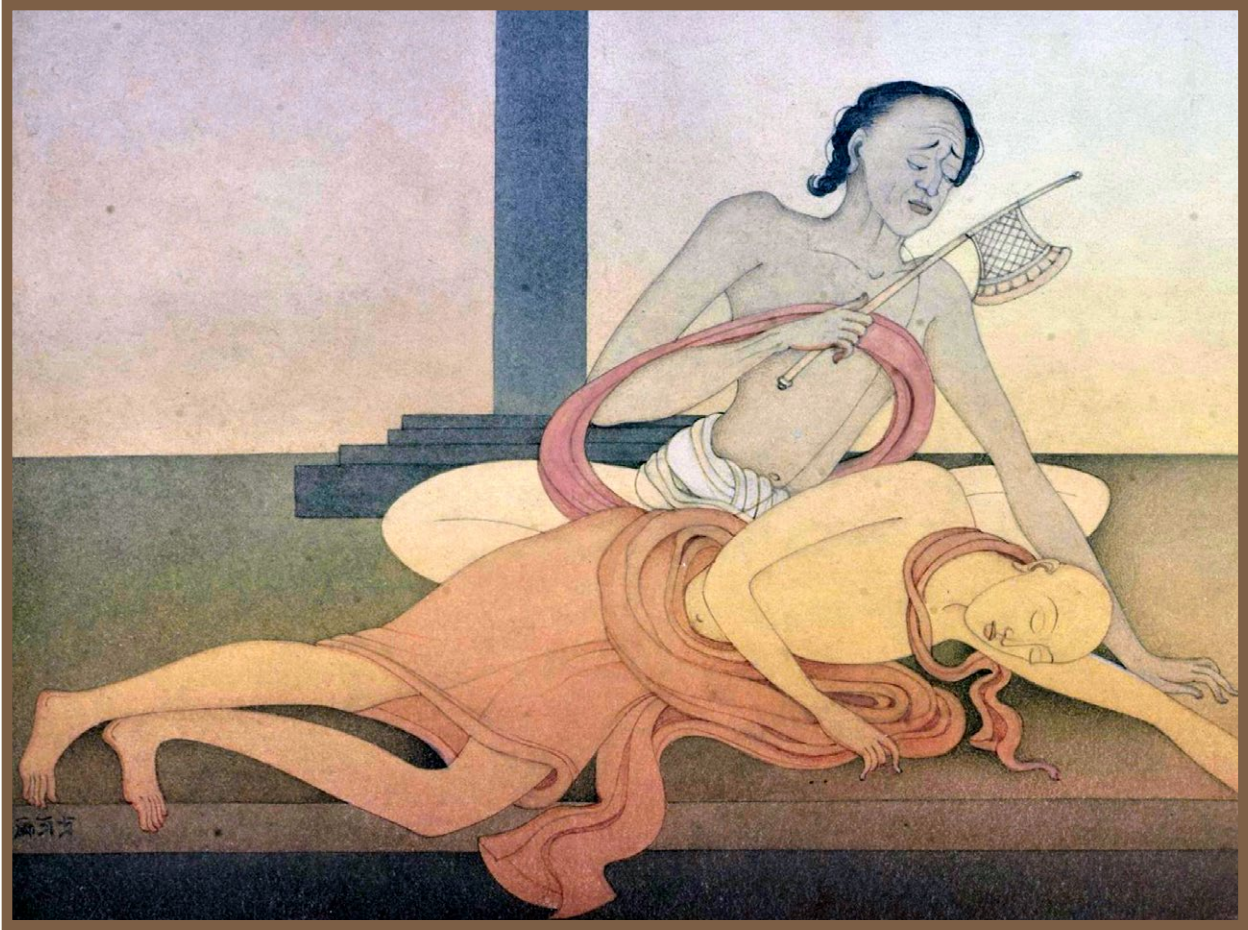
Unknown photographer.

Krishna, that is Chaitanya. Sachinandan Gauranga is the Supreme Absolute Truth, *parama-tattva* Bhagavan, with *bhakti-naipūṇya* added. That is Gauranga. 🍊

— *The Last Limit of Bhakti*, p. 53. Lecture, Bhubaneswar, 3 January 1993.

Cover Painting: Gauranga Mahaprabhu in the Gambhira. Vintage painting by an unknown artist.

Painting by the Bengali artist Kshitindranath Majumdar. c. 1915.



Mahaprabhu's servant Govinda fans the Lord during one of his ecstatic moments in the Gambhira

GAMBHIRĀYA ŚRĪ GAURĀNGA

**LORD GAURANGA
IN THE GAMBHIRA**



Part Two: The Gambhira Temple

By Sri Rasik Mohan Vidyabhushan

For more about Rasik Mohan Vidyabhushan, see Bindu issue 615.

The spacious house of Kashi Mishra was converted into the hermitage of Sri Mahaprabhu. Hundreds of devotees regularly visited the place. But not everyone could see Mahaprabhu all the time. He used to stay in a lonely and secluded small quarter. Only intimate associates could enter that room. It was like a cave of yogis. No disturbing sound from the outside world could penetrate the Sri Gambhira temple. Mahaprabhu sat there and chanted Krishna's names. He used to remember the Vraja pastimes here

and pearl-like tears fell from his eyes day and night. In this divine temple, Sripada Swarup sang songs of *vraja-rasa*, the mood of Vraja, in a sweet sound to soothe the pain of separation felt by Sri Mahaprabhu, the embodiment of separation. Sri Rama Raya pleased Mahaprabhu with his *kṛṣṇa-kathā*. Sri Govinda Das always stayed with Mahaprabhu and served him. This internal secluded cabin is called "Gambhira", the place which was allotted to Mahaprabhu for his resting and sleeping.

*ei-mata vilapite ardha-rātri gela
gambhīrāte svarūpa-gosāñi prabhure śoyāila*

As Sri Chaitanya Mahaprabhu lamented in this way, half the night passed. Then Swarup Damodar made the Lord lie down in the room known as the Gambhira. (Cc. *antya* 19.55)

*prabhure śoyāñā rāmānanda gelā ghare
svarūpa, govinda śulīlā gambhīrāra dvāre*

After the Lord was made to lie down, Ramananda Raya returned home, and Swarup Damodar and Govinda lay down at the door of the Gambhira. (Cc. *antya* 19.56)



Painting by the contemporary artist Pradipa Pradhan.

Sri Chaitanya Mahaprabhu dancing in ecstasy



Mahaprabhu's shoes in the Gambhira

*ei-mata ardha-rātri kailā niryāpaṇa
bhitara-prakoṣṭhe prabhure karāilā śayana*

After half the night had passed in this way, Ramananda Raya and Swarup Damodar Goswami made Sri Chaitanya Mahaprabhu lie down on his bed in the inner room. (Cc. antya 14.57)

*rāmānanda-rāya tabe gelā nija ghare
svarūpa-govinda duñhe śuilena dvāre*

Then Ramananda Raya returned home, and Swarup Damodar Goswami and Govinda lay down in front of the door to Sri Chaitanya Mahaprabhu's room. (Cc. antya 14.58)

*gambhīrāra dvāre karena āpane śayana
govinda āsiyā kare pāda-samvāhana*

Sri Chaitanya Mahaprabhu lay down at the door of the Gambhira, and Govinda came there to massage his legs. (Cc. antya 10.82)

*saba dvāra yuḍi' prabhu kariyāchena śayana
bhitare yāite nāre, govinda kare nivedana*

This time when the Lord lay down, he occupied the entire doorway. Govinda could not enter the room, and therefore he made the following request. (Cc. antya 10.85)

*'eka-pāśa hao, more deha' bhitara yāite'
prabhu kahe,—'śakti nāhi aṅga cālāite'*

Govinda said, "Kindly turn on one side. Let me pass to enter the room.

However, the Lord replied, "I don't have the strength to move my body." (Cc. antya 10.86)

*tabe govinda bahirvāsa tāira upare ḍiyā
bhitara-ghare gelā mahāprabhure laṅghiyā*

Then Govinda spread the Lord's wrapper on his body and in this way entered the room by crossing over the Lord. (Cc. antya 10.89)

*gambhīrā-bhitare rātre nāhi nidrā-lava
bhitte mukha-śira ghaṣe, kṣata haya saba*

The small room beyond the corridor is called the Gambhira. Sri Chaitanya Mahaprabhu used to stay in that room, but he did not sleep for a moment. All night he used to grind his mouth and head on the wall, and his face sustained injuries all over. (Cc. madhya 2.7)



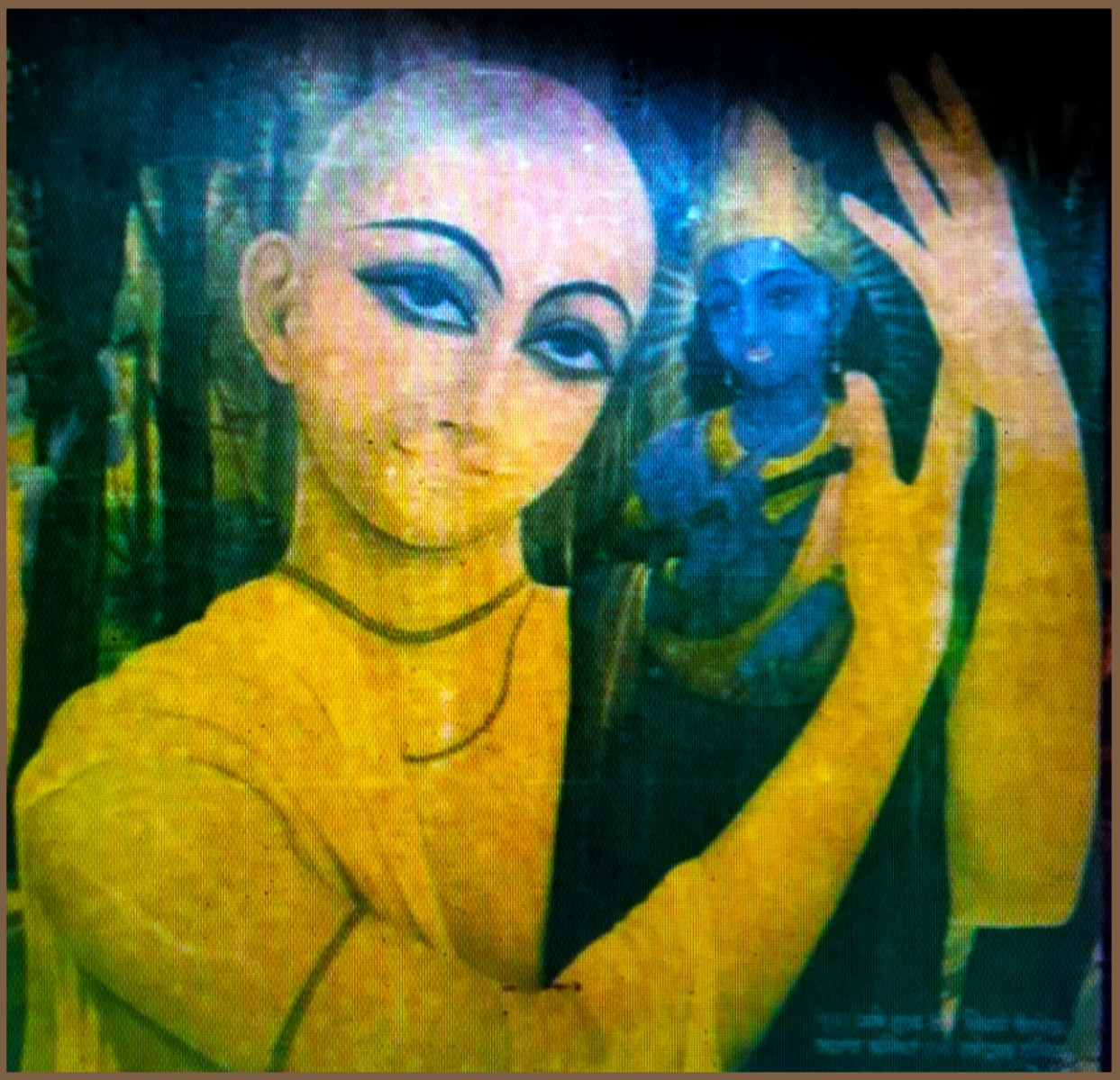


Painting by contemporary artist, Puskar Das ACBSP.

Mahaprabhu's servant Govinda steps over the body of the Lord to render service



Bengali painting circa 1950s, by an unknown artist.



Sri Chaitanya Mahaprabhu was in the mood of Radha feeling separation from Krishna

Sri Gambhira was the inner room of Mahaprabhu's residence in Kashi Mishra's house that was selected for his living place. There were many small rooms surrounding it. Mahaprabhu used to meet his exalted devotees who were advanced in *vraja-rasa* in these rooms. As his living place was exclusively private, lonely and confidential from the mundane people, it was called "*gambhira*", confidential. There might be another purpose for that name.

[Publishers note: We know of four different meanings of the word *gambhira*:

1. In the book, *Śrī Kṣetra*, Sundarananda Vidya-vinode, a disciple of Srila Bhaktisiddhanta, gives the following definition: "In the Odia language, a small,

windowless mud room situated on the grounds of a temple is given the name *gambhira*. Bhaktivinoda Thakur writes, 'In traditional Odia temple architecture, the deity room itself has a verandah (*alinda*) facing it. In front of the verandah is a paved and covered area known as the *dālān*. A small room within this area is given the name *gambhira*.'"

2. In Odia culture, a *gambhira* is a small secret room in a rich man's house where he keeps his wealth.

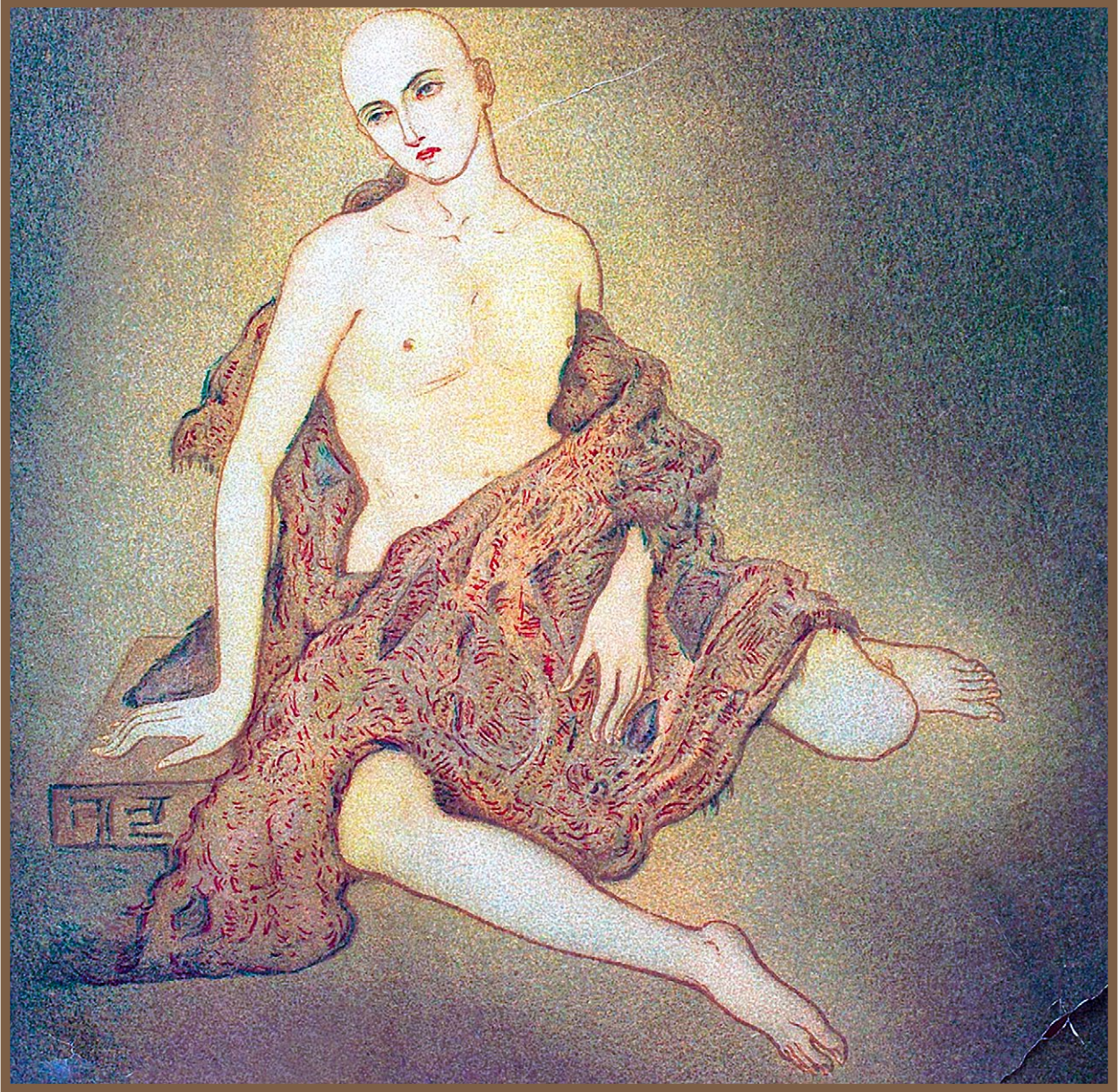
3. In Sanskrit the word *gambhira* means, "very grave and deep." According to grammatical derivation, *gambhira* refers to a place of pastimes: *līlā tu gambhira yatra gambhira sa nigadyate* — "That place where very deep and grave pastimes take place is called Gambhira."



Painting by Kshittindranath Majumdar, c. 1915.

Mahaprabhu in the Gambhira

By an unknown artist. Poster circa 1950- to 1965. Published by Indian Press, Allahabad.



Sri Chaitanya Mahaprabhu tasted the ecstasies of Srimati Radharani in the Gambhira

4. According to the *Vigraha-kośa* Sanskrit dictionary, Gambhira is also a name for Srimati Radharani. It is said there that *gambhīra* means: *gamane bhiyaṁ rāti* — “Whenever the thought of Krishna going away (*gam*) comes; fear” (*bhi*); is expressed (*ra*).” Therefore, a name for Radharani is Gambhira.]

In this context, because of the following statements from *Caitanya-caritāmṛta*, some persons think that the Gambhira had three doors:

*gambhīra-bhitare rātre nāhi nidrā-lava
bhitte mukha-sīra ghaṣe, kṣata haya saba*

The small room beyond the corridor is called the Gambhira. Sri Chaitanya Mahaprabhu used to stay in

that room, but he did not sleep for a moment. All night he used to grind his mouth and head on the wall, and his face sustained injuries all over. (*Cc. madhya 2.7*)

*tina dvāre kapāṭa, prabhu yāyena bāhire
kabhu siṁha-dvāre paḍe, kabhu sindhu-nīre*

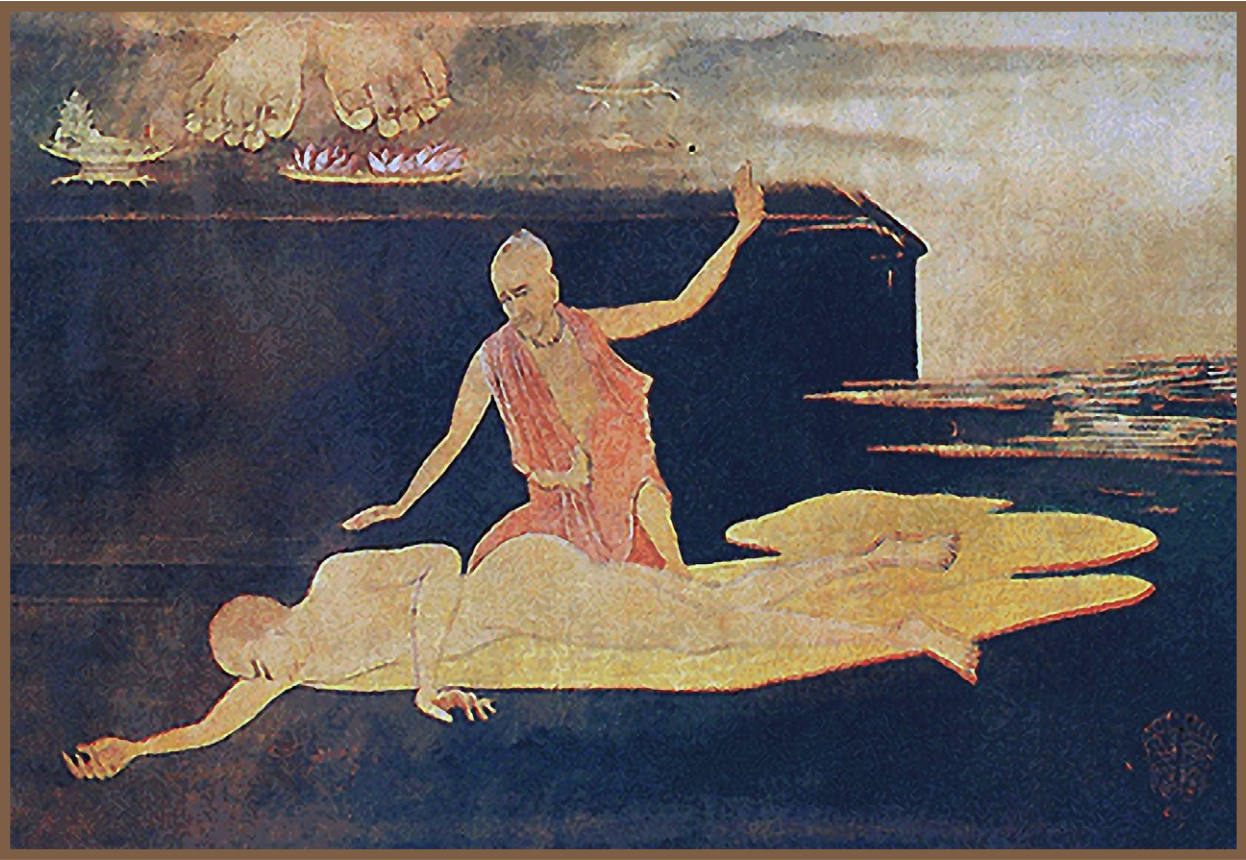
Although the three doors of the house were always closed, the Lord would nonetheless go out and sometimes would be found at the Jagannath temple, before the gate known as *Siṁha-dvāra*. And sometimes the Lord would fall flat into the sea. (*Cc. madhya 2.8*)

*śabda nā pāñā svarūpa kapāṭa kailā dūre
tina-dvāra deoyā āche, prabhu nāhi ghare!*



Unknown sculptor.

Mahaprabhu embraces Lord Jagannath



Mahaprabhu fell unconscious in front of Jagannath and was discovered by Sarvabhauma Bhattacharya

After some time, Swarup Damodar could no longer hear Sri Chaitanya Mahaprabhu chanting. When he entered the room, he found the three doors locked, but Sri Chaitanya Mahaprabhu was gone. (Cc. *antya* 14.60)

Seeing these verses, one may conclude that the Gambhira had three doors, but factually it is not clear.

We can consider that one day after supposedly becoming exhausted, Mahaprabhu laid down and occupied the entire doorway. At that time, Govinda Das wanted to enter the room to massage the Lord's divine body. Govinda requested, but Mahaprabhu did not move. At last Govinda jumped over him, entered the room and started massaging his legs. If there were two other doors, Govinda would have never jumped over Mahaprabhu's divine body. Moreover, the present situation of Gambhira as it is preserved in Kashi Mishra's house, seems to have only one door not three. It is still hidden like before, but the three doors mentioned in *Caitanya-caritāmṛta*, likely were the external, middle and internal entrances of Kashi Mishra's house.

The door of the Gambhira likely remained always open. Otherwise, the small room would have been suffocating. Also, Mahaprabhu used to sleep alone in the Gambhira. While sleeping he would have had to keep the door open. What is likely is that there were three doors one had to cross to reach the main road from Kashi Mishra's inner house. Those doors were shut at night.

It is strange that sometimes Mahaprabhu, whose eternal body is *cit* and *ānanda*, disappeared from Mishra's house despite the doors being shut. Sometimes he was found near the lion gate of the Jagannath Mandir and sometimes near the seashore. Probably this temple was named Gambhira because it was very secluded and situated in a private and lonely place.

Caitanya-caritāmṛta (*antya* 17.11, and 17.13) says more about the three gates of Mishra *bhavana*:

*tina-dvāre kapāṭa aiche āche ta' lāgiyā
bhāvāveśe prabhu gelā bāhira hañā*

All three doors were fastened as usual, but Sri Chaitanya Mahaprabhu, in great ecstasy, nevertheless got out of the room and left the house.



Painting by Kshitiindranath Majumdar. West Bengal 1891-1975.

Mahaprabhu would have darshan of Lord Jagannath while standing next to the Garuda Stambha



Entrance to Kashi Mishra's house known as Gambhira

*ethā govinda mahāprabhura śabda nā pāñā
svarūpere bolāila kapāṭa khuliyā*

Meanwhile, not hearing any sounds from Sri Chaitanya Mahaprabhu, Govinda immediately sent for Swarup Damodar and opened the doors.

There is much evidence that Sripad Swarup Damodar also lived in Kashi Mishra's house in a separate room:

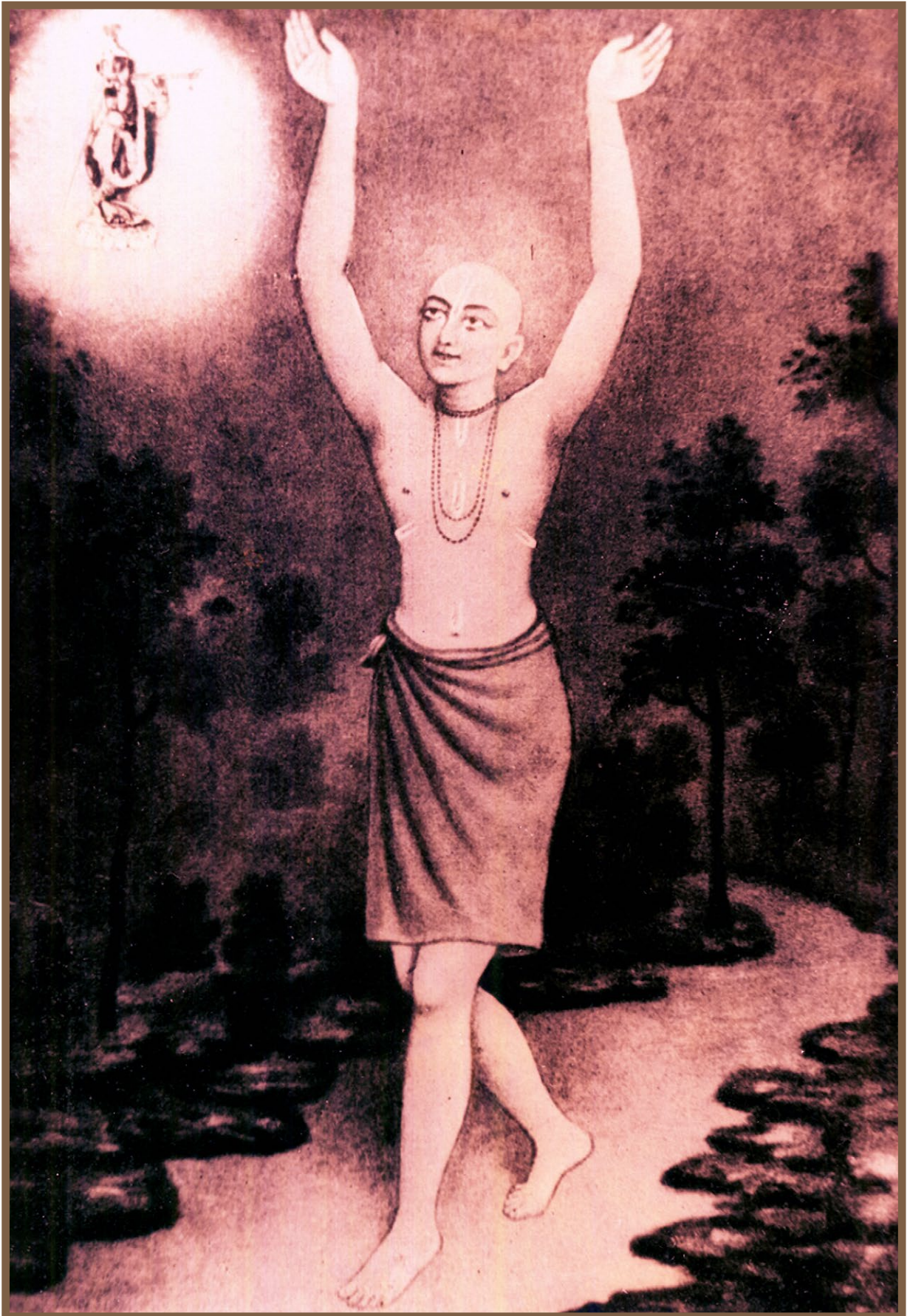
*eka-dina prabhu svarūpa-rāmānanda-saṅge
ardha-rātri goñāilā kṛṣṇa-kathā-raṅge*

In the company of Swarup Damodar Goswami and Ramananda Raya, Sri Chaitanya Mahaprabhu once passed half the night talking about the pastimes of Lord Krishna. (Cc. *antya* 17.4)

*ei-mate nānā-bhāve ardha-rātri haila
gosāñire śayana karāi' duñhe ghare gela*

In this way Sri Chaitanya Mahaprabhu passed half the night experiencing varieties of emotions. Finally, after making the Lord lie down on his bed, Swarup Damodar and Ramananda Raya returned to their homes. (Cc. *antya* 17.8)

Seeing the verse, *tina dvāre kapāṭa, prabhu yāyena bāhire* — “Although the three doors of the house were always closed, the Lord would nonetheless go out”, in *Caitanya-caritāmṛta* (*madhya* 2.8), some people think that the Gambhira room itself had three doors. Let us discuss a verse from Srila Das Goswami's composition:



Painting by an unknown artist. Circa 1940 to 1950s.

Sri Chaitanya Mahaprabhu ran to Jagannath Puri in great ecstasy

anudghātya dvāra-trayam uru ca bhitti-trayam aho
viraṅghyocaiḥ kāliṅgika-surabhi-madhye nipatitaḥ
tanūdyat-saikocāt kamaṭha iva kṛṣṇoru-virahād
virājan gaurāṅgo hṛdaya udayan mām madayati

“How wonderful it is! Sri Chaitanya Mahaprabhu left his residence without opening the three strongly bolted doors. Then he crossed over three high walls, and later, because of strong feelings of separation from Krishna, he fell down amidst the cows of the Tailaṅga district and retracted all the limbs of his body like a tortoise. Sri Chaitanya Mahaprabhu, who appeared in that way, rises in my heart and maddens me.” (Text 5 of *Gaurāṅga-stava-kalpavṛkṣa*)

Here it is stated that Mahaprabhu did not open three doors. But he leaped over three high walls and went out from Kashi Mishra’s house. Probably there were three parts in the house of Mishra and each was surrounded by high walls. The Gambhira Temple was situated in the innermost part.

This proves that the house of Kashi Mishra was very large. That is why Sarvabhauma says in the *Candrodaya* play, “It is a good decision that Kashi Mishra’s house is selected for Mahaprabhu’s cabin” [See *Bindu* issue 615]. As a result, King Prataparudra Dev became a great devotee of Mahaprabhu. He used to massage the feet of Kashi Mishra while he was present in Nilachala, as stated in *Caritāmṛta*:

eta bali’ kāśi-miśra gelā sva-mandire
madhyāhne pratāparudra āilā tānra ghare

After saying this, Kashi Mishra left the abode of Sri Chaitanya Mahaprabhu and returned to his own temple. At noon King Prataparudra came to Kashi Mishra’s home. (Cc. antya 9.80)

pratāparudrera eka āchaye niyame
yata dina rahe teṅha śrī-puruṣottame

nitya āsi’ kare miśrera pāda saṁvāhana
jagannātha-sevāra kare bhiyāna śravaṇa

As long as King Prataparudra stayed in Purushottam, he performed one regular duty. He would come daily to the house of Kashi Mishra to massage his lotus feet. The king would also hear from him about how opulently Lord Jagannath was being served. (Cc. antya 9.81-82)

rājā miśrera caraṇa yabe cāpite lāgilā
tabe miśra tānre kichu bhaṅgite kahilā

When the king began pressing his lotus feet, Kashi Mishra informed him about something through hints. (Cc. antya 9.83)

It appears that the correct understanding is that the residence of Kashi Mishra, who was very dear to King Prataparudra, was large and consisted of three different parts — external, transition and inner portion. We can guess how secluded the Gambhira temple was in Mahaprabhu’s time. The Gambhira was described simply as his sleeping room. Yet this small room was transformed into a divine place where Mahaprabhu manifested his powerful and unique mood of divine anxiety in separation from Krishna. (To be continued in the next issue.) 🍌

Bibliography

- Krishnadas Kaviraj Goswami. *Śrī Caitanya-caritāmṛta*. English translation and commentary by A.C. Bhaktivedanta Swami Prabhupada. Bhaktivedanta Book Trust. Los Angeles. 1975.
- Rasik Mohan Vidyabhushan. *Gambhīrāya Śrī Gaurāṅga*, chapter 2. Translation by Arindam Sarkar. Published by Sri Chaitanya Mahaprabhu Pathsatī Samoroha. Gaurabdha 498 (1984).
- *Vigraha-kośa* (Sanskrit dictionary). Section translated by Hari Parshad Das. Published by R.R. Gopal Shastri Ghate. 1st Edition. Printed by Bapuhar Sheth Devlekar. 1 September 1867. Mumbai.



SRI KRISHNA KATHAMRITA BINDU

A free bi-monthly service provided by
Gopal Jiu Publications

Gopal Jiu Publications is a section of the
International Society for Krishna Consciousness,
Founder-Acharya: His Divine Grace A.C.
Bhaktivedanta Swami Prabhupada.

Quotations from the books, letters, and lectures
of His Divine Grace A. C. Bhaktivedanta Swami
Prabhupada ©Bhaktivedanta Book Trust. All
other materials, unless specified, © ISKCON
Gopal Jiu Publications. All rights reserved.
Blanket permission is given to redistribute
Bindu in electronic or print form provided no
changes are made to the contents.