

# Sri Krishna Kathamrita

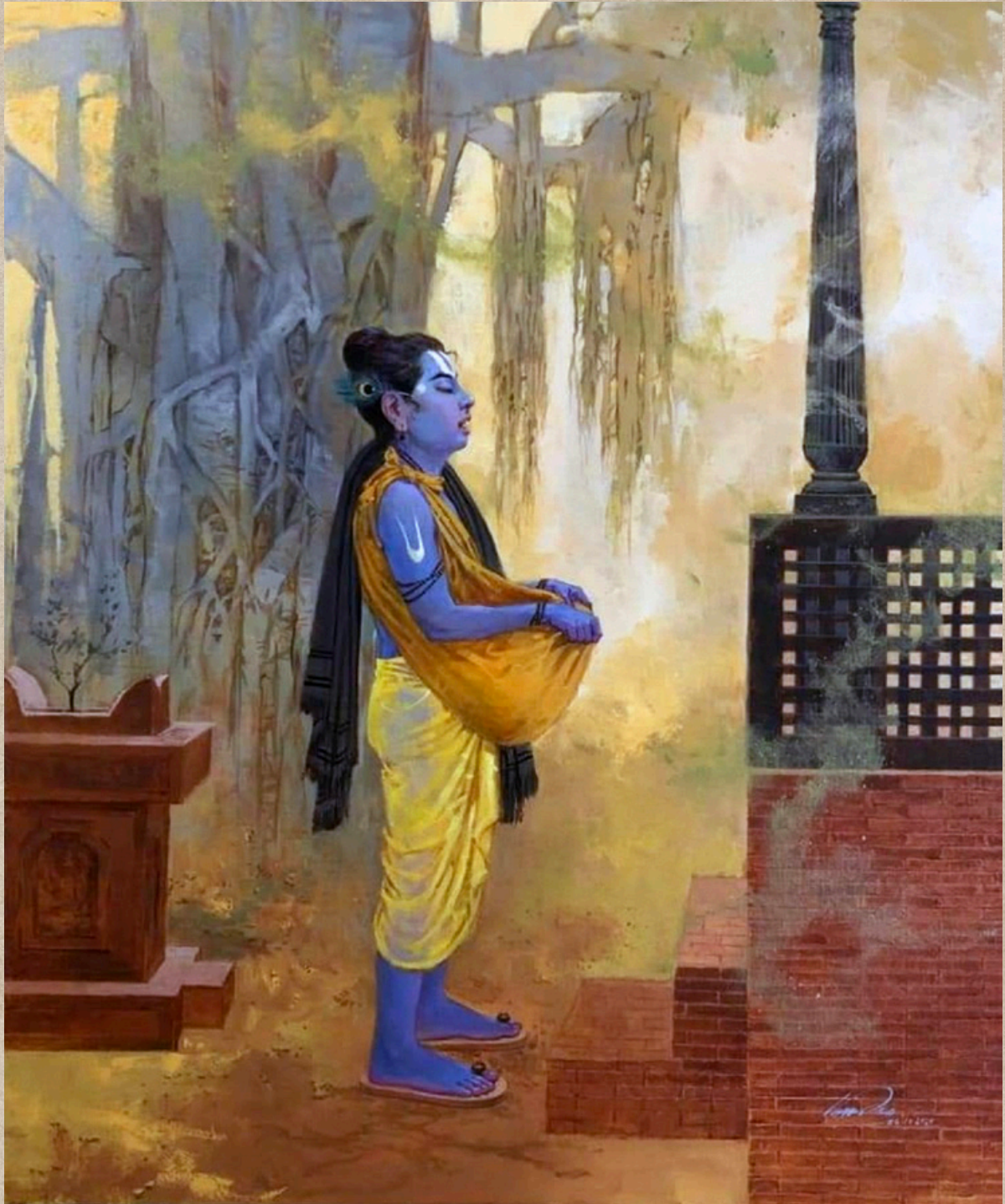


## Bindu

Issue 613

*rādhā-prema-bhikṣukāḥ*

*The Beggar of Radha's Love*





# Sri Krishna Kathamrita Bindu

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## Highlights

- **PURPOSE OF THE KRISHNA CONSCIOUSNESS MOVEMENT**  
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The medieval Gaudiya Vaishnava poet Raghunandan Goswami



## PURPOSE OF THE KRISHNA CONSCIOUSNESS MOVEMENT



*His Divine Grace*

*A. C. Bhaktivedanta Swami Prabhupada*

This Krishna consciousness movement is for approaching Radha-Krishna to be associated with the Supreme Lord in his sublime pleasure dance. That is the aim of Krishna consciousness. 🍊

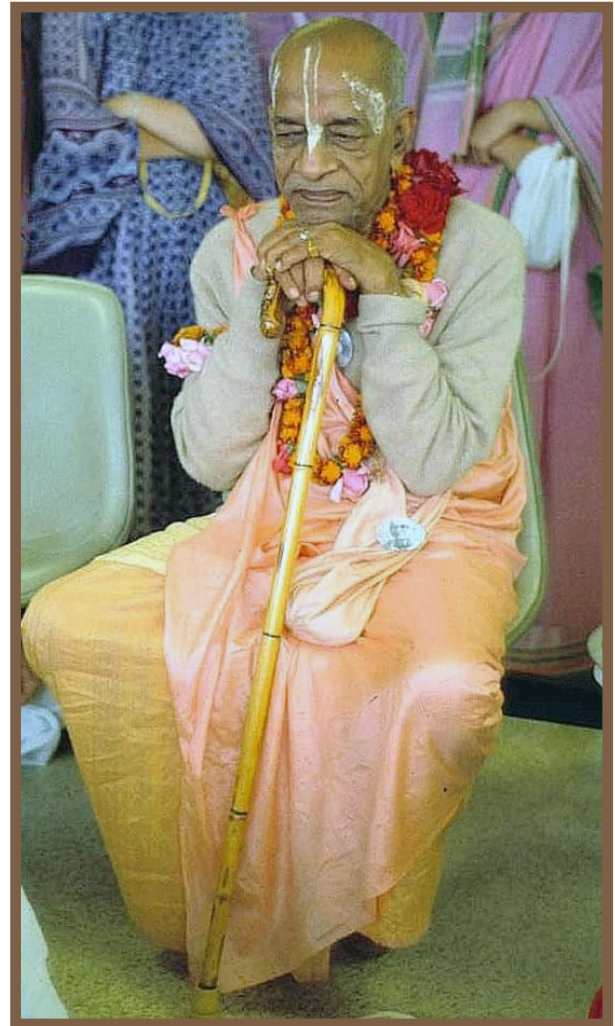
— From a lecture in Los Angeles. 21 December 1968.

## THE TEST OF LOVE



*Sri Srimad Gour Govinda Swami Maharaja*

Develop your love for Krishna and then you'll become free from the conditional stage. Put Krishna on the platform of love. Why are you putting your body and bodily relations on the platform of love? Give up that thing. Give up all lusty material desires. You have so many lusty desires. Give them up for Krishna. How are the *gopīs* acting? How are the *gopīs* busy, day and night? *kāma-kṛṣṇārpaṇa* — Be as lusty as the *gopīs*. The *gopīs* are lusty to give all pleasure and enjoyment to Krishna. They don't want anything for themselves. Although the *gopīs* are in



Unknown photographer



Cover Painting: Krishna dressed as a renunciate begs Radha's love. Contemporary painting by Anand R.

Painting by an unknown artist. Pichwai style Rajasthan late 19th or early 20th century.



Painting by an unknown artist. Kishangarh 1720.

Sri Sri Radha Krishna

a dying condition, burning in the fire of separation, still they are not dying. Radharani said, “Because he has made us taste that nectar mellow, our bodies have become deathless. But still we are feeling the pain of death.”

How is it that they are feeling the pain of death but not dying?

“If someone dies, then his or her pain is finished. But when we are dying, death doesn’t come to us. Our bodies have become deathless because he has made us taste, *adhara-sudhā*, the nectar of his lips. *tapta-ikṣu-carvaṇa* — it is like chewing very hot sugarcane. The mouth is burning, but one cannot give it up.”

Such is their condition. This is love for Krishna. This is his mercy. This is the test of how much you love Krishna: You feel yourself in a dying, painful condition, but still you cannot give up Krishna. By this separation the love survives and grows. If there were always union, then love would have met an untimely death. *Viraha*, separation, makes the love survive. Therefore, Krishna puts them in this ocean of *viraha*. That is Krishna’s mercy. He puts the *gopīs* and Radharani in the ocean of *viraha*. Thereby the love survives and grows. 🍌

— Excerpted from *Mathura Meets Vrindavan*. Gopal Jiu Publications. Bhubaneswar, Orissa. 2003. Page 207.

## DRESS OF THE YOGINI PART TEN



From *Śrī Rādhā-mādhavodaya*  
By Raghunandan Goswami

For more about Raghunandan Goswami see Bindu issue 604. The story continues from Bindu issue 612.

*tabe sakhī saba gela apara bhavane  
śrī kṛṣṇa śrī rādhikā laye vasila śayane*

*niyate karena kṛṣṇa mukhāmadhūpāna  
elāgi rādhikā kichu kahite nā pāna*

*kichu kāla pare kichu avakāśa pāi  
kahichena nija nāthe kāndi kāndi rāi*

Her *sakhīs* then went to another room, as Krishna led Radha into the bed-chamber, and sitting down together upon the cot, he incessantly quaffed the honey of her lips, during which time Radha had no opportunity to speak, but after some time, when there was a pause, Radha began to address her Lord, and as she did so, she again started to weep. (268-270)



*Krishna dances with the vraja-gopikas*



Unknown artist. South Indian. Mysore style. Excerpt from a painting titled, *Rāma Pañjābhīṣeka*, coronation of Lord Ramachandra.



*With rapt attention the ladies of Ayodhya gaze at the beautiful face of Lord Ramachandra*

eki tumi mora lāgi yoginīra veśa  
dhariyā pāile prānanātha eta kleśa  
eki manohara cuḍā kariyā varjjana  
kariyācha kuntalete jaṭā vicarana  
upekhiyā maṇimaya saba alaṅkāra  
kariyācha śaṅkakṛta bhuṣaṇa svikāra

“What is this! O *prānanāth* (Lord of my life), for my sake you have undergone so much trouble dressing-up in this *yoginī-veśa*! What is this! You have discarded your charming topknot of hair, and adopted these twisted, knotted dreadlocks! You have also forsaken all your jewelled ornaments and have accepted these adornments made from conch-shell. (271-273)

ye aṅge mākhāi morā kuṅkuma candana  
hāya tāya kariyācha vibhūti lepana  
tyaji svarṇavarṇa paṭra paṭa sukumala  
hāya eki pariyācha vṛkṣera vākala  
ye karete maṇimaya murali śobhaya  
tāhe tumbīphala pātra dekhiyā ki saya  
ye kara gopikā saba payodhare dhare  
tāhe akṣamālā dekhi hṛdaya bidaye

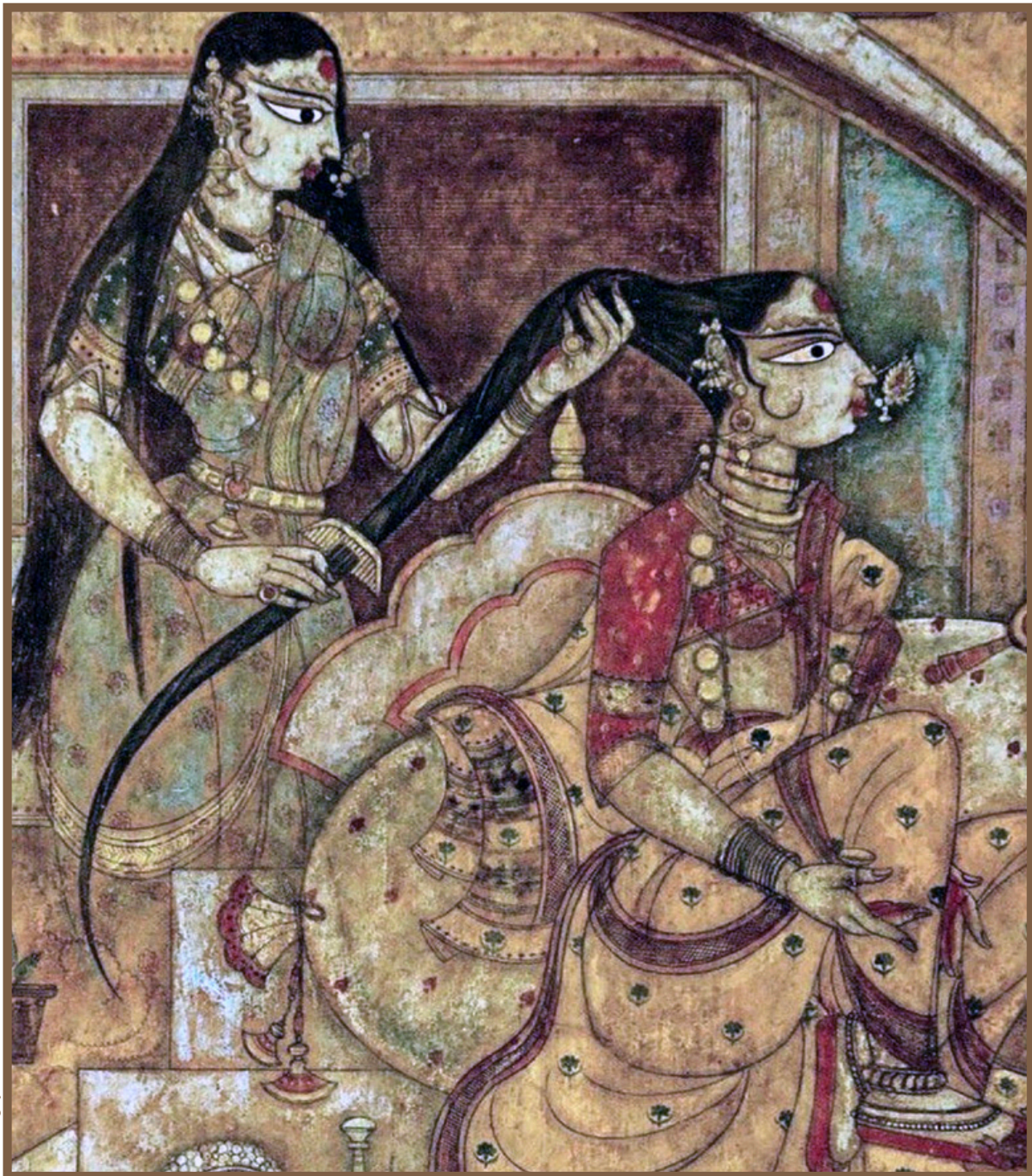
“Alas! Your limbs which are customarily anointed with *kumkum* and *candana* are now smeared in ash! What is this bark you now wear, having renounced your soft golden-coloured silk



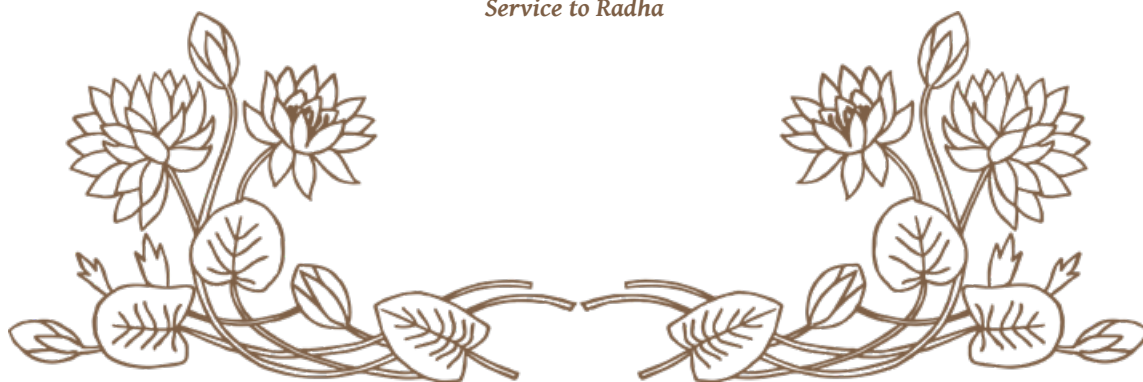
A contemporary painting by the artist Anup Gomay. Circa 2020.

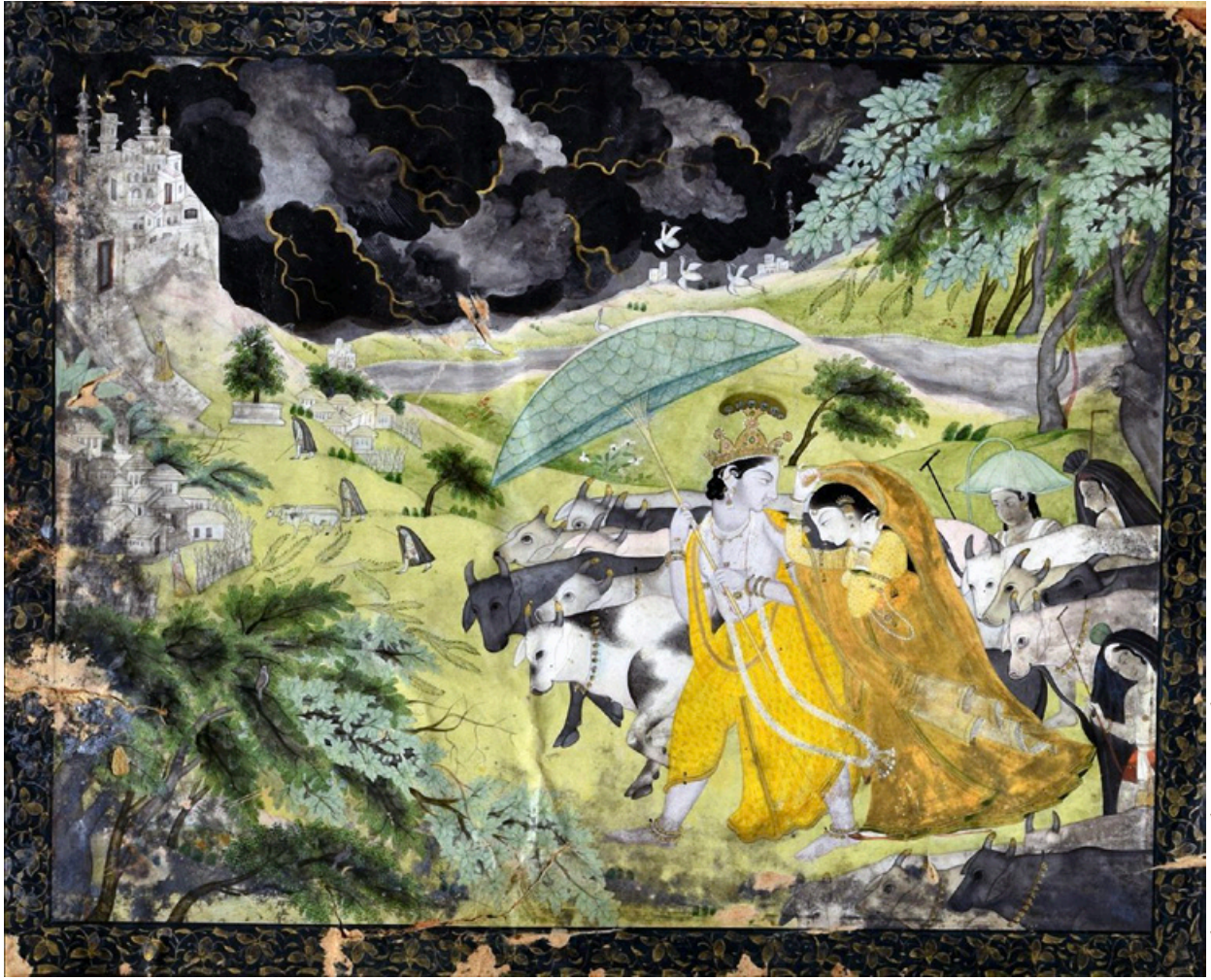
*Radha feeling separation from Krishna*

Painting by A. A. Almelkar, 1970-1982



Service to Radha





Unknown artist. Palhari Kangra style. Circa 1780 to 1840.

### Radha and Krishna take shelter out of the rain

garments! Seeing your hands which were made beautiful by bearing a bejewelled flute, as well as by holding the breasts of the cowherd girls, and which are now holding a pot made from a dried-up gourd and a *mālā* of *rudrākṣa* beads, breaks my heart. It is a sight not to be tolerated! (274-277)

*virāhe chilāmā bhāla tohe nā dekhīyā  
e veśa tomāra dekhi mari je jvaliyā*

*chāḍi dāo ḍāki āni priya sakhīgaṇa  
karāka tomāre snāna veśa viracana*

“I was actually content in your separation even though I could not see you. But now, seeing you in this attire, I am burning to death! Be done with this costume! I shall call my *priya-sakhīs* here and they will bathe and dress you afresh.” (278-279)

*śrī kṛṣṇa kahena priye ye veśe tomāya  
pāilāma nā tyajiba āmiha ihāya*

*ara śuna ānga saṅge utkaṅṭhā yemana  
ihāte vilamba sahya nahe ekakṣaṇa*

*tabe je tomāra ānge vibhūti lāgibe  
mora lāgi tāhā tohe sahite ha-ibe*

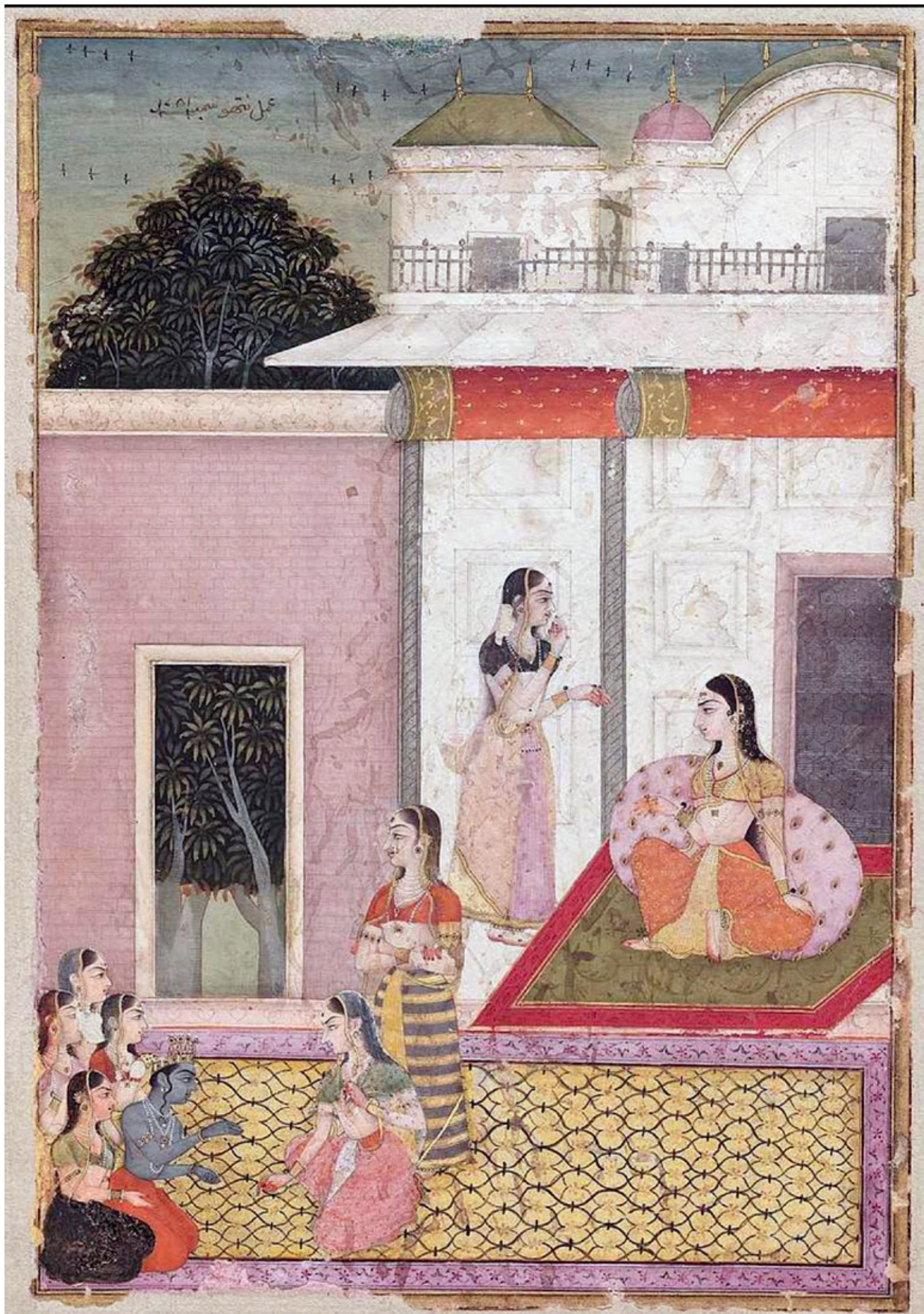
*bākala paraśe yei ha-ibe vedana  
kichukāla sahite ha-ibe se yantraṇa*

Sri Krishna replied, “O *priya*, it is entirely due to this apparel that I was able to attain you. Thus I will not give it up. Besides, I am now so impatient to embrace you that I cannot endure another moment of delay. So, for a short time at least, you will just have to tolerate your limbs being covered in ashes too, and likewise suffer the discomfort born from bearing the torment of bark (rubbing against you.)” (280-283)

*rādhikā kahena bandu tava yāhe sukha  
tāhāte kadācito nāhi duḥkha*

*tava ānga hate vibhūti lāgibe  
seha mora candanera parāga ha-ibe*

*tava ānge rahiyāche ye ei vākala  
ihā lāgiteche more parama komala*



Attributed to Natthu, Bikaner, 1694-1695 or earlier.

Krishna comes to visit Radha

*ekamātra kheda mora rahi gela mane  
dharāinu yei ei veśa tomādhane*

“My friend,” said Radha, “whatever brings you joy, can never be a source of displeasure to me. The ashes on your limbs shall feel like the fine powder of *candana*, and this bark you are arrayed in, perceived as something very soft. My darling, the only tribulation, which will agitate my heart, is that you, my darling, remain in this dress. (284-287)

*tumi hao rasikaśekhara rasamaya  
tāhāi karaha yāhe mora lābha haya  
hena premavasa tumi āmi ati khala  
duḥkha di-a tohe māna kariyā prabala  
tumi mora sei doṣā nā kari gaṇana  
kara mora māna bhāṅgāite āyोजना*

“You are *rasika-śekhara* (prince of those savouring *rasa*) and *rasa-maya* (replete with *rasa*)” said Radha, “Everything you did was thus surely only for my benefit. You are under the subjugation of love, and I am simply vile. My sulky anger gave you much pain! Yet you did not regard my shortcomings, but rather, you undertook the means to break my huff.” (288-290)

*tūmi stuti kara āmi kaṭu katha kai  
tumi divya vastu dāo āmi nāhi lai  
tumi pade dhara āmi ṭheliyā phelāi  
dhika dhika more mora mukhe paḍu chāi  
vidhireo āmi kari dhikkāra vistara  
sṛjila mānini nārī ye bhava bhitara*

#### SRI KRISHNA KATHAMRITA BINDU

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*ekhāna āmiha cāhi tava anumati  
nā rākhiba ei prāṇa tyajiba saṁprati*

“You took to praising me, and I spoke nothing but harsh words to you! You presented a divine gift, and I refused to accept it, and when you clasped my feet I drove you away! O fie! Fie! Let my mouth be reduced to ashes! For (with this mouth of mine) I even cursed the Lord for creating sulky females in this world! Now I seek your permission to give up my life.” (291-294)

*more ye duḥkha deya tāra ekakṣaṇa  
ucita nā haya dehe jivana dhāraṇa  
eta kahi śrī rādhikā karena krandana  
rasika nāgara tānre karena sāntana*

“Considering the pain that you had to endure for even a moment because of me, makes me feel that I should no longer continue living!” Having spoken, Sri Radhika again began to weep, and the *rasika-nāgara* (the paramour who enjoys amorous *rasa* with many mistresses) then spoke the following words in order to pacify her. (295-296) 🍊  
[To be continued in the next issue.]

— English translation by Jagannath Mishra Das from Raghunandana Goswami’s *Śrī Śrī Rādhā-mādhavodaya*. Pages 192 to 193. Published by Niradachandra Chakravarti. Kolkata. 1312 Sal. (1905 CE) Bengali.



The *Dress of The Yogini* series is so wonderful. The paintings you choose for the Bindu, combined with the authorized texts, describe such essential aspects of our *gauḍīya-vaiṣṇava siddhānta*. -- Bhakti Pravina Dasi

