



तव कथामृतं तप्तजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

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CHANTING ON THE TYPEWRITER

*His Divine Grace A. C.
Bhaktivedanta Swami Prabhupada*

When the composer machine is purchased, you will be engaged from 11 till 3 PM and from 7 till 10 PM. That means seven hours a day. When you are typing you should know that it is as good as chanting because the work is also on the matter of Krishna. Chanting on the beads and chanting on the typewriter composer machine are both transcendental sounds of Krishna. Krishna's name, his fame, his qualities — all of them are on the absolute platform and therefore there is no difference between one and another. So do not be misled that you are typing and not chanting. ☞

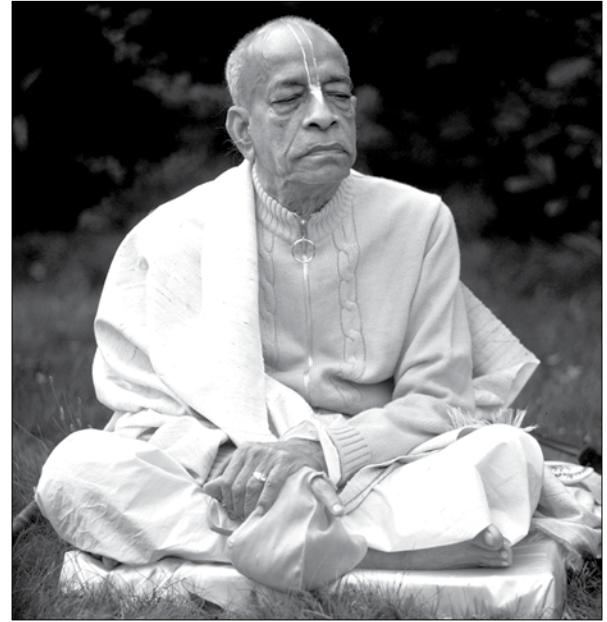
— Letter to Arundhati. 16 June 1969.

WHY ARE WE NOT MAKING ADVANCEMENT?

*Srila Bhaktisiddhanta
Saraswati Thakur Prabhupada*

Devotee: Why are our obstacles not destroyed and our desires not fulfilled?

Srila Bhaktisiddhanta Saraswati: Because we think that the spiritual master, who is non-different from the supreme lord, is a mortal being, our current vision is full of faults. That is why we are unable to



His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

sincerely surrender to his lotus feet. We find ourselves in our present pathetic condition because we have transgressed the words of the Vedas, the Supreme Lord, and the *Bhagavad-gītā* by considering the spiritual master as a mortal being, the *vaiṣṇavas* as belonging to a particular caste, or the supreme lord as made of material elements — stone, wood or clay. ☞

— From *Amṛta Vani*, p. 44. Touchstone Media. Mumbai. 2004.

THE FIRST ATTRACTION – PART 11

From Srila Jiva Goswami's
Gopāla-pūrva-campu, 15th pūraṇa

The brothers Madhukantha and Snigdhantha continue their narrative in front of Radha Krishna and their friends.

The feelings of Sri Radha [who was kept confined within her home] were as follows:

yāte kṛṣṇeti śabde śruti-patham amṛtād apy atisvāda-yukte
vaṁśī-vādye ca śāsvaṇ manasi sapadi yah sphūrtim āpnoti so 'yam
ājanmābhyāsa-hīno 'py atisuparicita-prāya eveti bhāti
prāpti-vyāvṛttitas tu prasabham acirato nesiyati prāṇa-vargam

“When the sound of the word ‘Krishna’ or the sound of the flute enters into the pathway of my ears, a certain personality immediately manifests within my mind. This personality appears to be very familiar, even though he’s been away for a lifetime. I think that if I am not able to attain him soon he will take away my life force.”

Then, she spoke as if she were having a conversation with herself, saying, “O Radha! Why are you feeling agitated at heart? Focus your attention if you’re distracted, and listen:

śravyānām svāda-sāraṇ śrutir anumanute yat tu yad vā sudhābdher
manthāl labdhaṁ rasajñā sukha-hṛdīja-sukhaṁ citta-vṛttir yad eva
kintat kṛṣṇeti varṇa-dvayam ayam athavā kṛṣṇa-varṇa-dyutinām
ājīvyah ko 'pi śāsvat sphurati nava-yuvety ūhayā mohitāsmi

[The name of Krishna] is the essence of all sounds. It can only be understood by the ear. [His name is] the essence of the flavor of the nectar churned from the milk ocean, and this flavor can only be understood by the tongue. [His name produces a joy in the heart] and this joy can be understood only by the consciousness. Now tell me [O Radha], is the source of all these various sensations the name “Krishna” or is it the person who is constantly manifesting in my heart who has a dark (kṛṣṇa) hue? Thinking in this way, I am becoming bewildered.”

[Madhukantha continued]: Similarly, now listen to the mood of Krishna, who was eager to be enlightened by the glorifiable qualities of Radha:

nāmni śrotraṁ sadana-saraṇau netram āmoda-pūre
ghrāṇam prṣṭhe vapur api guṇe sūktam āsām madīyam
mām projjhyāsīd drutam iti hariḥ svīya-doṣaṁ vicārāt
pratyākhyāya sphuṭam anusaram tatra citrāyate sma

“My ears became focused on the sound of her names; my eyes became riveted on the path leading to her home; my nose became fixed on her various joyous aromas; my entire body became immersed in following her; and my voice was engaged in glorifying her. Still, [Sri Radha] left

me and quickly went away!” Thinking like this, Krishna somehow drove away his sadness, but still he remained as motionless as a painting on the wall. Moreover:

rādhā-ṛkṣe kvacana gaṇake nāntikād varṇyamāne
dṛṣṭvā rādhām ghaṭayati jane sañjanam svasya dūrāt
rādhā-gehān mṛdula-pavane vāti nāsmāri tat tat
kṛṣṇenāsmīn punar alam asau sasmare saiva rādhā

Whenever any astrologer in Vrindavan speaks about the constellation named “Radha”; whenever someone having seen Radha expresses affection for her; whenever a gentle breeze blows from Radha’s home towards Krishna — at all these times Krishna doesn’t think about these things. Instead, in all these incidents he only remembers Radha.

[Translator’s Note: Madhukantha and Snigdhantha have thus described the feelings of Radha and Krishna when they could not see each other due to being married off in different homes. Now they narrate how even after their marriage to the other cowherd boys, the gopīs and Srimati Radharani got to see Krishna without any obstruction.]

In this way the great festival of the unhampered sight of Krishna had not yet occurred [for the eyes of the gopīs]. However, the opportunity [to see Krishna free from all restrictions] did occur later during the episode of Kaliya. At that time [of apparent crisis], all fetters were shattered as all the residents of Vraja rushed



Nāma-tattva

HARI AND HARINAMA

From the Bhagavan-nāma-māhātmya-saṅgraha

hari-nāma haris tatra harer nāmātiricyate
nāmāvimṛṣya-phala-daṁ vimṛṣya-phalado hariḥ

Among the holy name of Lord Hari and Lord Hari himself, the holy name stands out as superior. This is because the holy name gives love of Hari without any consideration, whereas Hari gives his love only after various considerations.

— Translated by Hari Parshad Das from Bhagavan-nāma-māhātmya-saṅgraha, verse 233. Princess of Wales Saraswati Bhavana Text No. 56. Edited by Mahamahopadhyaya Gopi Natha Kaviraja. Printed at Vidya Vilasa Press, Benares City. 1934.





Unknown artist. Vintage calendar print.

Hearing the sound of Krishna's flute, Radharani pictures him in her mind.

[to the banks of the Yamuna] bringing Radha and the *gopīs* with them. Krishna delayed the task of punishing Kaliya [and instead appeared to be within Kaliya's grips] for that purpose [of giving Radha and the *gopīs* an unhampered vision of himself]. Still, even though Radha and the *gopīs* had reached the spot in time [to see Krishna], their love could not reach its fullest expression in this world due to the immaturity of their age and due to the scene of lamentation generated at the banks of Yamuna that day. Instead, this incident only resulted in the generation of extreme attachment and love [but not yet any higher level of ecstasy].

[**Translator's Note:** In other words, all the symptoms of ecstasy were not manifest simultaneously due to the above-mentioned factors. Madhukantha and Snigdhanakantha now describe Radha and the *gopīs'* condition in three verses.]

*yadā dūre nṛtyam phaṇi-śirasi cakre muraripus
tadā tābhiḥ sāksād araci sa itīdam nahi mṛṣā
tathāpy āsām bālyād bahujana-samājād api śucā-
vṛter bhāvo naiva sva-rasa-mayatām aṇv api yayau*

When Murari danced on the heads of Kaliya, it is a fact that the *gopīs* along with Radha saw him directly. Still, due to their childishness, due to the presence of many people, and due to the general lamentation at that scene, their feelings could not attain the highest level.

*yadā kāliyasya hrada-valayataḥ so 'yam uditas
tadā rādhā-mukhyāḥ prathama-kalanād eva patitāḥ
bahir-jñānam nāsīd yad api tad api sphūrṭi-valitā
na mūrcchām nāmūrcchām yayur ahaha rātrindivam anu*

When Krishna rose suddenly from Kaliya's lake, Radha and the other *gopīs*, seeing him for the first time, instantly fell to the ground as if they had fainted. Ahh! Although due to some strength they remained conscious, for days and nights they were in a state of mental stupefaction [unable to think or act purposefully].

*yady api kṛṣṇas tāsām kalanād antar-vikāramāsannaḥ
tad api ca samayāntarajām cakāra gambhīratām śaraṇam*

Although when Krishna saw the *gopīs* he felt agitated within his mind, he took shelter of the soberness that had helped him in all other times.

When morning came, the *gopīs* and Radha were somehow carried back to Vraja on carts,

where they regained health and consciousness after great effort. [To be continued.] ❧

— Translated by Hari Parshad Das from the Gopāla-pūrva-campūh. Published by Sri Nityasvarup Brahmachari. 1912 AD.

THE GLORIES OF SRIVAS PANDIT

The Poet Premadas

saptadvīpa dīpta kari śobhe navadvīpa purī
yāhe viśvambhara devarāja
tāhe tānra bhakta yata tāhāte śrīvāsa khyāta
śrī-kṛṣṇa kīrtana yāra kāja

The earth with its seven islands is illumined by the presence of Nabadwip Dham, where Vishwambhar is the Lord. Among his devotees, Srivas is famous. His sole duty is to sing the *kīrtana* of Sri Krishna.

jaya jaya ṭhākura paṇḍita!
yānra kṛpāleśa mātra haya gaura prema pātra
anupāma sakala caritra

All glories, all glories to Thakur Pandit [Srivas]! By a fraction of his mercy, one becomes fit to receive Gaura prema. His character is extraordinary.

gaurāṅgera sevā vine deva-devī nāhi jāne
cāri-bhāi dāsa-dāsi laye
satata kīrtana raṅge gaura gaura-bhakta saṅge
aharnīśi preme matta haye

Neither Srivas, nor his four brothers, nor his servants, knew any activity other than the service of Gauranga. They remained mad with *prema*, day and



Photo by Pulkit Khurana

Deities at the home of Srivas Thakur in Mayapur

night, while absorbed in colorful pastimes of *kīrtana* with Gaura and Gaura's devotees.

yāra bhāryā śrī-mālīnī pati-vratā śiromani
yānre prabhu kahate janani
nityānanda rahe ghare putra-sama sneha kare
stana jhare netre bahe pānī

Srivas' consort Sri Malini is the crest jewel of chaste wives. Mahaprabhu addresses her as "Mother". Nityananda Prabhu lives in the house of Srivas, and Malini loves him as a son. Seeing him, milk flows from her breasts and tears run down her eyes.

kabhu vā īśvara jāne nāti kare śrī caraṅe
kabhu kole karaye pālana
prabhura nitya bhanga lāgi mṛta putra śoka tyāgi
śuni prabhu karaye rodana

Sometimes Srivas knows Mahaprabhu as the Lord and bows to his feet. Sometimes he takes Nimai on his lap to look after him. Once during *kīrtana*, the son of Srivas died. Fearing that it would disturb Mahaprabhu's happiness, Srivas gave up his own lamentation. Hearing the news of the death of Srivas' son, Mahaprabhu cried.

bhrātr-sutā nārāyaṇī vaiṣṇava maṇḍale dhvani
yānra putra vṛndāvana dāsa
dhaniyā caitanya līlā tribhuvana uddhārīlā
premadāsa kare yāra āśa

Srivas' niece [his brother's daughter] was Narayani. She was famous amongst all the *vaiṣṇavas*. Her son was Vrindavan Das [the author of *Śrī Caitanya-bhāgavata*]. The glorious descriptions of Caitanya's pastimes deliver all the three worlds. Prema Das eagerly awaits the vision of such pastimes. ❧

— Translated from Kishori Das Babaji's *Śrī Gaurāṅga-pāṣada-vargera-sūcaka-kīrtana, śrīvāsa paṇḍitera mahimā*. Vaishnava Research Institute. Halisahar, West Bengal. 2005. Bengali. Page 14.

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