



# Sri Krishna Kathamrita Bindu

तव कथामृतं तप्तजीवनम्  
tava kathāmṛtaṁ tapta-jīvanam

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Highlights

- CHEATING OTHERS FOR BHAKTI  
His Divine Grace A.C. Bhaktivedanta Swami Prabhupada
- LESSONS IN LOVE AND FLUTE — PART 3  
from Srila Jīva Goswami's *Gopāla-campū*

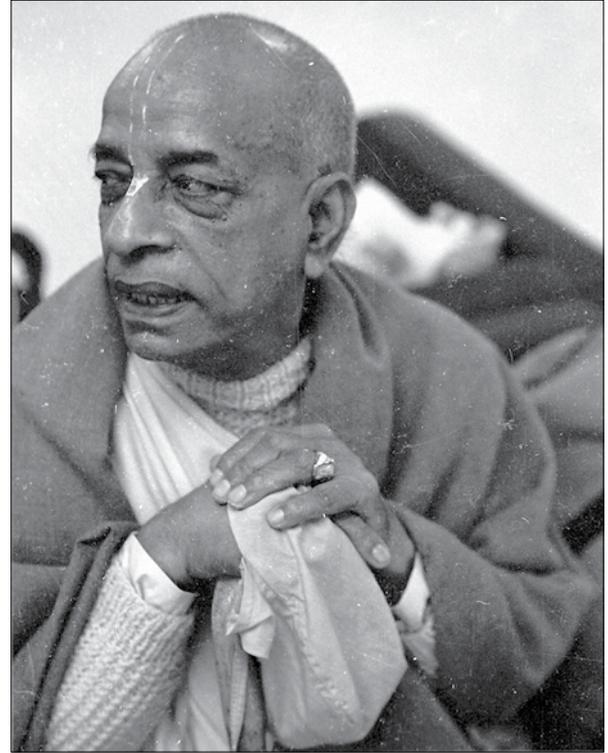


## CHEATING OTHERS FOR BHAKTI

His Divine Grace A. C.  
Bhaktivedanta Swami Prabhupada

That great souls cheat others may be astonishing to know, but it is a fact that great souls cheat others for a great cause. It is said that Lord Krishna also advised Yudhishthira to tell a lie before Dronacharya, and it was also for a great cause. The Lord wanted it, and therefore it was a great cause. Satisfaction of the Lord is the criterion of one who is bona fide, and the highest perfection of life is to satisfy the Lord by one's occupational duty. (Purport to *Bhāg.* 1.13.37)

So far this making some false story for collecting money or selling book, of course we may do anything for Krishna, but that is supposed to be reserved for very advanced experts in Krishna consciousness — they know how to catch the big fish without themselves getting wet. So it is not very much advisable to make lies just to sell books. If we simply stick to describing how wonderful is Krishna, then whatever we may lie or exaggerate that will not be a lie. But other things, lies, they will not help us to train ourselves in truthfulness. Lie to some, not to others, that is not a good philosophy. Rather, the *brāhmaṇas* are always truthful, even to their enemies. There is sufficient merit in our books that if you simply describe them sincerely to anyone, they will buy. That art you must develop, not art of lying. Convince them to give by your preaching the Absolute Truth, not by tricking. That is the more mature stage of development of Krishna consciousness. (Letter of 25 December 1972)



His Divine Grace  
A. C. Bhaktivedanta Swami Prabhupada

So far the meaning of the word “cheating”, there are only three things to be known — that Krishna is the Supreme Enjoyer, the Supreme Proprietor of everything, and the Supreme Friend of everyone, and we say that honesty is acting upon the knowledge of these three facts. So if one is always acting under these three facts, knowing Krishna to be the supreme proprietor, enjoyer, and friend, then he is truly honest, and if one is not acting in this knowledge, then he is always cheating or being dishonest.

So if you apply this to your techniques for selling literature to persons in the *saṅkīrtana* party, then you will understand what the meaning of the word 'cheating' is. (Letter of 2 May 1972)

Regarding the illegal taking of the Japanese currency from the country, do not do these things. Also stop the pen stealing. This is not good and should be stopped. (Letter of 30 August 1974)

What is this stealing and violence? This is not good. Stealing is not our business. Our business is to become Krishna conscious. Caesar's wife must be above suspicion. This is our program. (Letter of 9 November 1975) ❧

## LESSONS IN LOVE AND FLUTE

### Adapted from Srila Jiva Goswami's *Gopāla-campū*, pūrva, chapter 17

The last issue left off with the *gopīs* singing, "Seeing these beautiful brothers enter into Gokul, all our miseries vanish." Their song continues.

"Indeed, the very entrance of both of them near the boundaries of Gokul while returning in the evening causes everyone to be totally absorbed in thoughts of them.

"How amazing! Seeing the two brothers entering into Vraja is the fulfillment of the purpose of being endowed with sight! And this is especially true for those living entities who notice the younger one (Krishna) whose lips are decorated with a flute and whose lotus eyes send out expert signals capable of bewitching us [the *gopīs*]."

Again, the same feeling is expressed by one *gopī* to another as follows, "O friend! At the time of coming back home with his friends and cows, we watch him singing, laughing, and roaming freely, and on seeing that his restless amorous eyes are searching for something, our minds are put in constant anxiety. Alas! Indeed, that chaste lady's eyes are the most glorious who has flute-loving Madana (Krishna) as her *madana* (enchanter)."

Krishna, the killer of the Agha demon, then played his flute in a way designed to increase the *gopīs* desire to associate with him. In doing so, he sometimes prevailed over the *gopīs*' ordinary shyness. Since he was expert in playing flute in different ways and in attracting others in various ways, he attracted the *gopīs* while making it seem that he was playing the flute for only Balaram. But what also happened is that his flute playing enticed one and all from a distance.



Drawing by J. Lockwood Kipling. From the Book *Tales of the Purjāb*. By Flora Annie Steel. Macmillan & Co. London. 1917.

*Krishna's flute-playing attracted all living entities*

The *gopīs* also expressed their hidden feelings by indicating Balaram as follows:

*veṇoḥ śikṣāṃ atha racayator dhenu-rakṣādi-lakṣyān  
nānāranyaṃ prati viharator bibhrtor yaṣṭi-rajjū  
stambhaṃ lole calanam acale kurvator atyapūrvaṃ  
bhrātror āsīd bata tanu-bhṛtām dharmato vaiparityam*

On the pretext of playing his flute, protecting cows, etc., these two brothers roam freely in various forests, each holding a stick and a rope. In their presence, the moving water stops and immovable objects, such as mountains, move. Just see how they evoke opposite characteristics in everyone!

The meaning of this verse is, "These two are causing everyone's natural state (*dharmā*) to be broken. Certainly the younger one, Krishna, will be the cause of the complete uprooting of our religiosity (*dharmā*)."

Seeing that the song sung by him and his brother was attracting everyone, Krishna thought, "Oh! My objective was to attract the *gopīs* and especially Radhika. However, since everyone has now become addicted to the sound of my flute, it is not appropriate

to suddenly stop playing. Therefore, I shall play the flute for everyone. For the different classes of living entities born in different species, I shall play the flute in such a way that they will all be either attracted, bewitched, or both. I will try to play the flute to educate everyone in this way, and bewitchment or attraction will be generated by playing appropriate tunes that express the essence of all the notes of music.”

Thinking in this way, Krishna tried out his technique on various categories of living entities and managed to enchant them all — except for the *gopīs*, for whom the only result was to increase the anxiety within their hearts.

The *gopīs* description of the enchantment of the cows is described as follows:

*harer vaktraṁ veṇu-dhvani-miśatayā varṣati sudhām  
pibaty etāṁ gavyā yad anu rasanā-karṇa-yugalam  
ahāsīt prastabhā nija-viṣayam anyā tu rasanā  
kim etat kim naitad bhavati kim ivaitat kim iti vā*

From the lips of Lord Hari, nectar is dripping on the pretext of flute-sounds. Drinking this nectar, the cow's ears have turned into tongues and their actual tongues have become totally motionless, not caring for food. Thus the ears of the cows think, “What is this nectar? What is it not? How to attain it and who will get it?” (Text 46)

What they actually wanted to say was: “The flute has produced the same effect on the cows and on us. Still, there is some difference between their condition and ours because these cows can at every moment look at the face of Krishna, whereas we don't even know in which *yuga* we will have the same good fortune.”

On the next day, Krishna continued his flute-education and enchanted all the forest-residing living entities. This was expressed by the *gopīs* as follows:

*vaṁśaḥ so 'yam tu vītaṁśaḥ kaṁsa-śatror itīyate  
tena śaṁsanato yānti vidhvaṁsam mṛga-pakṣiṇaḥ*

“O friends! Just see how the flute appears to be a net designed to capture all the living entities of the forest. Simply on hearing the flute, all of them are trapped into their destruction!” (Text 48)

They also made the following statement, “This Vrindavan forest is itself expanding its glories on the surface of the earth. And Sri Krishna roams around here, distributing auspiciousness everywhere. When the flute plays, the peacocks dance in various ways, and the other living entities from the forest dance with them. In this way, Vrindavan appears to be a dancing arena.”

By this, the *gopīs* indicated, “We're not fortunate enough to attain the auspicious life of Vrindavan. Even the peacocks here are the object of our worship, for their piety increases every moment by dancing freely in this beautiful place. We *gopīs* are householders literally held captive in our homes. We are worse than purchased cattle, because the cattle can at least freely glance at Krishna, while we can't even do that for a fraction of a moment.”

On the next day, Krishna enticed the female deer of Vrindavan. That was described by the *gopīs* as follows, “O dear *sakhi*, it's amazing that even though these deer are devoid of intelligence [due to their birth], they exceed our good fortune by their attraction to the sounds of the flute. Thus they approach Krishna and stand bewitched in front of him like objects in a painting. By their sidelong glances, they also seem to be offering their worship to Krishna.”

By this, the *gopīs* indicated, “We are born as ladies in the esteemed human species which is greatly respected by intelligent men. Our husbands are residents of Vrindavan and loving devotees of Krishna. In these regards, these deer couples are not as



Painting by B. K. Mitra. Gita Press. Gorakhpur. Circa 1950s.

*Enchanting the universe with the sound of his flute*

fortunate as us, yet they are able to approach Krishna as a couple and gaze at him (while we can't do the same with our husbands). Fie on our fortunes, which cannot match the good fortune of these deer couples!"

The next day, Krishna particularly enticed the birds. Seeing this, the *gopīs* said, "In this forest of Vraja, all the birds have been described [in the scriptures] as sages (*munis*). We know very well that Krishna is their guru. If this is not the case, then why do they sit around him silently whenever he plays a song on the flute?"

By this, they wanted to express the following embarrassment, "Krishna is a *muni* and all these birds are also *munis*, yet none of us *gopīs* are eligible to acquire the qualifications of having an audience of this *muni* (Krishna), since we lack the eligibility."

The next day, Krishna enticed even the heavenly damsels by the sound of his flute. The *gopīs* described it as follows, "Attracted by the qualities of the song of the flute, the damsels of heaven gathered around Krishna in their airplanes. Their attraction to Krishna's beautiful form and enticing activities captured them so that they completely forgot themselves. Thus they asked themselves, 'What did we hear? What did we see?' In this way they completely forgot that their hair, ornaments, etc., were disarrayed by the sounds of the flute."



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By this, the *gopīs* indicated, "When even the damsels of heaven become enticed by the flute-song of Krishna, what can be said about us poor earthly girls of Vraja? How can we resist it?"

In this way, the sound of the flute turned the lively souls into motionless entities and the motionless objects into lively ones. The *gopīs* [who were earlier lively] now belonged to the category of motionless entities, and it is certainly difficult to turn them into lively souls. In other words, the effect of the flute seems irreversible.

Regarding the rivers, the *gopīs* expressed, "These auspicious ladies (rivers) on hearing the song of the flute attained a motionless state, forming whorls. They swelled up and their waters started overflowing with joy. The swans and other water creatures made joyous sounds that appeared as the sounds of the river's ornaments. In this maddened state, they approached Krishna and through their delicate hands (waves), they embraced Krishna's feet and offered him their choicest lotus flowers as a gift."

By this, the *gopīs* actually meant, "Alas! Alas! These rivers are the chaste wives of the ocean, and yet they overrode their chastity and ran to meet Krishna. Oh! Then what to speak of us? How can we resist it? These rivers have attained the greatest piety in previous lives and are hence able to freely mingle with him, while our fortunes are not comparable to their immense good fortune. Better we stay detached from all happiness or sorrow."

The next day, they described the dark clouds as follows, "They are Murari's friends, not only because they share the same hue, but also because they mutually benefit each other. When Murari plays the *malhāra-rāga* to attract them, they get attracted and provide him shade from the sun's heat."

The inner meaning of the *gopīs* was, "Just see these inert clouds, who although situated at a distance can serve Krishna by providing cooling shade which results from their internal flow of love! Alas! We *gopīs* were renowned with the reputation that our life-breaths are dependent only on Krishna. Yet even with such a reputation, we are now seen alive even though we are unable to serve Krishna. Fie on this life!" ❀

(To be continued.)

— Translated by Hari Parshad Das from the Sanskrit at Gaudiya Grantha Mandira (<http://www.granthamandira.com>)