

# *Sri Krishna Kathamrita*



# *Bindu*

Issue 618

**Gambhīrāya Śrī Gaurāṅga**

**Lord Gauranga in the Gambhira**





तवकथामृतं तप्तजीवनम्  
tava kathāmṛtaṁ tapta-jīvanam

# Sri Krishna Kathamrita Bindu

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By Sri Rasik Mohan Vidyabhushan



## MORE KIND THAN KRISHNA

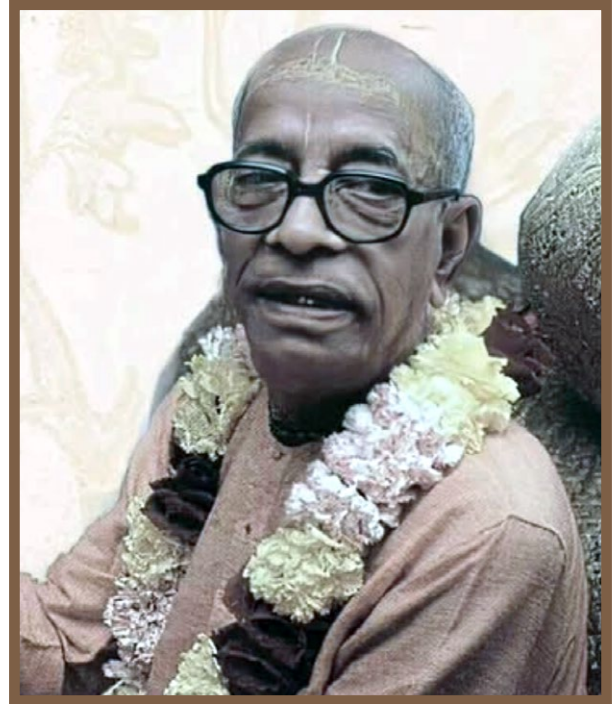


*His Divine Grace*

*A. C. Bhaktivedanta Swami Prabhupada*

*Parama karuṇa, pahū dui jana* — these two lords, Nitai-Gaurachandra, Nityānanda Prabhu and Sri Chaitanya Mahaprabhu, are very kind. They have appeared just to reclaim the fallen souls of this age. They are more kind than Krishna. Krishna is also very kind. He comes to deliver. But Krishna first of all demands surrender. Chaitanya Mahaprabhu does not even demand surrender. He is so kind. [weeping] So take shelter of Sri Chaitanya Mahaprabhu and be happy. 🍊

— From an arrival lecture in Atlanta. 28 February 1975.



Unknown photographer.



Cover: Sri Chaitanya Mahaprabhu in the Gambhira. Contemporary painting by Aradhya Kisori Devi Dasi.

Photo by Gadi Das.



*Srila Prabhupada walks with disciples in Piedmont Park in Atlanta, Georgia, 1975.*

## MAHAPRABHU IN SRI GAMBHIRA



### *Sri Srimad Gour Govinda Swami Maharaja*

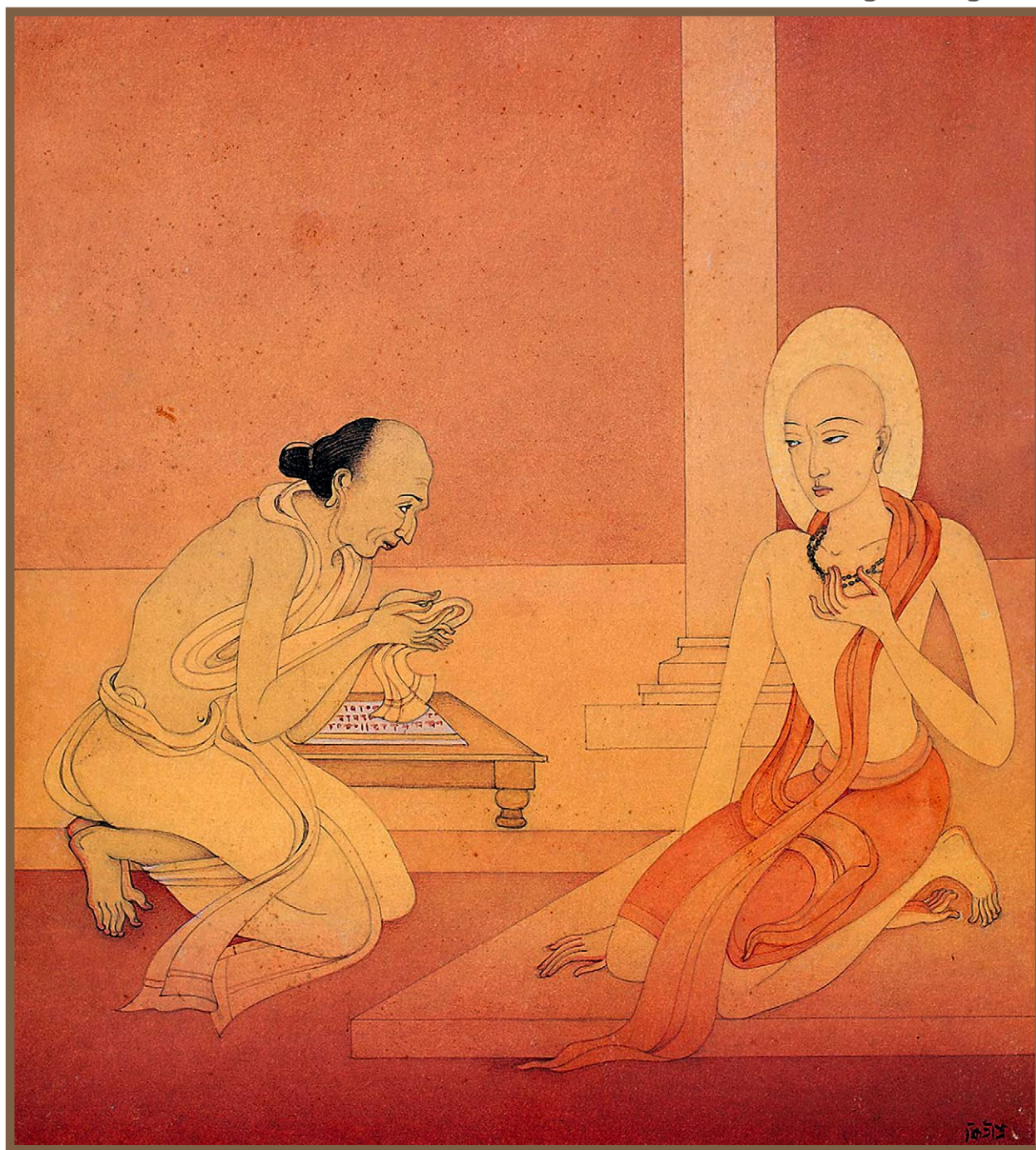
After Gauranga Mahaprabhu took *sannyāsa*, he stayed in Jagannath Puri Dhama. That Sri Kshetra is also known as *vipralambha-kṣetra*, the *kṣetra* where intense pangs of separation are felt. Gauranga Mahaprabhu is in *rādhā-bhāva*. He is Krishna, but his mood is different; *rādhā-bhāva* is predominating. Although he is Krishna himself, Gauranga Mahaprabhu is always crying for Krishna. And Jagannath is feeling separation from the *gopīs* and Radha. So when both of them meet, Jagannath sees Radha in Chaitanya Mahaprabhu, and Chaitanya Mahaprabhu sees Shyamasundara in Jagannath. Therefore, after separation, union takes place.

Mahaprabhu stayed in Jagannath Puri Dhama continuously for eighteen years. This dhama is

very dear to him. Always ecstatic, feeling the acute pangs of separation from Krishna, Mahaprabhu goes to the temple of Lord Jagannath every day and Jagannath shows him his beautiful Shyamasundara form. Jagannath will only show his beautiful Shyamasundara form to one who is in *rādhā-bhāva*. Otherwise, if you have no such mood you cannot see it. This is a question of mood. If you are feeling the acute pangs of separation from Krishna, when you enter into the temple of Jagannath he will show you his beautiful Shyamasundara form. Otherwise, how can you see it? Jagannath will show you the form you want to see. So because Mahaprabhu is in *rādhā-bhāva*, he is always crying for Krishna:

*kva nanda-kula-candramāḥ kva śikhi-candrakālāṅkṛtiḥ  
kva mandra-muralī-ravaḥ kva nu surendra-nīla-dyutiḥ  
kva rāsa-rasa-tāṇḍavī kva sakhi jīva-rakṣaṣadhīr  
nidhir mama suhṛt-tamaḥ kva bata hanta hā dhig vidhim*

My dear friend, where is Krishna, who is like the moon rising from the ocean of Nanda Maharaja's dynasty? Where is



Painting by Kshitindranath Majumdar. West Bengal. Circa 1950s.

*Sri Chaitanya Mahaprabhu with Sarvabhauma Bhattacharya in Jagannath Puri*



Painting by Kartick Biswas. Part of the "Bengali School" of the early 20th century.



*When Sri Chaitanya Mahaprabhu arrived on the outskirts of Puri he became ecstatic and began running.*

Krishna, his head decorated with a peacock feather? Where is he? Where is Krishna, whose flute produces such a deep sound? Oh, where is Krishna, whose bodily lustre is like the lustre of the blue indranila jewel? Where is Krishna, who is so expert in *rāsa* dancing? Oh! Where is he who can save my life? Kindly tell me where to find Krishna, the treasure of my life and best of my friends. Feeling separation from him, I hereby condemn Providence, the shaper of my destiny. (*Lalita-mādhava* 3.45)

These are Radharani's words. She is crying, and Mahaprabhu is in the same mood. In *Lalita-mādhava*, Rupa Goswami has described Radharani's *pralāpa*, which is like the delirium of a madman. *proṣita-bhartṛkā rādhā-vilāpa kātara* — Radharani is lamenting for Krishna in the same way that a woman laments when her husband has left home and gone to a foreign land. Virahini Radha has become mad, "O my dear *sakhī* Lalita, such a high fever has come to me I cannot describe it." This is *viraha-jvara*, the fever of separation from Krishna. In this crying delirium there is such a high degree of temperature that one becomes mad and his head reels. The doctor says, "Put an ice bag on his head!"

Radharani cries, "O my dear girl companion, where is that moon of the Nanda dynasty, *nanda-kula-candramāh?* *kva śikhi-candra-kālaṅkṛtiḥ*, where is he on whose crest is a peacock feather? Where is he? *kva mandra-muralī-ravaḥ*, where is Krishna, upon whose lips a flute plays so sweetly? Where is he?"

Can you put a flute on Gaura? Although he is Krishna, you cannot put a flute on Gaura. Similarly, how can you put a peacock feather on he who is crying for Krishna like Radharani? His mood will be disturbed. Although he is Krishna, Gaura's mood is different. Therefore Prabhupada has said, "Don't disturb the mood of Gauranga." (Purport to *Cc. ādi* 4.41)

It is very painful to him. Our service is meant to give him pleasure, not pain. We are servants and we must render service to please him, not for our own pleasure. He is to be pleased. If we say, "O Gaura, a peacock feather is on your head. You are Krishna," then how can he cry? "Oh, I am Krishna? I cannot cry now."

But Mahaprabhu is crying, "Where is Krishna, *kva nanda-kula-candramāh?* *kva śikhi-candra-kālaṅkṛtiḥ*,



Painting by an unknown artist, Odisha. Between 1700 and 1799.

Radha Krishna in a scene from the Gita Govinda of Srila Jayadev Goswami



Radha and Krishna play holi with the gopīs

— where is Krishna on whose crest is a peacock feather? Where is that Krishna, *indranilamani*, whose complexion is blue like the *indranila* jewel? *rāsa-rasa tāṇḍavī*, who dances in the *rāsa* dance, where is that Krishna? O *sakhī*, please tell me where is he? Where has he gone? *prāṇa rakṣausadhi*, he is the soothing balm for my afflicted heart. O *sakhī*, where is he? *Dhig-vidhi*. Alas! Vidhi, the creator, has written in my fortune that I have to cry, cry, cry. A whole life of crying! This is my fate.”

So Mahaprabhu is always crying, *rorudhya māna*. He is Krishna himself, but he is feeling the pangs of separation from Krishna because he is in *rādhā-bhāva*. *rādhā-bhāva* is predominating; that is *vipralambha bhāva*. 🌸

— From chapter nine of *The Embankment of Separation*. Gopal Jiu Publications, Bhubaneswar, Odisha. 1998.



GAMBHIRĀYA ŚRĪ GAURĀṄGA  
LORD GAURANGA  
IN THE GAMBHIRA



Part Four: An Overview of Antya-lila  
Continued

By Sri Rasik Mohan Vidyabhushan

For more about Rasik Mohan Vidyabhushan see Bindu issue 615.

There are several confidential pastimes recollected in *Caritāmṛta* (*antya* 9.7-12) during this period:

*trijagatera loka āsi'arena daraśana  
yei dekhe, sei pāya kṛṣṇa-prema-dhana*

People from the three worlds used to come visit Sri Chaitanya Mahaprabhu. Anyone who saw him received the transcendental treasure of love for Krishna.

*manuṣyera veśe deva-gandharva-kinnara  
sapta-pātālera yata daitya viśadhara*

The inhabitants of the seven higher planetary systems — including the demigods, the Gandharvas and the



Painting by Kartick Biswas. Part of the "Bengali School" of the early 20th century.

*Sri Chaitanya Mahaprabhu becomes ecstatic in Puri while having darshan of Lord Jagannath*



*Radha and Krishna perform pastimes on a boat*

Kinnaras — and the inhabitants of the seven lower planetary systems [Patalalok], including the demons and serpentine living entities, all visited Sri Chaitanya Mahaprabhu in the dress of human beings.

*sapta-dvīpe nava-khaṇḍe vaise yata jana  
nānā-veśe āsi' kare prabhura daraśana*

Dressed in different ways, people from the seven islands and nine *khaṇḍas* visited Sri Chaitanya Mahaprabhu. [Note: The “nine *khaṇḍas*” refers to the traditional *Purāṇic* divisions of *Bhārata-varṣa*, used here to convey “from all parts of India”.]

*prahlāda, bali, vyāsa, śuka ādi muni-gaṇa  
āsi' prabhu dekhi' preme haya acetana*

Prahlāda Maharaja, Bali Maharaja, Vyasadev, Shukadev Goswami and other great sages came to visit Sri Chaitanya Mahaprabhu. Upon seeing him, they became unconscious in ecstatic love for Krishna.

*bāhire phukāre loka, darśana nā pāñā  
'kṛṣṇa kaha' balena prabhu bāhire āsiyā*

Being unable to see Sri Chaitanya Mahaprabhu, the populace outside his room would make a tumultuous

sound. Thus, Sri Chaitanya Mahaprabhu would go outside and tell them, “Chant Hare Krishna.”

*prabhura darśane saba loka preme bhāse  
ei-mata yāya prabhura rātri-divase*

All kinds of people would come to see the Lord, and upon seeing him they would be overwhelmed with ecstatic love for Krishna. In this way Sri Chaitanya Mahaprabhu passed his days and nights.

Chapter eleven of *antya-līlā* (texts 11-15) states:

*ei-mata mahāprabhura nīlācale vāsa  
saṅge bhakta-gaṇa lañā kīrtana-vilāsa*

Sri Chaitanya Mahaprabhu thus resided at Jagannath Puri with his personal devotees and enjoyed the congregational chanting of the Hare Krishna *mahā-mantra*.

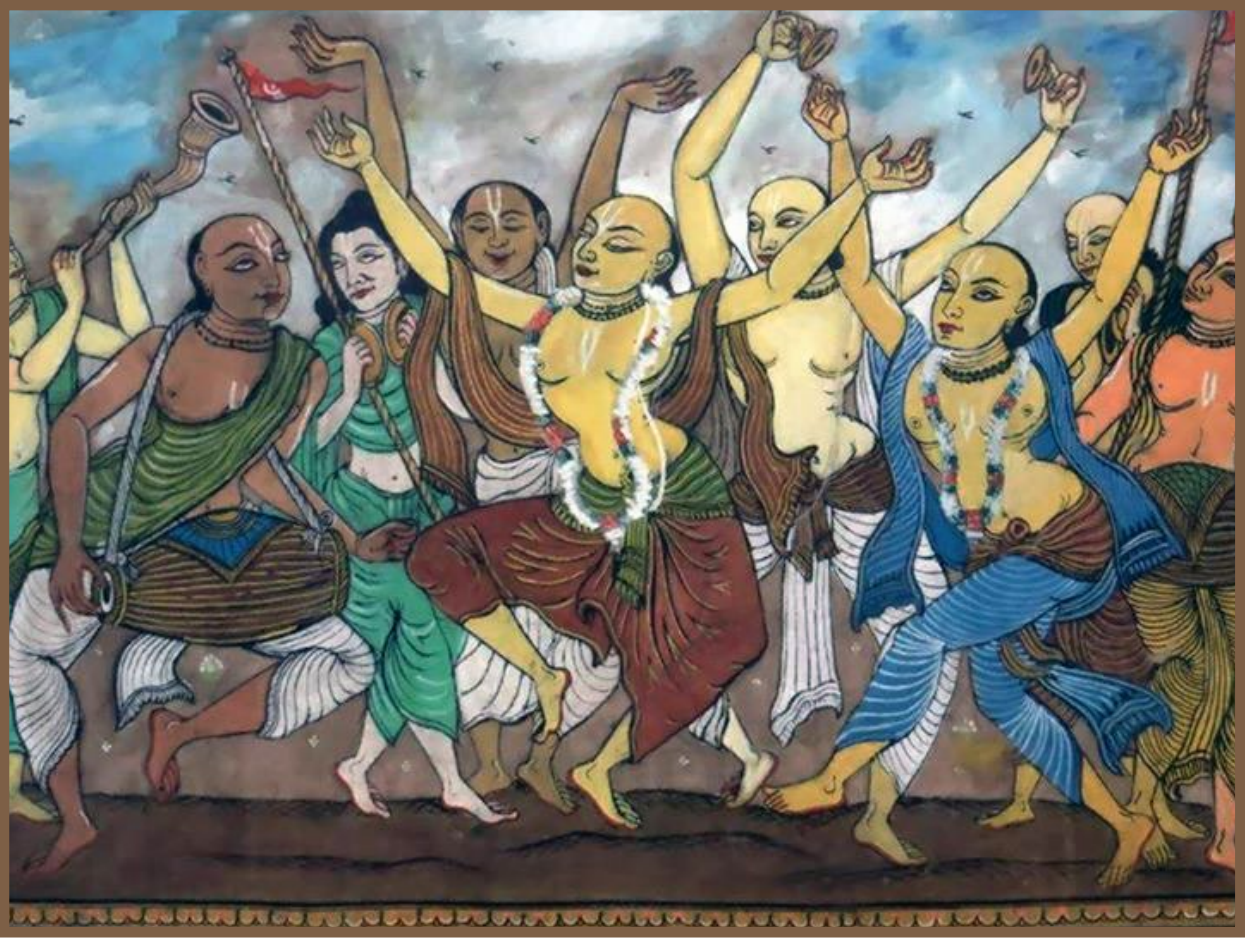
*dine nṛtya-kīrtana, īśvara-daraśana  
rātrye rāya-svarūpa-sane rasa-āsvādana*

In the daytime, Sri Chaitanya Mahaprabhu engaged in dancing and chanting and in seeing the temple of Lord Jagannath. At night, in the company of his most confidential devotees, such as Ramananda Raya and



Contemporary painting by an unknown artist. Found in Haridas Thakur's samadhi. Circa 1970s.

*Mahaprabhu's emotions are a mirror of Radharani's*



### Mahaprabhu's does kīrtana with his associates in Jagannath Puri

Swarup Damodar Goswami, he tasted the nectar of the transcendental mellows of Lord Sri Krishna's pastimes.

*ei-mata mahāprabhura sukhe kāla yāya  
kṛṣṇera viraha-vikāra aṅge nānā haya*

Sri Chaitanya Mahaprabhu very happily passed his days in this way at Nilachal, Jagannath Puri. Feeling separation from Krishna, he exhibited many transcendental symptoms all over his body.

*dine dine bāḍe vikāra, rātrye atisāya  
cintā, udvega, pralāpādi yata śāstre kaya*

Day after day the symptoms increased, and at night they increased even more. All these symptoms, such as transcendental anxiety, agitation and talking like a madman, were present, just as they are described in the śāstras.

*svarūpa gosāñi, āra rāmānanda-rāya  
rātri-dine kare doṅhe prabhura sahāya*

Swarup Damodar Goswami and Ramananda Raya, the chief assistants in Sri Chaitanya Mahaprabhu's pastimes, remained with him both day and night.

Śrī Caritāmṛta states further:

*ataḥpara mahāprabhura viṣaṅga-antara  
kṛṣṇera viyoga-daśā sphure niranantara*

The mind of Sri Chaitanya Mahaprabhu was always morose because of a continuously manifested feeling of separation from Krishna.

*'hāhā kṛṣṇa prāṇa-nātha vrajendra-nandana!  
kāhāñ yāna kāhāñ pāna, muralī-vadana!'*

The Lord would cry, "O my Lord Krishna, my life and soul! O son of Maharaja Nanda, where shall I go? Where shall I attain you? O Supreme Personality who plays with your flute to your mouth!"

*rātri-dina ei daśā svasti nāhi mane  
kaṣṭe rātri goṅāya svarūpa-rāmānanda-sane*

This was his situation day and night. Unable to find peace of mind, he passed his nights with great difficulty in the company of Swarup Damodar and Ramananda Raya.



The entire *antya-lilā* is immersed in immense *mahābhāva* — a vast and overflowing current whose movement never comes to rest, whose waves never pause. Such boundless and unceasing surging billows of Sri Radha's path of divine love are not to be found even in the *Śrīmad Bhāgavatam*. Nor do we directly encounter such a wondrous outpouring of love — so continuous in flow and infinite in its rising waves — even in the immortal love-lyrics (*prema-padāvalī*) of Srila Chandidas.

Numerous times we have heard the lamentation of young chaste women grieving for their early widowhood. Several times my ears have been ringing with the heart-wrenching, pathetic weeping of a mother for her deceased son. But in the Gambhira — came the continuous sound of intense wailing, sometimes heard loudly, sometimes in a faint pathetic tone, sometimes roaring, sometimes in great distress, sometimes sobbing. A flood of tears streamed down from those eyes that resembled fully bloomed lotuses. Never before, and nowhere else in this world has such a thing been witnessed by anyone. Only a faint reflection of that sound has been expressed in the *pralāpa-pada* — verses of lamentation given in *Śrī Caritāmṛta*. For the benefit of the ordinary living entities, the venerable Sripad Kaviraja



Painting by Kshitindranath Majumdar. West Bengal. 1891–1975.

### *Sri Sri Gaura Nitai*

Goswami has mercifully sketched a faint shadow of those very rare pastimes of tears of divine love that flowed like the divine river, Mandakini. Despite being in this mundane world, by reading *Caritāmṛta*, the exalted devotees and honorable readers can behold a slight ideal of the reflection of the *mahābhāva* of Sri Chaitanya Mahaprabhu and his intimate associates Sripad Swarup Damodar and Srila Ramananda Raya. From that glimpse the readers can attain immortality even in this mortal world by tasting the nectar of Sri Vrindavan. Taking the dust of the feet of the loving devotees as our only asset we have been allured to touch just a tiny drop of Srila Kaviraj's description for our own self-purification. May the devotees please grant their merciful blessings so that our desire may be fulfilled even in the slightest degree — this is the earnest prayer of this fallen soul. 🍊

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