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## THE PERSONIFIED INTERNAL POTENCY

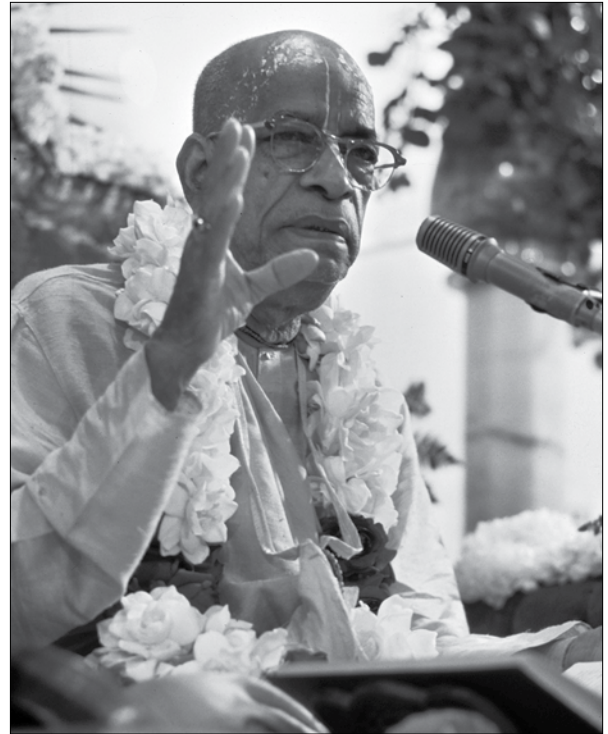
*His Divine Grace A. C.  
Bhaktivedanta Swami Prabhupada*

Unadulterated acts of the *hlādinī śakti* are displayed in the dealings of the damsels of Vraja. Srimati Radharani is the topmost participant in that transcendental group. The essence of *hlādinī śakti* is love of Godhead. The essence of love of Godhead is called *bhāva*, transcendental sentiment, and the highest pitch of that *bhāva* is called *mahā-bhāva*. Srimati Radharani is the personified embodiment of transcendental consciousness. She is therefore the highest principle in love of Godhead and the topmost of all the objects of the love of Shri Krishna.

Srila Rupa Goswami in his *Ujjvala-nīlamaṇiḥ* (4.3) confirms this factor as follows:

“Amongst the damsels of Vraja, Srimati Radharani and Chandravali are the principal factors. Out of these, Srimati Radharani is better in all respects. She is the embodiment of *mahā-bhāva* and no other *gopī* possesses such transcendental qualities.”

Srimati Radharani is as much full spirit as Sri Krishna. No one should think of her as anything material. She is definitely not like the conditioned soul having a mortal body covered by material senses. She is all spiritual and both her body and mind are the same spiritual embodiment. Her senses are also spiritual because her body is spiritual. As such, her body, mind



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

and senses all are fully enshrined in love of Krishna. She is the personified internal potency and therefore she is only source of enjoyment of Sri Krishna.

Sri Krishna cannot enjoy anything which is internally different from him. Therefore Srimati Radharani and Sri Krishna are identical. The *sandhinī* portion of Sri Krishna's

internal potency has manifested the all-attractive form of Sri Krishna, and the same internal potency in it's *hlādinī* portion has presented Radharani, who is the attraction for the all-attractive. No one can be an equivalent match to her in the transcendental pastimes of Sri Krishna. ❀

— From a pre-1965 essay on *Caitanya-caritāmṛta*, ādi, chapter 4.



Unknown artist

## KRISHNA'S PREMA-GURU

*Sri Srimad Gour Govinda Swami Maharaja*

There are four divisions of devotional moods, *dāsyā-bhakti*, devotion in the mood of servitorship, *sakhya-bhakti*, fraternal devotion, *vātsalya-bhakti*, parental devotion, and *mādhurya-bhakti*, conjugal devotion. Only by the mercy of guru are these moods achieved. The guru has his guru who has his guru and so on. Then at last there is the topmost guru.

Now that Krishna has become a devotee in the form of Gauranga, who is his guru? The guru practices *bhakti* in his life and he teaches *bhakti*. He is the abode of *prema*. But who is the topmost guru? Radharani is the *carama-guru*, the topmost guru, and she is in possession of the great storehouse of *prema*. She is known as *hlādinī śakti*, the pleasure potency of Krishna. The flow of *prema-bhakti* comes from the storehouse of *prema*, and she is the owner of that storehouse. So when Krishna becomes a student of *prema-bhakti*, Radharani is his guru. Krishna says (*Caitanya-caritāmṛta*, ādi 4.124):

*rādhikāra prema — guru, āmi — śiṣya naṭa  
sadā āmā nānā nṛtye nācāya udbhaṭa*

“In these loving affairs of *prema-bhakti*, Radharani is my guru and I am her disciple. Her *prema* makes me dance various novel dances.”

“She makes me, her disciple, dance according to her tune, because as the *hlādinī śakti*, the pleasure potency, she is the possessor of that storehouse from which

the flow of *prema* is coming.” Now Krishna is going to teach *prema-bhakti* as Gauranga, but how can he do so without a guru? So he says that Radharani is his guru in loving affairs and that she makes him dance. The guru makes the disciple dance according to his tune. Radha is the embodiment of *prema*. The flow of *prema-bhakti* comes from Radharani. She is the source. ❀

— From a lecture in Bhubaneswar. 13 December 1991.

## RADHA'S HAIRSTYLE

*Rādha-rasa-sudhā-nidhiḥ (249)*

Attributed to Prabhodananda Saraswati

With the *Rasa-kulyā* commentary of Harilal Vyasa

*madhye madhye kusuma-khacitaṁ ratna-dāmnā nibaddhaṁ  
malli-mālyair ghana-parimalair bhūṣitaṁ lambamānaih  
paścād-rājan-maṇi-vara-kṛtodāra-māñikya-gucchaṁ  
dhammillam te hari-kara-dhṛtaṁ karhi paśyāmi rādhe*

Embedded with various flowers here and there, tied together using jewelled strings; decorated with lines of deeply fragrant jasmies; having a spherical arrangement of jewels hanging at the back from [three] lines of excellent jewels — O Radhe! When will I see the excellent *dhammilla* hairstyle created by the hands of Sri Hari himself?

***Rasa-kulyā* Commentary:** The term *dhammilla* means, “Hair tied together in a topknot.” This term indicates that Radha's hair had been intricately tied in various ways. Previously [in the preceding verse], a hairstyle named *kabara* was described. The *dhammilla* style of tying hair is different from the *kabara*. Connoisseurs expert in conjugal mellows know the details of this hairstyle.

The term *te*, “your hairstyle” indicates that Sri Radha is full of beautiful qualities. What can be said about the beauty of her hair, especially if it has been styled personally by the expert hands (*hari-kara-dhṛtam*) of the wonderful Sri Hari? Krishna himself is so beautiful and such an expert. Moreover his name is Hari, the one who collects the essence of all good qualities. What expertise can he not display? This Hari is worshiped by everyone, yet he keeps chanting your names! O Radhe! When shall I see that *dhammilla*, the hairstyle which is a symbol of Hari's expertise, and thus make my vision blessed?

Now the details of the *dhammilla* style are as follows: The hair is kept in a topknot fashion, with various small tresses coming from the left and right. In these tresses there are various flowers which are embedded in between the hairs. The flowers are inserted in the



Krishna decorates Radharani's hair

hair just as they are inserted in a garland thread. After this, the tresses coming from the left and right are put together and tightly tied around the main topknot in a wonderful way using jewelled strings.

The flowers are selected jasmine, which give a strong yet enchanting fragrance for a long distance. Due to the strong fragrance, these flowers last long. Their long-lasting nature is also due to the fact that they have strong petals. Such flower-stringed tresses of hair are woven round and round to create the main topknot. This knot appears like a decorated bunch of jasmine flowers.

Now that the topknot section has been described, the beauty of the lower section of the *dhammilla* will be described: From the main topknot there are three lines of excellent red jewels on the back. These lines of jewels give great joy to one's vision. These lines of gemstones culminate at the bottom

in the form of a spherical arrangement of red rubies. The sphere of rubies enhances the beauty of the lines of jewels and vice versa, being made in such a way that it appears very attractive and makes an enchanting sound when it clicks against the lower back region.

The word *dhṛtam*, “expertly”, indicates that Hari, who was given the order of decorating Srimati's hair, carried out the service expertly. Alternatively, it can also mean that he was given this task as a punishment to purify himself.

In other literature, the *dhammilla* is described in a slightly different way as follows: From the middle partition of hair, a half-moon like ornament made of diamonds and pearls runs to the left and another ornament named *śiraḥ puṣpa* runs to the right. Below them are ornaments made of pearls that hang on both sides. In the middle partition of hair there are two strands of pearls running all the way up to the

forehead jewel. Between these two lines are jasmines woven in light-colored thread. On the forehead is a pendant-like ornament which hangs downwards. On both ears are special jewellery named *vandanā*. These are made of jewels and pearls. On the back is the same sphere of jewels [as described previously].

Some others say that *dhammilla* is a ready-made crown-like ornament. It is simply placed on the *kabara* style described [in the previous verse] and appears like a lotus.

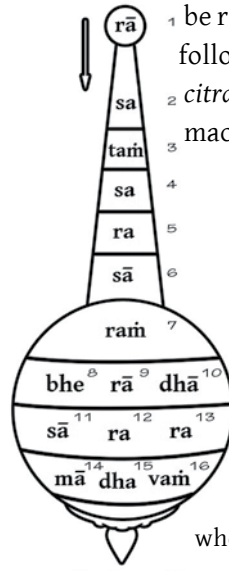
It was Krishna who made this ornament and placed it on Radha's hair. Sometimes, he made the *kabara* style and on some other times he made the *dhammilla* style. 🕉

— Translated by Hari Parshad Das from *Rādhā-rasa-sudhā-nidhiḥ* with the *Rasa-kulyā* commentary of Harilal Vyasa. Printed by Baba Kishori Sharan. Shyama Kunj. Vrindavan. Printed by Nirupama Printers, New Delhi. Unknown date.

## A PICTURE POEM

### *Srila Kavi Karnapur's Alaṅkāra-kaustubha* (7.60)

The following verse is composed in the style known as *citra-kāvya*, which literally means, “picture poem”. In this gender of Sanskrit poetry, which goes back at least 2,000 years, the verses are designed to



be read in the form of a picture. The following verse is in a sub-style of *citra-kāvya*, known as *gadā-bandha*, mace-shaped:

*rāsa-taṁsarasāraṁbhe  
rādhā sā 'ra ramādhavaṁ  
baṁdhamāra-rasādhārā-  
bheraṁ sārāsataṁsa-rā*

**Translation:** At the beautiful commencement of the *rāsa-līlā*, Srimati Radharani, the *gopī* who defeats the beauty of the greatest of lotus flowers, quickly went along with Krishna,

who is the cause of destruction of all material bondage, who enjoys the splendor of *rāsa*, and who is the husband of Ramadevi.

**gadā-bandha**  
(Start from 1 and read till 16. Then read back from 16 to 1.)

[Translator's Note: This verse makes use of the popular grammar rule *va-ba-yor abhedah* which states that sometimes the letters “v” and “b” are interchangeable.] 🕉

— Translated by Hari Parshad Das from *Alaṅkāra-kaustubha* of Srila Kavi Karnapura Goswami with the commentary of Sri Lokanatha Goswami. Edited by Shivaprasad Bhattacharya. Varendra Research Society. Rajshahi, Bengal. December 1926.

## THE QUALITIES OF THE VRAJA-VASIS

### *Srila Prabodhananda Saraswati's Vṛndāvana-mahimāmṛtam* (17.47)

*parasva-steyaika-vyasanam api nityaṁ para-vadhū-  
prasaktaṁ viśveṣāṁ ahaḥ bahudhā hīṁsakam api  
durācāraṁ lobhādy-upahataṁ api bhrāta-taruṇaṁ  
divāndhas taṁ vṛndāvana-gata-janaṁ nāvagaṇayeh*

O brother! Even if they are engaged in stealing the wealth of others, even if they are always attached to other's wives, even if they are engaged in various types of violence, even if they engage in bad behaviour, even if they are controlled by greed and other vices, please do not look down upon those born in Vrindavan. Consider yourself to be like an owl that is unable to see the morning sun of the qualities of these people. 🕉

— Translated by Hari Parshad Das from the Sanskrit available at Gaudiya Grantha Mandira (www.granthamandira.net).



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