

Sri Krishna Kathamrita



Bindu

Issue 614

yoginī-veśa-līlā

The Pastime of the Yogini Disguise





Sri Krishna Kathamrita Bindu

Fortnightly email mini-magazine from Gopal Jiu Publications

Issue No. 614

Śrī Ṣaṭ-tilā Ekādaśī

14 January 2026

Highlights

• OUR MOVEMENT IS CALLING EVERYONE TO COME TO VRINDAVAN

His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

• LUST, LOVE, AND RAGANUGA BHAKTI

Sri Srimad Gour Govinda Swami Maharaja

• DRESS OF THE YOGINI, PART 11

The medieval Gaudiya Vaishnava poet Raghunandan Goswami



**OUR MOVEMENT IS
CALLING EVERYONE
TO COME TO
VRINDAVAN**



His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

Ladies and gentlemen, I thank you very much for coming here to participate in this Krishna consciousness movement. We are calling everyone to go back to home, back to Godhead. This is our Krishna consciousness movement. Just now we described the place where we intend to go. That is Goloka Vrindavan. There the Supreme Personality of Godhead is residing with his consort, Radharani. Radha-Madhava — Krishna is the husband — not exactly husband, but friend. As you try to enjoy here as boy and girlfriend, not married, but with an extra ecstasy without being married — conjugal love — the ideal conjugal love is there with Krishna and Radha.

Here the same thing is present, but in a perverted sense. The origin is there, *jaya rādhā-mādhava kuñja-vihārī* — Radha and Krishna are always engaged in loving affairs in the *kuñja*, in the bushes of Vrindavan. *Gopījana-vallabha*, he is very dear to the *gopīs* and the *gopas*. *Gopas* means the cowherd men

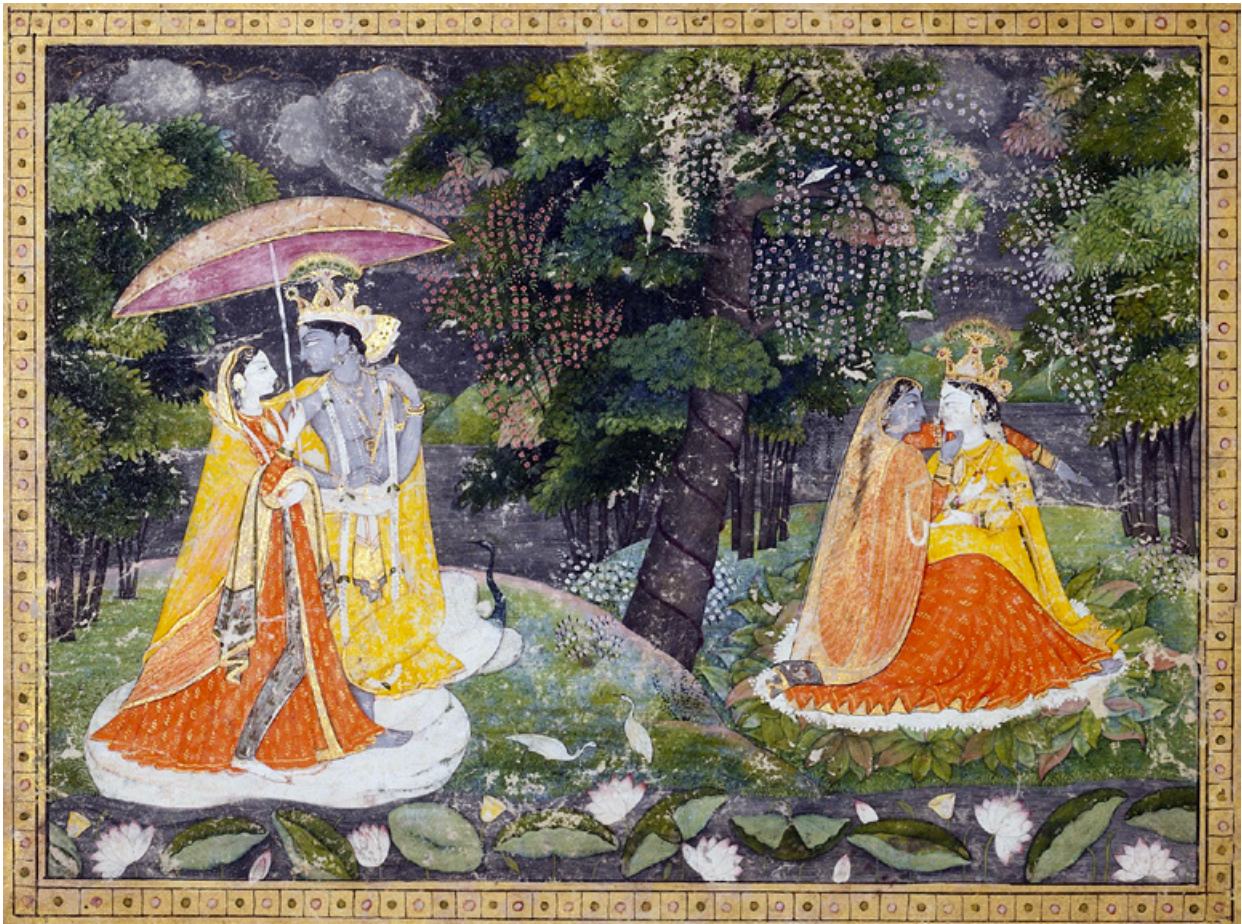


Unknown photographer

and the cowherd boys. Vrindavan is village life. It is not a town like Los Angeles. It is a village, and they are always taking pleasure on the bank of the Yamuna — *yamunā-tīra-vana-cārī* — and there are very nice gardens on the bank of the Yamuna.

Cover Painting: Krishna disguised as a gopī approaches Radha. Unknown artist. From the Bundi school of Rajasthan. C. 1668-1672

Painting by an unknown artist. Pahari, Kangra school. C. 1780-1825.



Radha Krishna switch clothes

Whenever there is some danger — of course, in the original Vrindavan there is no question of danger — it is a blissful, transcendental abode. But when Krishna comes down to show us the replica of the original Vrindavan — that Vrindavan is on this planet in India, about ninety miles from New Delhi — it is exactly the same as the original Vrindavan. But because it is on this material world, it appears that there is sometimes danger. So, when Krishna was present on this earth, on this planet there was some danger. Actually, there was no danger, because Krishna was present. But it appeared like it.

There were torrents of rain for seven days. The Indra, the demigod who is in charge of the watering department of this universe, he... [someone laughs] Don't laugh. It is very serious. He became very angry. Krishna stopped demigod

worship — Indra worship — so he became very angry. So, there was continual torrents of rain for seven days, and Krishna took up a hill which is called Govardhan. If you sometimes come to Vrindavan, you will see Govardhan is there — as the umbrella on Krishna's small finger. So:

*jaya rādhā-mādhava kuñja-vihārī
gopījana-vallabha giri-vara-dhārī.*

Krishna immediately lifted the big mountain as an umbrella. When Krishna was present, although he was playing like an ordinary human child, still, when there was need, he manifested his godly power. That is God. When it was needed to protect the inhabitants of Vrindavan, he lifted a big hill, and since then his name is Girivaradhari. *Giri-vara-dhārī* means he sustained that hill. From a material calculation, at that time he was seven years old.



Unknown artist, Kishangahr, C. 1720.

The devas watch the rāsa-līlā from their celestial airplanes



Unknown artist. Pahari, Kangra school. 18th or early 19th century.



One of Radharani's maidservants reveals that someone has been spying on her

But in the original Vrindavan there is no such thing as the wrath of Indra, the king of heaven, and the danger or inundation of torrents of rain. There, everything is blissful, transcendental and eternal. Here we have got a little sample, because whatever you have in this material world is simply imitation, a shadow of the original. 🍌

— From a lecture in Laguna Beach, 30 September 1972.



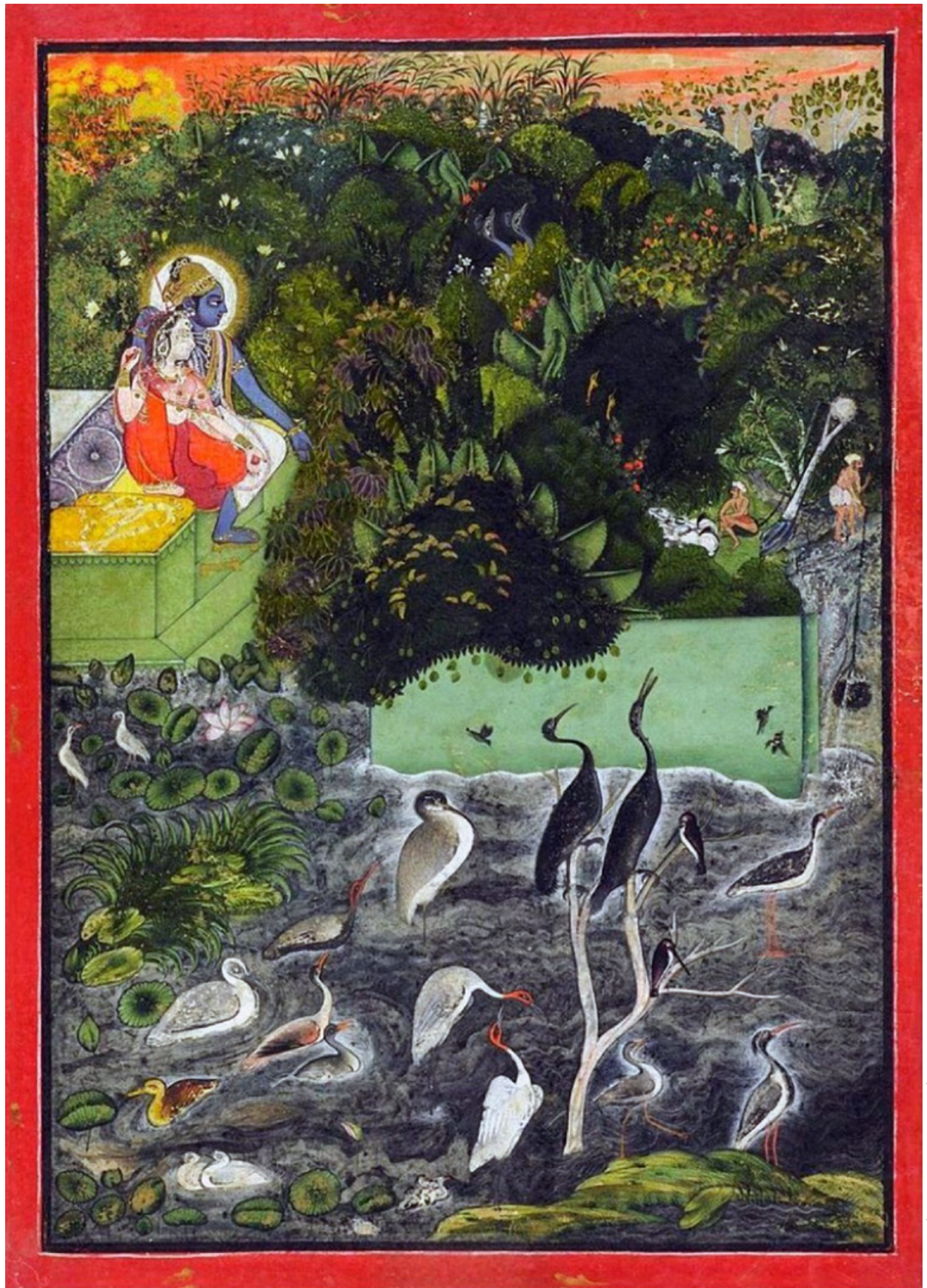
LUST, LOVE, AND RAGANUGA BHAKTI



Sri Srimad Gour Govinda Swami Maharaja

Caitanya-caritāmṛta is post-graduate study. Therefore, only students of post-graduate class can understand it. Those who are students of primary, secondary, or graduate class, they might not understand it.

The devotees gave me this topic. I wonder how many can understand what I shall speak? How many students here are in postgraduate class? They are all primary or pre-primary students. How can they understand?



By an unknown artist. Kota rajasthan. C. 1750

Radha and Krishna watching the sunset by a lake

Painting by an unknown artist. Mewar. C. 1550.



The gopīs and Krishna

What I will speak? They are all deaf, they cannot hear. What do you expect from me? Shall I speak on this topic of *rāgānuga bhakti*?

Kṛṣṇa prema — *prema-bhakti-tattva* is the asset of all *Gauḍīya Vaiṣṇavas*, of *gaura-priya-janas*, dear devotees of Chaitanya Mahaprabhu. Mahaprabhu is *prema puruṣottama* — he who gives *kṛṣṇa-prema* indiscriminately. No one gives *kṛṣṇa-prema*, only Mahaprabhu gives *kṛṣṇa-prema*. That *prema* is our asset. It is the goal of this rarely achieved human birth. This is the *sādhya-vastu*, the goal to be attained — *kṛṣṇa-prema*. This life is meant for that. It is not an easy thing to attain *kṛṣṇa-prema*. Great *ṛṣis*, *munis*, *yogis*, even *siddhas* undergoing severe austerities for thousands and thousands of years, cannot get it. It is not an easy thing. Only very, very fortunate *jīvas*, who are followers of the *premi-bhaktas* of Vrajabhumi, only they can get it — those who practise *rāgānuga-bhakti*.

Krishna is the object of love. He is *raso vai saḥ*. He is full of all *rasas*, mellows. He is *rasa padatā* — the giver of *rasa*. *Kṛṣṇa-prema* is transcendental. It is nothing material. *Prema* is not here in material world.

The subject matter of *prema*, transcendental love, is only found in Goloka Vrindavan. It is not here in the material world. Whatever you may find in the material world is a perverted reflection of *prema* that goes by the name of lust — *kāma*. Lust is here. There is no love here. Although they look alike, there is a heaven and hell difference between *kāma* and *prema*, lust and love. Pieces of glass and diamonds look alike. Similarly, *kāma* and *prema* apparently look alike. But there is a great gulf of difference between *prema* and *kāma*, love and lust.

This has been described in *Caitanya-caritāmṛta*. *Kāma* means *nijendriya-prīti-vāñchā*, desiring one's own sense gratification, sense enjoyment, that is *kāma* or lust. Giving pleasure to the senses of Krishna is *prema*.

ātmendriya-prīti-vāñchā tāre bali 'kāma'
kṛṣṇendriya-prīti-icchā dhare 'prema' nāma

Caitanya-caritāmṛta (ādi 4.165) says. Desiring one's own sense pleasure is lust. The desire of giving pleasure to the senses of Krishna is called *prema*. This *kāma* and *prema* look alike.



Unknown artist, Jodhpur Rajasthan. Late 18th or early 19th century.

Krishna plays flute for the gopīs

Painting by an unknown artist. Mewar. C. 1550.



Agony of a dejected lover

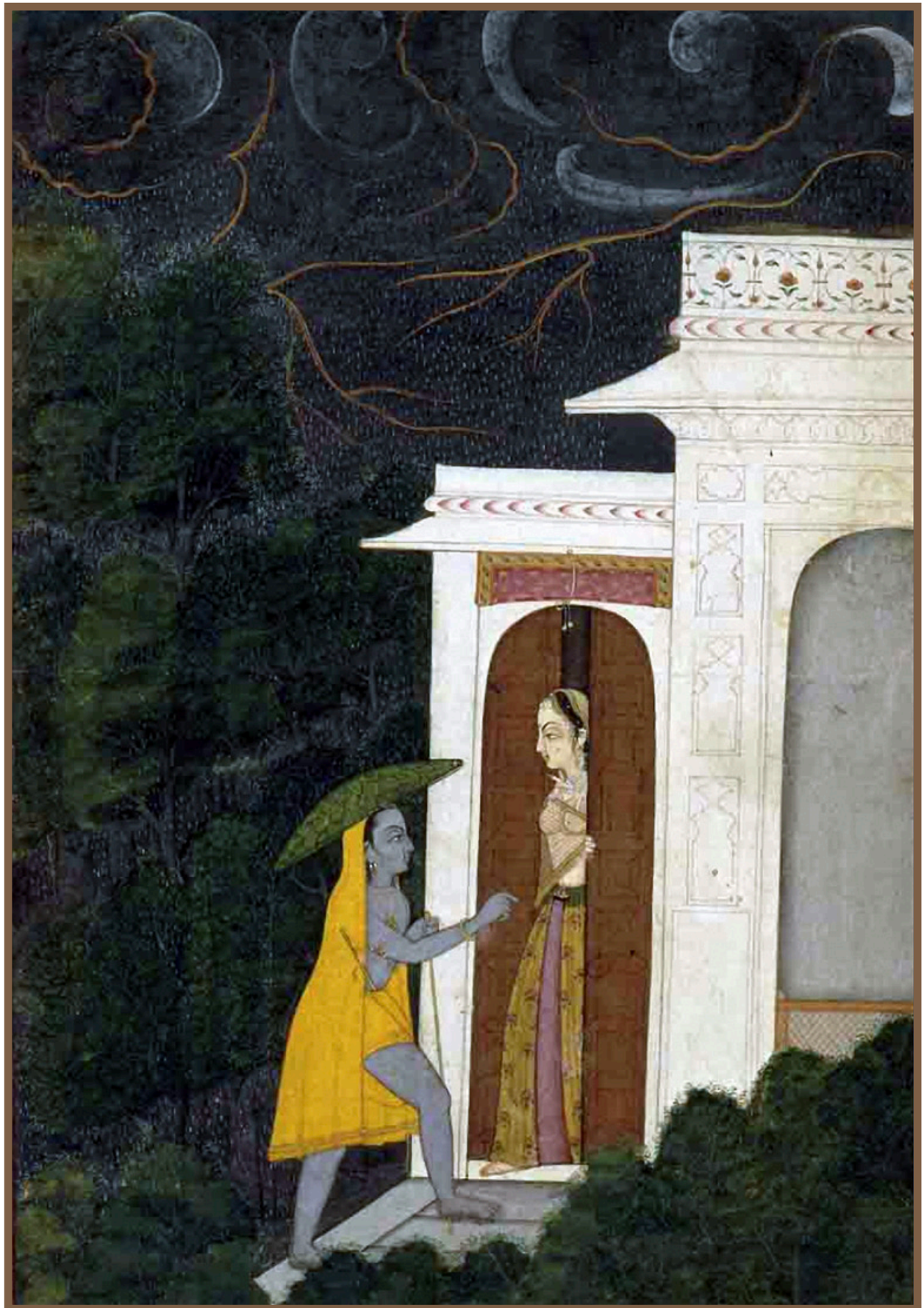
If you analyze in Sanskrit according to grammatical rules, the verbal roots of *kāma* and *prema* are the *dhātus kam* and *prī*. *Dhātu* means verbal root. From *kām dhātu* the word *kāma* is formed. From *prī dhātu* the word *prema* is formed. The meanings of *kām dhātu* and *prī dhātu* are the same.

Prīti-vāñchā means desiring pleasure or enjoyment. The difference is between desiring pleasure for one's own senses and desiring pleasure for Krishna's senses. Pieces of glass and pieces of diamond look alike, but there is heaven and hell difference between them. This is *kāma* and *prema*.

Mahaprabhu is *prema-puruṣottama*, who gives *kṛṣṇa-prema*. It is not available here in this material world. It is available in Goloka Vrindavan. The loving affairs there are completely transcendental. Nothing material. There is no lust. It is *acintya-tattva* — inconceivable. You cannot understand it with your material mind. Still, Mahaprabhu gives it. That *prema*

arises by chanting the holy name. If your chanting is pure and offenseless then you will get *prema*. You cannot get *prema* if your chanting is offensive. 🍊
— From a lecture in Birmingham UK. 6 August 1994.





Painting by an unknown artist. Pahari Guler school. C. 1790.

Krishna visits Radha on a stormy night



Disguised as a gopī, Krishna whispers into the ear of Radharani

DRESS OF THE YOGINI PART ELEVEN



From *Śrī Rādhā-mādhavodaya*
By Raghunandan Goswami

For more about Raghunandan Goswami, see Bindu issue 604. The story continues from Bindu issue 613.

[The poet now adopts the meter laghu-trīpadī for verses 297-302.]

śāsadhara mukhī nāhi hao duḥkhī
nā kara rodana āra

āmi tava kāche āsiyāchi āche
kibā hetu kāndibāra

“O moon-faced beloved, do not be sad. Weep no more. I have come to you and will remain with you — what reason is left for tears?” (297)

mohe kari māna yadi kheda bhāna
haya se ucita naya
yehetuka tāya āmāra hiyāya
kichu duḥkha nāhi haya

“If you direct your sulkiness toward me and feel distress, that would not be right. For this reason, my heart holds not even a trace of sorrow.” (298)



Painting by an unknown artist. Likely from the Garhwal or Kangra schools of art. C. 1800-1825.

Krishna is spurned by Radha



Painting by Vrindavan Das. 2005.

Dressed as a renunciate sādhu, Krishna goes to beg divine love from Srimati Radharani





By an unknown artist. Odisha. C. 1800.

Meeting of Radha and Krishna

ataeva tumi yadi anya kāche jāo
vicāra karile tāhe doṣa nāhi pāo
tāhā nā bujhiyā āmi karichinu roṣa
tumi nija guṇe tāhe nā bhāvile doṣa

“You are the very life of all the women of Vraja, and it is only right that you bring happiness to all. Therefore, if you go to another, I see no fault in it. Not understanding this before, I became angry. Yet by your own goodness you did not find fault in me.” (305-307)

kariteo ucita tomāra ihā haya
ekānta janera doṣa sādhu kothā laya
nadi ye karaye kata taraṅga prahāra
tathāpi tāhāre kole laya pārālāra

“This, too, is proper for you,” continues Radha, “for a sādhu does not consider the faults of one who is wholly devoted. Though the river sends countless waves crashing, the ocean still gathers them into its lap.” (308-309)

Sri Krishna Kathamrita Bindu

śrī kṛṣṇa kahena priye tava dayāvala
aparādhiteo teṇi karicha ādara
ekhana āmiha sevā kariyā tomāra
ghucāiba sei aparādha āpanāra
eta kahi kariyā sudṛḍa āliṅgana
kāmākeli kalahete karilena mana
māna avasāne dohe madana vihāre
nimagna ha-ila rasa samudra mājhāre

“Beloved,” said Sri Krishna, “even though I was an offender, you remained compassionate and showed me affection. Now I shall render service to you, and by doing so remove my offense.”

Having said this, he embraced her firmly. Once again, the playful sports of desire and their loving quarrels had arisen. When the *māna*, their lovers’ sulky estrangement, came to an end, the two entered *madana vihāra*, the amorous play of Cupid, and they became immersed in an ocean of *rasa*. (310-313)

tāra para sei līlā paripūrṇa kari
kahite lāgila rādhikāra prati hari
prāṇapriye ebe more karaha vidāya
bahukāla ethā mora sthiti nā yuyāya
jaṭilāre yuktimate kariyā sāntana
sakhādera samīpete kariba gamana

When their *līlā* had come to completion, Hari spoke to Radhika, “O beloved of my life, now please give

SRI KRISHNA KATHAMRITA BINDU

A free bi-monthly service provided by Gopal Jiu Publications

Gopal Jiu Publications is a section of the International Society for Krishna Consciousness, Founder-Acharya: His Divine Grace A.C. Bhaktivedanta Swami Prabhupada.

Quotations from the books, letters, and lectures of His Divine Grace A. C. Bhaktivedanta Swami Prabhupada ©Bhaktivedanta Book Trust. All other materials, unless specified, © ISKCON Gopal Jiu Publications. All rights reserved. Blanket permission is given to redistribute Bindu in electronic or print form provided no changes are made to the contents.

Issue Six Hundred Fourteen Page — 15

me leave. It is not proper for me to stay here long. I must pacify Jatila with reason and then go to meet my friends.” (314-316)

eta kahi tava kāche ha-iyā vidāya
dvāre giyā kahite lāgila jaṭilāya
bujhāinu nānā mate āmiha rādhāya
āra manaḥkṣunna nāhi karibe tomāya
tumi tāre kabhu manaḥpīḍā nāhi dibe
pativratā duḥkha haile vipada ghaṭibe

Krishna said to Radha, “This said, I must now bid you farewell.” Once at the doorway, he (Mahamati) addressed Jatila, “I have comprehended the various dispositions of Radha and can assure you that you have no need to feel anxious anymore. But do take care not to subject her to any more mental torture, because if you arouse the anger of such a virtuous wife, only danger and calamity will follow.” (317-319)

eta kahi praveśiyā kānana bhitaro
se veśa tyajiyā gela rāma barābare

Having said this, he then entered the forest, took off his *yoginī-vesa*, and met with Balaram. (320)

śrī vaṁśī-mohana śiṣya śrī raghunanda
śrī rādhā-mādhavodaya kare vicarana

So writes Sri Raghunanda, the disciple of Sri Vamsi Mohan, in his *Śrī Mādhavodaya*. (321)

iti śrī rādhā-mādhavodaye śrī rādhāyāḥ
kalahāntarītāvasthā varṇanonāma saptadaśa-ullāsaḥ.

Thus concludes the seventeenth division of joy depicting Radha’s condition of *kalahāntarita*. 🍎

— English translation by Jagannath Mishra Das from Raghunandana Goswami’s *Śrī Rādhā-mādhavodaya*. Pages 193 to 194. Published by Niradachandra Chakravarti. Kolkata. 1312 Sal. (1905 CE) Bengali.

