

Sri Krishna Kathamrita

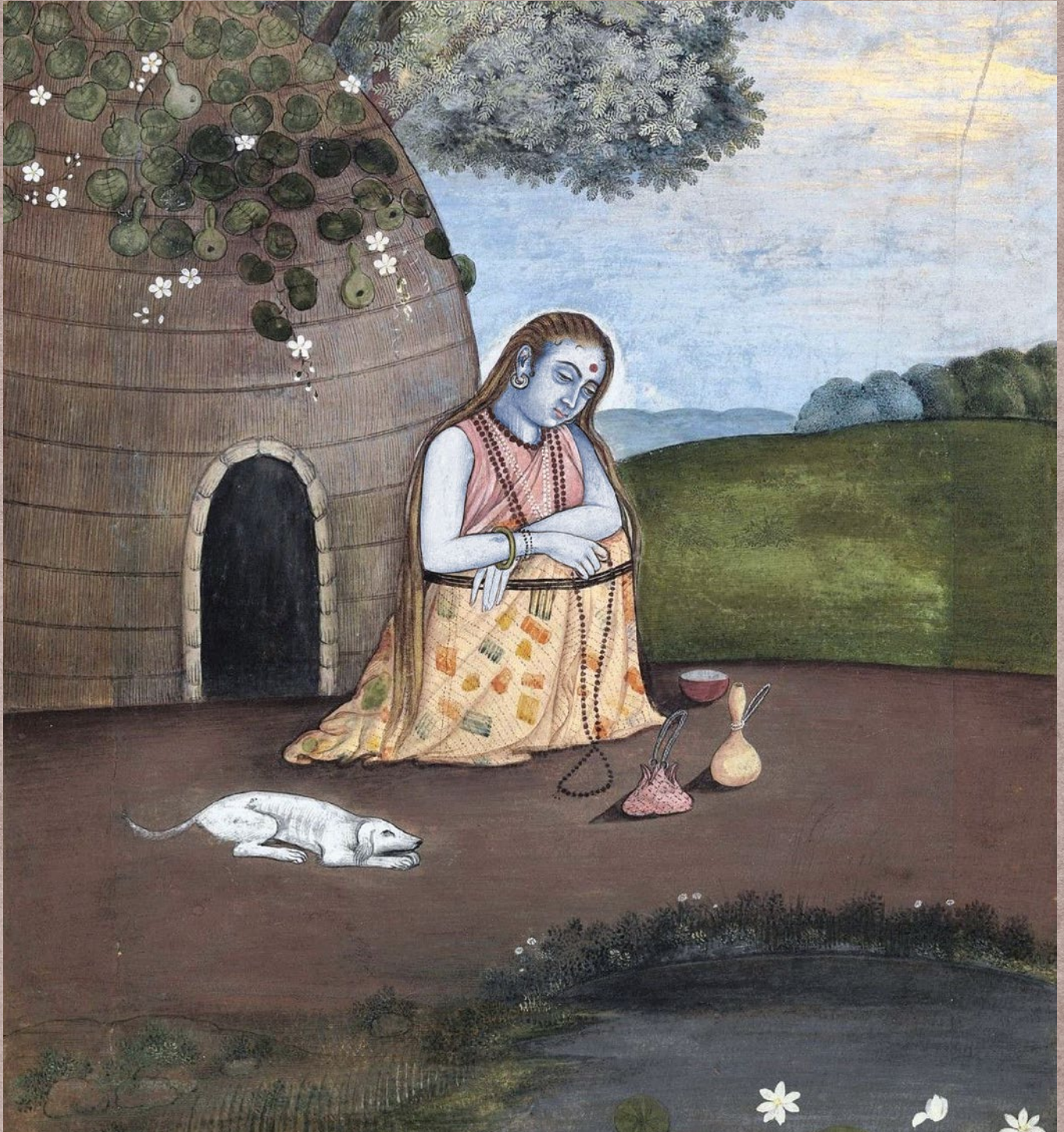


Bindu

Issue 612

yoginyāḥ vastrarūpam

The Dress of the Yogini





तवकथामृतं तप्तजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

Sri Krishna Kathamrita Bindu

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Highlights

• INFORMAL WORDS BETWEEN THE LOVER AND BELOVED

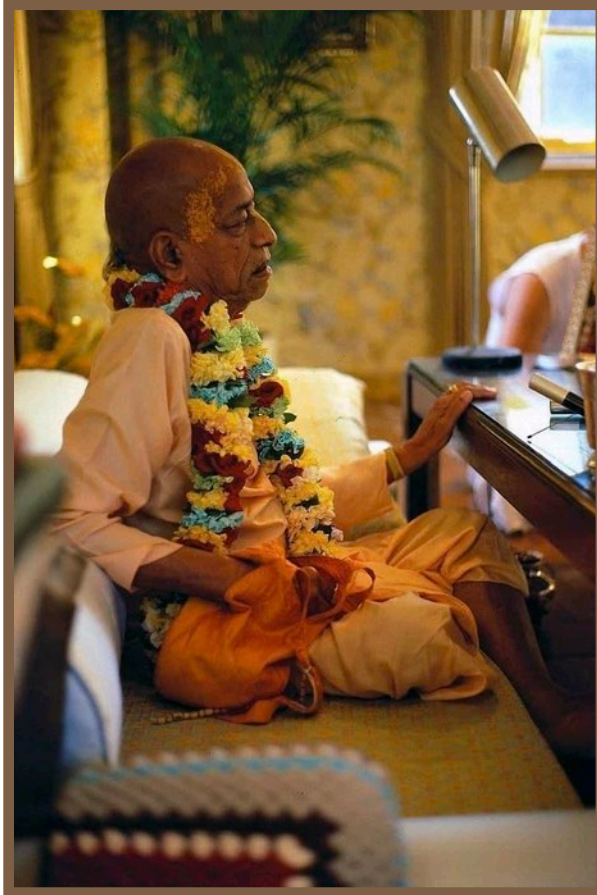
His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

• UNRELIABLE BLACK MEN!

Sri Srimad Gour Govinda Swami Maharaja

• DRESS OF THE YOGINI, PART 9

The medieval Gaudiya Vaishnava poet Raghunandan Goswami



Unknown potographer

INFORMAL WORDS BETWEEN THE LOVER AND THE BELOVED



Commentary on Śrī Caitanya-caritāmṛta ādi 4.26

By His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

[Krishna thinks to himself:]

*priyā yadi māna kari' karaye bhartsana
veda-stuti haite hare sei mora mana*

“If my beloved consort reproaches me in a sulky mood, that steals my mind from the reverent hymns of the Vedas.”

Purport: According to the *Upaniṣads*, all living entities are dependent on the supreme living entity, the Personality of Godhead. As it is said (*Kaṭha Up.* 2.2.13), *nityo nityānām cetanaś cetanānām eko bahūnām yo vidadhāti kāmān*: one eternal living entity supports all the other eternal living entities. Because the Supreme Personality of Godhead maintains all the other living entities, they remain subordinate to the Lord, even when joined with him in the reciprocation of loving affairs.

But in the course of exchanging transcendental love of the highest purity, sometimes the subordinate devotee tries to predominate over the predominator. One who lovingly engages with the Supreme Lord as



Cover Painting: Krishna chanting *japa* in the dress of a yogini. By an unknown artist. Deccan. Mughal painting. Circa 1700's.

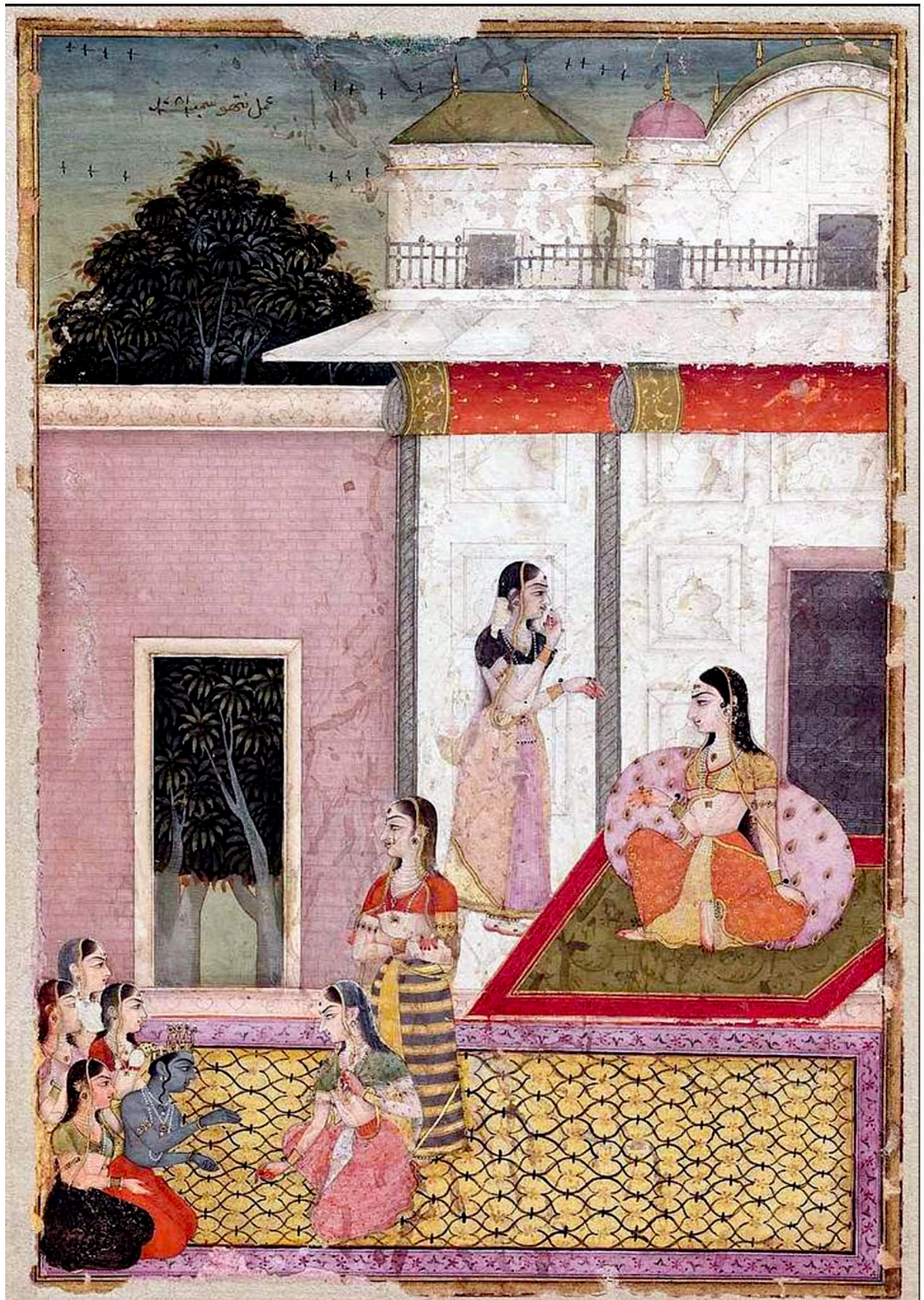
Painting by an unknown artist. 19th century.



Krishna combs Radha's hair

if he were his mother or father sometimes supersedes the position of the Supreme Personality of Godhead. Similarly, his fiancée or lover sometimes supersedes the position of the Lord. But such attempts are exhibitions of the highest love. Only out of pure love does the subordinate lover of the Supreme Personality of Godhead chide him. The Lord, enjoying this chiding, takes it very nicely. The exhibition of natural love makes such activities very enjoyable. In worship of the Supreme Lord with veneration there is no manifestation of such natural love because the devotee considers the Lord his superior.

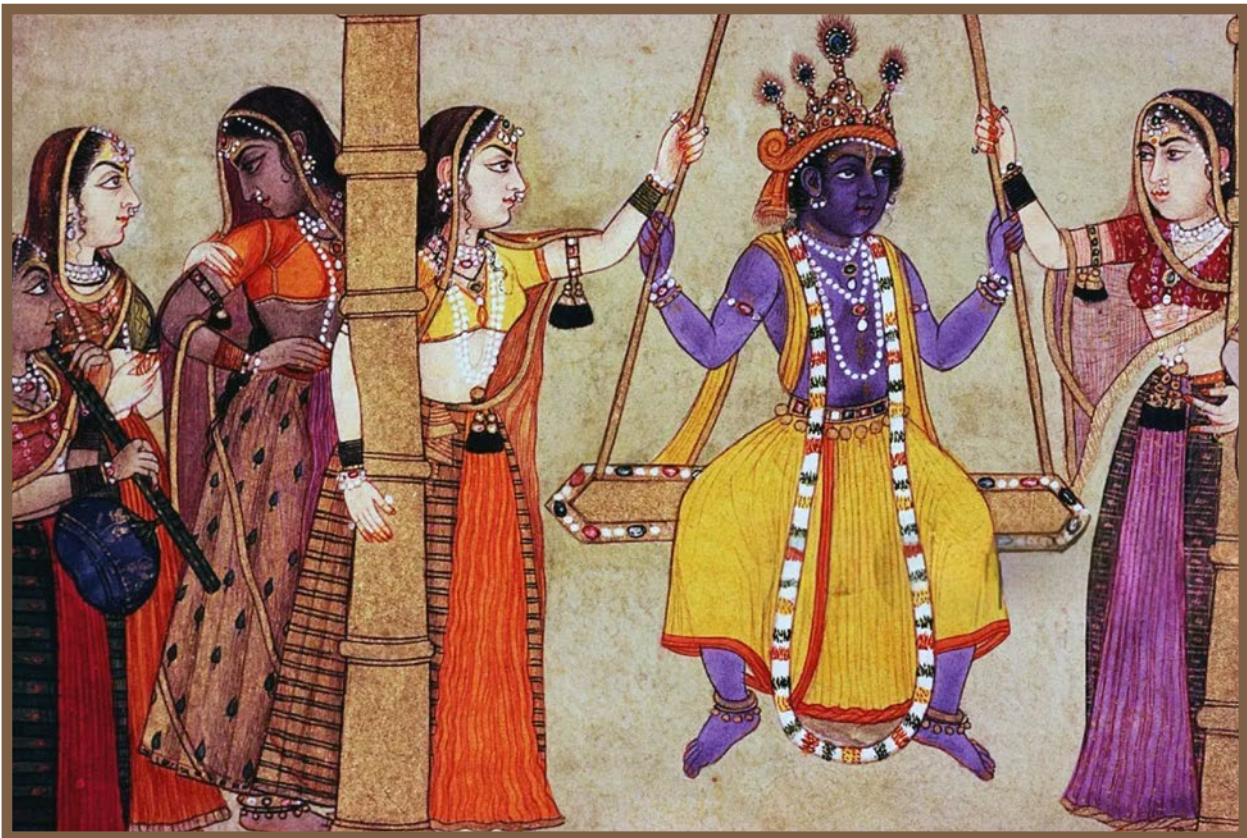
Regulative principles in devotional service are meant for those who have not invoked their natural love of Godhead. When natural love arises, all regulative methods are surpassed, and pure love is exhibited between the Lord and the devotee. Although on such a platform of love the devotee sometimes appears to predominate over the Lord or transgress regulative principles, such dealings are far more advanced than ordinary dealings through regulative principles with awe and veneration. A devotee who is actually free from all designations due to complete attachment in love for the Supreme, exhibits spontaneous love



Attributed to the artist Natthu, Bikaner school. 1694-1695 or earlier.

Krishna comes to beg forgiveness from Radha

Contemporary painting by an unknown artist.



Krishna on a swing with the gopīs

for Godhead, which is always superior to the devotion of regulative principles.

The informal language used between lover and beloved is indicative of pure affection. When devotees worship their beloved as the most venerable object, spontaneous loving sentiments are observed to be lacking. A neophyte devotee who follows the Vedic instructions that regulate those who lack pure love of Godhead may superficially seem more exalted than a devotee in spontaneous love of Godhead. But in fact, such spontaneous pure love is far superior to regulated devotional service. Such pure love of Godhead is always glorious in all respects, more so than reverential devotional service rendered by a less affectionate devotee. 🍊

—Śrī Caitanya-caritāmṛta. English translation and commentary by A.C. Bhaktivedanta Swami Prabhupada. Bhaktivedanta Book Trust. Los Angeles. 1975.



**UNRELIABLE
BLACK MEN!**



Sri Srimad Gour Govinda Swami Maharaja

Radharani's love is known as *vāmya-bhāva*, the mood of a left-wing *gopī*. The *gopī* Chandravali is a rightist and Radharani is a leftist. Out of pure love Radharani sometimes develops sulkiness, *abhimāna*. If Krishna goes to Chandravali's *kuñja* then Radharani becomes sulky. She then says, "Black men are unreliable, unreliable. I won't see those black men!" She becomes mad, not eating and not sleeping, giving up everything and wandering about speaking to stone pillars, creepers, and trees. Seeing the black sky at night, she roars in anger, "Very black face! Unreliable!" These are all symptoms of madness, *udghūrṇā-pralāpa* — mad, delirious speech. This is described in the forty-seventh chapter of the tenth canto of the *Bhāgavatam*. Radharani is feeling separation and has become mad because Krishna has gone to Chandravali's *kuñja*. So when Krishna finally comes, Radharani's intimate *sakhīs*



Contemporary painting by Rohit art.

Radha sees Krishna in her reflection

Vishakha and Lalita tell him, “Get out from here! Get out from here! Get out from here! Why have you come? Our *prāṇa-priya-sakhī*, our most beloved friend Radharani, won’t look at you! Get out from here! Go! Go to Chandravali!”

This is sweet *līlā* — *mādhurya-rasa*. You cannot find any such thing in Mathura or Dwarka. There the *rasa* is mixed with *jñāna* and *aiśvarya*. Real love of Godhead begins with *aiśvarya-śīthila*, without opulence, simply on the basis of pure love. Srila Prabhupada has indicated this with the words:

There are five stages of loving service to the Supreme Personality of Godhead, *śānta*, *dāsyā*, *sakhya*, *vātsalya* and *mādhurya*. Devaki is on the platform of *vātsalya*. She wanted to deal with her eternal son Krishna in that stage of love, and therefore she wanted the Supreme Personality of Godhead to withdraw his opulent form of Sri Vishnu. Srila Viswanath Chakravati Thakur illuminates this fact very clearly in his explanation of this verse — *bhakti*, *bhagavān* and *bhakta* do not belong to this material world. 🍊

— From chapter 2 of *Mathura Meets Vrindavan*. Gopal Jiu Publications. Bhubaneswar. 2003.



Unknown artist. Mankot school. 1735.

Krishna massages Radharani's feet





Unknown artist. Pahari style from the Mewar area in Rajasthan. 1714.

Krishna speaks to Subal about his separation from Radha

DRESS OF THE YOGINI PART NINE



From *Śrī Rādhā-mādhavodaya*
By Raghunandan Goswami

For more about Raghunandan Goswami, see Bindu issue 604. The story continues here from Bindu issue 611.

śrī kṛṣṇa kahena śuna āyāna janani
ekhāna chāḍiya yāha anyatra ārpani

tomāra sankoce rādhā nā kahena kathā
tāhā bine bhāva-bodha nā haya anyathā

ata-eva āpani vasaha giyā dvāre
nā dibe puruṣa mātra ethā āsibāre

āmi kari rādhā saṅge samvāda viśeṣa
ghucāiba tomā prati āche yei dveṣa

Sri Krishna (disguised as the yogini Mahamati) said, “Listen, O mother of Abhimanyu. Now it is time for you to leave here and go. Radha feels reserved (and somewhat reluctant) to speak in your presence. Only if she speaks will I be able to ascertain her frame of mind.

I see no other way (apart from her directly telling me) to understand her mind. Therefore, be gone. Take yourself to the doorway and sit down there remembering not to permit a single male to enter herein. I have a special message that I must disclose only in Radha’s company, which will deliver her from the anger she still feels toward you.” (238-241)

eta śuni jaṭilā basila giyā dvāre
ekhānete śrī kṛṣṇa kahena śrī rādhikāre

sundari dekhite pāi morā yogavale
ye jana ye karma kare yakhana ye sthale

tumi ye karile āji kṛṣṇe apamāna
seha ye karila tohe praṇāma vidhāna

On hearing these words of Mahamati, Jatila took herself outside and sat by the door. Meanwhile, Sri Krishna spoke to Sri Radhika as follows: “O beautiful damsel, by the power of my yoga I can tell who did what, where and when. I can see how you slighted Krishna today, and how, despite your disrespect, he still has proper regard for you.” (242-244)

tāhā dekhi jaṭilā ye kahila tomāre
se sakala dekhitechī sākṣatkāre



Vintage painting by an unknown artist.

Radha pushes Krishna away

*māna bhāṅgāite kṛṣṇa paḍichila pāya
tā dekhi ruṣite pāre jaṭilā tomāya*

*ithe tāra prati tumi hao kṣuna-mana
ucita nā haya kona mate e karaṇa*

*ata-eva tāra prati nāhi kara roṣa
gurujane roṣa karā haya baḍa doṣa*

“Seeing (Krishna offering respects to you) Jatila had many (disapproving) words to say to you! All these events I am able to witness directly. Now I can see Krishna fallen at your feet in an attempt to break your sulk, how Jatila also saw this, and how she was roused to anger on beholding this spectacle. Do not allow this to upset your mind, as there is no reason (for Jatila’s behaviour) to affect you at all. Do not entertain any more wrath toward her, as it is a great fault on your behalf to harbour anger toward your elders.” (245-248)

*eta śuni rādhikā kiñcit kruddha-mati
kahite lāgilā dui nija sakhī prati*

*bujhi torā kusuma tulite vane giyā
āniyācha ei ku-yoginīre ḍākiyā*

*jehetuka śuniyā ihāra kukathāya
nāhi kahitecha torā kichui ihāya*

Hearing these words, and now somewhat annoyed, Radhika turned to her two *sakhīs* and said, “Now I can understand what you two were doing while picking flowers in the woods! You called this vile yogini! Hearing her foul advice I can only conclude that you two told her what to say.” (249-251)

*latitā kahena sakhī nāhi kara krodha
āni nāi āmarā kariyā anūrodha*

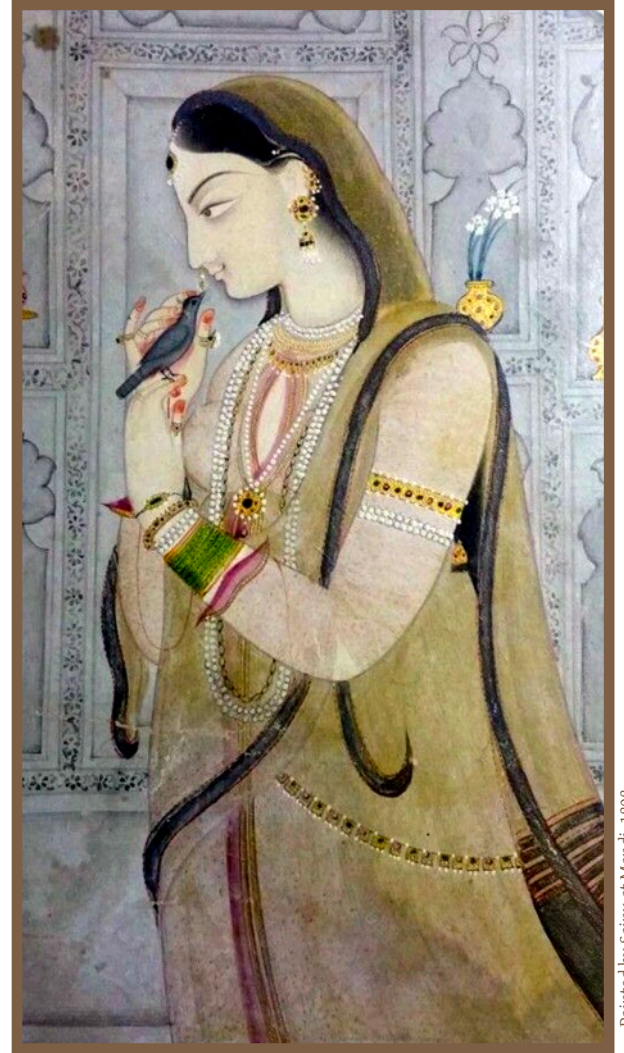
*āmādera āsibāra pūrvei e jana
karichila vṛddhāra nikaṭe āgamana*

*tāra saṅge haiya chila ki kathā ihāra
tāhāo vidita nahe āmā sabākāra*

“*Sakhī!* Don’t be angry!” said Lalita, “We did not bring her, or even request her to come here! Before we had returned (from picking flowers) she was already on her way here in the company of the old woman. How can we possibly say what words she may have exchanged with that old lady.” (252-254)

*tāra sthāne śikhi kahiteche e sakala
kimvā kahe anusari nija yogavala*

*tāhāra niścaya kari kahiba ucita
ei bhāve morā nāhi kahi je kiñcita*



Painted by Sajnu at Mandi: 1808.

Radharani with her pet bird

*eta kahi śrī lalitā virata ha-ilā
viśākhā kṛṣṇera prati valite lāgilā*

*yoginī he yadi tumi jānah trikāla
kaha kāli niśi kothā chilena gopāla*

“The yogini is either repeating what the old woman told her, or she speaks through the power of her yoga. We must find out for sure (if she is clairvoyant or just repeating what Jatila told her), yet, it is not for me to ask her.” Having said this much, Lalita fell silent, and Vishakha now says to Krishna, “Yogini! If you are truly aware of the past, present and future, can you say where Gopal was last night?” (255-258)

*śrī kṛṣṇa kahena kāli kālindīra tīre
niśi goṅyāiyā chilā bhāvi śrīmatīre*

*prabhāte āsiyā kāche sakhīra tomāra
karilenā stuti nati vividha prakāra*

*tathāpi tomāra sakhī nā tyajilā māna
ata-eva gela seha pāi apamāna*

Sri Krishna replied, “He passed the night upon the bank of the Yamuna lost in thoughts of Srimati, and at dawn he went to your *sakhī*’s side. Yet despite him praising and bowing down to her in a variety of ways, this *sakhī* of yours was unable to abandon her moody sulk, and he therefore left (her *kuñja*) after feeling insulted.” (259-261)

*sei haya tomāra sakhīra anugata
tāra prati eta māna haya nā sangata*

*dekhitechi yogavale seha kuñje paḍi
hā rādhike baliyā diteche gaḍāgaḍi*

*avirala aśrujala paḍiche nayane
dīrgha dīrgha niśvāsa chāḍiche ghane ghane*

(Mahamati continues) “As you (Vishakha) follow (or imbibe) the temper (or mood) of your *sakhī*, her sulk could not be broken (as you only made Radha’s sulk worse). Through the power of my yoga I can see him now, fallen on the ground within the *kuñja*! Uttering ‘O Radhikal!’ as he rolls to and fro, a stream of tears gushing from his eyes whilst he continually releases long and deep sighs!” (262-264)

*eta śuni śrī rādhikā duḥkhethe vihvala
sambarite nā pāriḷa nayanera jala*

*tāhā dekhi eki kena kāndaha baliyā
śrī kṛṣṇa āpana kare dena pochāiyā*

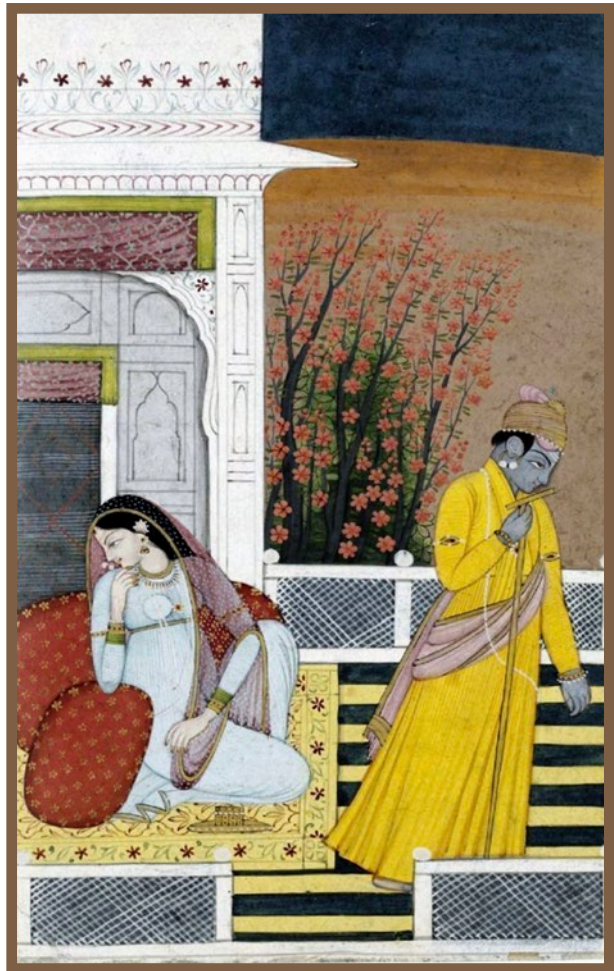
*tāñra anga paraśa pāiyā rasavatī
stambhita ha-ilā premarase muḡdhamati*

SRI KRISHNA KATHAMRITA BINDU

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Unknown artist. Garhwal school. Circa 1780-1790.

Krishna is spurned by Radha

Hearing these words, Sri Radha was so distraught and overwhelmed that she couldn’t stop the tears falling from her eyes. Seeing her weep, Sri Krishna asked, “Why are you crying?” He then touched Radharani’s face to wipe away her tears. Upon receiving the touch of his hand, Rasavati Radha’s limbs were stunned with *prema-rasa*, and her heart was charmed. (265-267) 🍊

[To be continued in the next issue.]

— English translation by Jagannath Mishra Das, from Raghunandana Goswami’s *Śrī Śrī Rādhā-mādhavodaya*. Pages 187 to 192. Published by Niradachandra Chakravarti. Kolkata. 1312 Sal (1905 CE). Bengali.



By Bratin Khan. Contemporary artist.