

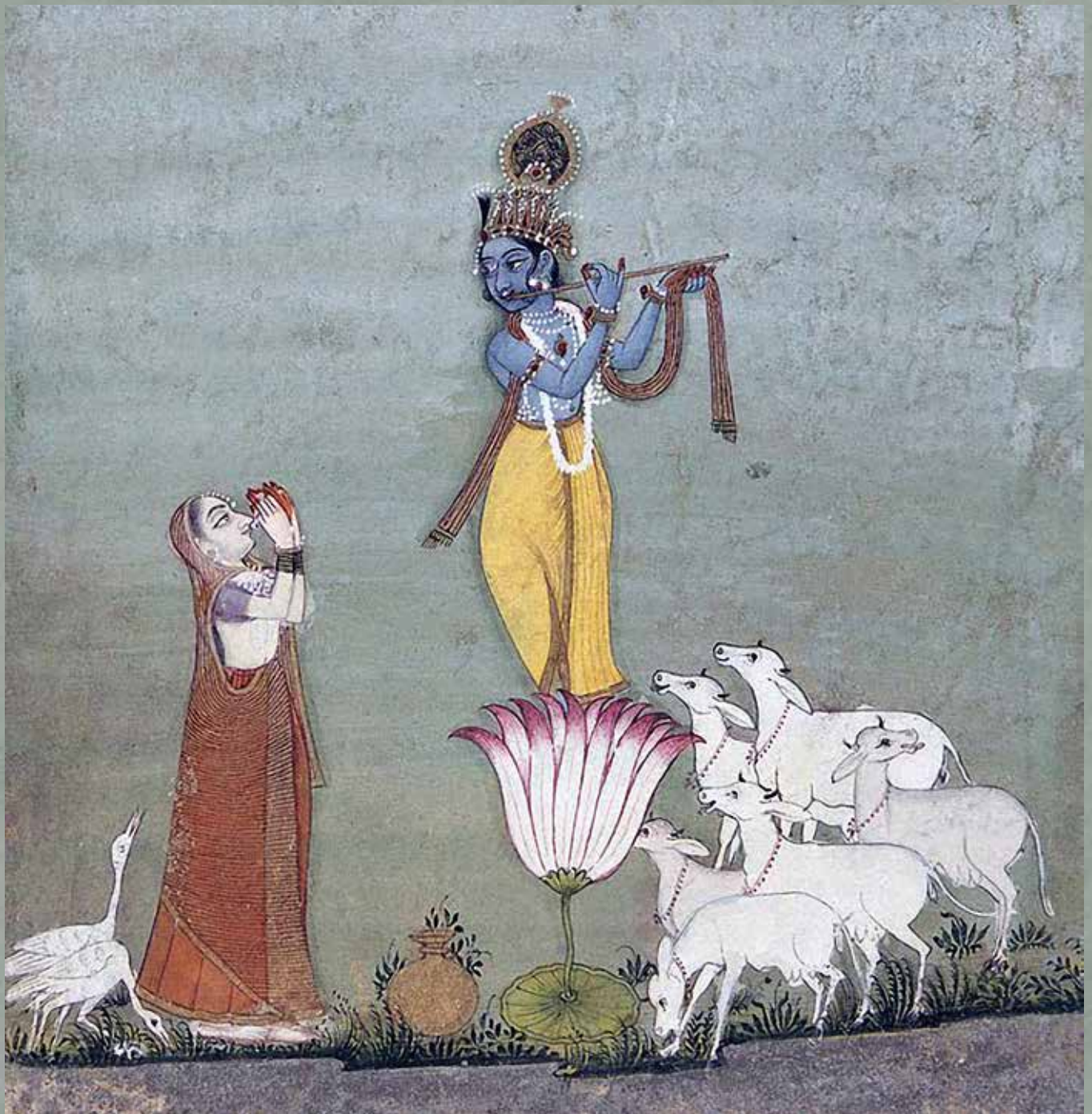
Sri Krishna Kathamrita



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Radha's Words to the Flute





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NOT ALL MEMBERS WILL BE FIRST-CLASS



His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

Kṣamā means tolerant. You should not be disturbed. Suppose you are in this Krishna conscious society. Now, you cannot expect that all the members of the society will be first-class men. How can we expect? We are collecting members of the society from all classes of men. So there may be a man in goodness, a man in the passion and a man in the ignorance. But if you think, "Oh, this man is not good. That man is not good," oh... No. You should be tolerant. You haven't got any connection with this man or that man. You are connected with the philosophy, with the process of life, and you are connected.... Just like the same example: suppose you are on a ship. You do not find just all men to your choice. There may be different kinds of men. But what is that to you? You have to cross the Atlantic Ocean, patiently cross. Just sit down tightly on the ship and take advantage of the opportunity. That is your business. This is called *kṣamā*. *Kṣamā* means excuse and tolerate.



Cover: "Lure of the flute". C. 1820. Unknown artist.



Clay pots in front of a Vrajavasi home

Suppose somebody has offended you. Excuse him. This is also another kind of penance. Lord Chaitanya has taught us:

*tṛṇād api sunīcena taror api sahiṣṇunā
amāninā mānadena kīrtaniyaḥ sadā hariḥ*

[Cc. ādi 17.31]

If you want to chant Hare Krishna, then you have to become tolerant. What kind of tolerant? Just like a tree. Don't you think a tree, how much tolerant it is? Everybody is committing offense on the tree. Somebody is snatching its twigs, somebody is snatching its flowers, somebody snatching leaves, somebody cutting, but it does not protest. Rather, on the contrary, it supplies you fruits, flower, and gives you shelter. So tree is the nicest example for tolerance. So Lord Chaitanya teaches us that we should become tolerant just like a tree. And *tṛṇād api sunīcena*, and forbearance just like a grass. Just like you trample over grass. It does not protest. *Tṛṇād api sunīcena taror api sahiṣṇunā*.

amāninā — You should not be puffed up with your artificial honor. “Oh, I am this. I am that.” This, that, that belongs to this body. But you are apart from this body. Suppose you are king in this body. So you have no connection with that body. And suppose you are the poorest man. You have no connection with that body. So why do you identify yourself that “I am poor” or “I am king”? You are neither king, neither poor. You are spirit soul.

Therefore *amāninā*. You should not be hankering after these temporary honors of this material world. Honor or dishonor are the same thing because we do not belong to that honor, that kind of honor or dishonor. So *tṛṇād api sunīcena taror api sahiṣṇunā, amāninā mānadena*. But other foolish creature who disturbs you, you should give him all honor. Who is identified with this body, give him all honor, “Oh, you, sir, you are very beautiful; you are very learned.” So that he may not disturb you, give him all honor.

In this process you can go on chanting. Nobody will disturb you. Because as soon as you take to spiritual life, there will be so many disturbances. Because it is a declaration of war with the illusory energy, so as soon as you become Krishna conscious, the illusory energy sees, “Oh, this man is going out of my hand, out of my control. Oh, give him all impediments.” Therefore you have to learn this tolerance. 🍌

— From a lecture in New York, 3 January 1967.

**DON'T TRY TO MEASURE
VAISHNAVA AND GURU**



Srīla Bhaktisiddhanta Saraswati Thakur Prabhupada

The *maṭha* does not and cannot have a relationship with anyone who takes shelter of the *maṭha* but is under the control of duplicity — someone with the desire to misuse transcendental knowledge. Just as

Unknown artist. German Lithograph, c. 1930



Kṛṣṇa-pūjā

we need a boat and a boatman to cross the river, we need a spiritual master to cross the material ocean. With such a mentality, these people accepted me as their spiritual master. They have never actually seen me, nor did I ever associate with them. I do not wish to associate with such people ever in my life. Although these people may not have been cheating from the beginning, they committed offenses at the feet of guru and the *vaiṣṇavas* and have fallen from the path of devotional service to Hari, again taking to material life.

As soon as we try to argue with our guru, as soon as we attempt to measure the guru with our mundane knowledge, and as soon as we imitate the guru rather than follow him, we invite inauspiciousness and ruination upon ourselves. We attain benefit only when we give up such a mentality. Mundane wealth, education, expertise, and knowledge are not good assets for devotees because they influence one to disregard guru and *vaiṣṇavas*. As a result, one may become bereft of guru and Krishna's service. 🍌

— Bhaktisiddhanta Saraswati Thakur. *Amṛta Vani*. A collection of statements from Srila Bhaktisiddhanta Saraswati Thakur. Originally compiled in Bengali by Sri Bhakti Bhagavat Mayukha Maharaja. Translated into English by Bhumipati Das. Page 96. Touchstone Media. Mumbai. 2004.

CHANT WITH HUMILITY



Sri Srimad Gour Govinda Swami Maharaja

Kaviraj Goswami says, “O my brothers, raising my folded hands, I request you to make a garland of this verse:

*ṭṛṇād api su-nīcena taror iva sahiṣṇunā
amāninā māna-dena kīrtaniyaḥ sadā hariḥ*

One who thinks himself lower than the grass, who is more tolerant than a tree, and who does not expect personal honor yet is always prepared to give all respect to others can very easily always chant the holy name of the Lord.

Make a garland of this verse and put it around your neck, then chant *hare kṛṣṇa. nāma-sūtre gāṅthi' para kaṅṭhe ei śloka* — String this verse on the thread of the holy name and wear it on your neck. *prabhu-ājñāya kara ei śloka ācaraṇa* — One must strictly follow the principles given by Mahaprabhu in this verse.” [Cc. ādi 17.32 and 33.]

Mahaprabhu has ordered us to do this. He said, *avaśya pāibe tabe śrī-kṛṣṇa-caraṇa* — “If you chant like this then it's guaranteed that you will get Krishna.”



Photo by Arjuna Bhattacharyya

Ancient Dungar tree in Javat in the place where it is said that Krishna hid waiting for Radha

[Cc. ādi 17.33] It is guaranteed if you do like this. Otherwise you can't get it.

Four things are described in this verse. The first is *sunīcatva*, being much humbler than a blade of grass. The second is *sahiṣṇutva*, being as tolerant as a tree. The third is *amānitva*, not demanding respect. The fourth is *mānadatva*, giving respect to all living entities. These four things are required. These are the four ingredients for making this garland. Then you will really do *hari-bhajana*. Unless one develops such a mood he cannot do *hari-bhajana*. If someone does like that then it is guaranteed that he must get Krishna. He must develop *prema* by which Krishna becomes bound up.

Those who have really gotten Krishna, they say, "I have not gotten. I am lowest of the low. I have no *prema* at all. I am most degraded, most sinful." Krishnadas Kaviraj Goswami writes:

*jagāi mādhai haite muṇi se pāpiṣṭha
purīṣera kīṭa haite muṇi se laghiṣṭha*

I am more sinful than Jagai and Madhai and even lower than the worms in stool. [Cc. ādi 5.205]

This is the mood. He never beats his own drum; he never blows his own trumpet. If someone advertises themselves like that, they are a rascal. 🍌

— From a lecture in Bhubaneswar. 23 April 1992.

A LONG NIGHT WAITING IN JAVAT



From Vṛndāvana-līlāmṛta
By Nandakishore Goswami

OBL Kapoor, a disciple of Srila Bhaktisiddhanta Saraswati Thakur, dedicates the first chapter of his book, *Saints of Vraja*, to the life of Nandakishore Goswami. He says that Nandakishore was born in the seminal line of Nityananda Prabhu as the son of Rasikananda Das in the district of Bakura in West Bengal. He was later the mahant at Nityananda Vat in Vrindavan, where in 1872 he installed the deities of Sri Sri Gaura Nitai. He wrote two famous books, *Śrī Vṛndāvana-līlāmṛta* and *Śrī Rasakalikā*. OBL Kapoor says that according to the local history at Nityananda Vat, Krishna and Balaram directly ordered Nandakishore to write *Śrī Vṛndāvana-līlāmṛta*. The following story is from chapter twenty-two:

*kṛṣṇa saha rādhikāra yāvate milana
ye rūpe yā haya śuna kahiba ekhana*

Listen to the story of how Krishna met Radhika in Javat.





Photo by Arjuna Bhattacharyya

Temple in Javat

*cātakādi sama śabda saṅketa kariyā
sakhīdvāre rādhikāre dena pāṭhāyā*

Making a sound like a bird such as a chataka,
Krishna sends a message through a *sakhī* to Radhika.

*sei-mata śabda rātre karena sekhāne
saṅketānurūpa mele yekhāne sekhāne*

According to which bird sound Krishna makes at
night, Radha goes to meet him at a particular place.

*vilāsa karaye donhe sabhaya antare
anurāga mane yāya nija nija ghare*

There they take the risk to enjoy each other's
company and then with minds full of love return to
their own houses.

*jaṭilā samasta rātri rahena jāgiyā
putra gośālāte vadhu rakṣāra lāgiyā*

While her son was with the cows, Jatila used to
stay up the entire night keeping watch to protect
her daughter-in-law (Radha).

*eka-dina kṛṣṇa-candra rādhikāra saṅge
saṅketānurūpa milivāre ati raṅge*

One day Krishna-chandra decided to meet with
Radhika in a clever way.

*rāira prāṅgaṇe kṛṣṇa gamana karila
se prāṅgaṇa prānte eka kuli-vṛkṣa chila*



Unknown artist

Gopal Krishna with his notorious flute

Photo by Arjuna Bhattacharyya



The deities of Sri Sri Radhakant in Javat

Photo by Arjuna Bhattacharyya



Left to right, deities in Javat: Kutila, Jatila, and Abhimanyu, the so-called sister-in-law, mother-in-law and husband of Radharani



Photo by Arjuna Bhattacharyya

Ancient tree in the temple courtyard in Javat



Unknown artist

The divine youthful couple

Krishna went to the courtyard of Radhika, where there was a Kuli tree in the corner.

*tānhā rahi śabda kare kokila samāne
śuniyā rādhikā dvāra kare udghāṭane*

Standing there he made a sound like a cuckoo bird. Hearing which, Radhika opens the door.

*lola śaṅkha balayā rāi śabda karila
se dhvani śunibāmātre jaṭilā jāgila*

Hearing the jingling sound of Rai's (Radha's) conchshell bangles, Jatila woke up.

*keo keo punaḥ punaḥ kahite lāgila
jaratira vākye doṅhāra bhaye kampa haila*

“Who is there? Who is there?” she repeatedly called out. Hearing her, Radha and Krishna begin to tremble in fear.

*samasta rajani kṛṣṇa prāṅgaṇera koṇe
kulivṛkṣa-kole chilā milana kāraṇe*

Hoping to meet with Radha, Krishna waited the entire night hiding in the branches of the Kuli tree in that courtyard.

Srila Rupa Goswami has described this in his Padyāvalī (205):

saṅketī-kṛta-kokilādi-ninadam̐ kamsa-dviṣaḥ kurvato
dvāronmocana-lola-śaṅkha-valaya-kvāṇam̐ muhuḥ śṛṅvataḥ
keyam̐ keyam̐ iti pragalbha-jarati-vākyena dūnātmano
rādhā-prāṅgaṇa-koṇa-koli-viṭapi-kroḍe gatā śarvarī

As he began to imitate a cuckoo's voice in order to indicate Radha to come out and meet him, she heard the call and walked towards the door to open it. The tinkling sounds of her anklet-bells was heard by the audacious old lady named Jatila. Jatila shouted out, "Who's there? Who's there?" Hearing these bold words, our enemy of Kamsa became dejected at heart and spent the entire night hiding in a corner under a Badari tree in Radha's courtyard.

[Note: Jarati is a name for an old lady. In this case it refers to Jatila.] 🌸

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RADHA'S WORDS TO THE FLUTE



The medieval Gaudiya poet Uddhava Das

Uddhava Das was born around the year 1718 with the name Krishnakanta Majumdar in the village of Tenga Baidyapur in the Murshidabad District of West Bengal. He was a disciple of Radhamohana Thakur, a great-grandson of Srinivas Acharya. He was a friend of Vaishnava Das (Gokulananda Sen), the author of the famous Gauḍīya Vaiṣṇava songbook Pada-kalpa-taru. Uddhava composed songs in both Bengali and Brajabuli. There are ninety-nine songs in his name. The scholar Sukumar Sen writes in his book, A History of Brajabuli Literature: "Uddhava Das was a very good writer of Bengali and Brajabuli lyrics. He was unquestionably one of the best poets of the early eighteenth century."

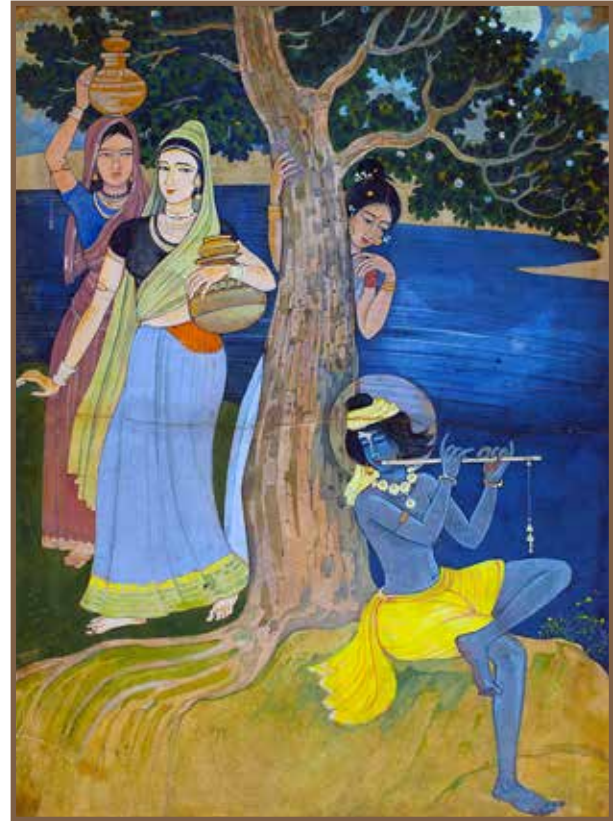
The following song by Uddhava Das describes the words of Radha spoken to Krishna's flute:

murali re minati kariye bāre bāra
śyāmera adhare raiyā rādhā rādhā nāma laiṅyā
tumi mene nā bājio āra

O flute! I beseech thee again and again -- being in touch with Shyama's lips, never again call out the name of Radha! You are at the lips of an evil person!



Painting by B. K. Mitra. Gita Press



Painting by Ramendranath Chakravorty

The player of the enchanting flute



Unknown artist

Krishna's flute attracts all living entities

thalera vadane thāka nāma dhari sadā dāka
gurujanā kare upaśaśa
thala haya yei janā se ki chāḍe thalapanā
tumi kene hao tāra vaśa

At this, my people speak ill of me. If a man is evil-minded, can he ever give up his evil nature? But why

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are you submitting yourself to his exploitation? Due to your sweet notes, I cannot stay at home!

tomārā madhura svare rahite nārilāma ghare
nījhare jharaye dunayāna
pahile bājilā yabe kula śīla giyāche tabe
avaśeṣe āche mora prāṇa

Tears are streaming down from my eyes incessantly. From the first time your notes sounded, my family life and good name were lost.

ye bājilā sei bhāla ithei sakali gela
tore āmi kahilun niścaya
e dāsa uddhave bhāṇe ye vanśīra gāna śune
se jana tejai kulabhaya

Now, only my life remains. Your notes have robbed me of everything. Uddhava Das says, “(The girl) that ever listens to the notes of (Krishna’s) flute loses all concern for (her) good name.” 🍌

— Sukumar Sen. A History of Brajabuli Literature. University of Calcutta. Calcutta. 1935.



Unknown artist

Radha feels harassed by the sound of Krishna's flute