



तव कथामृतं तसजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

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Highlights

- **APPROACH KRISHNA THROUGH RADHA**
His Divine Grace A.C. Bhaktivedanta Swami Prabhupada
- **WHO IS RADHARANI?**
Srila Bhaktisiddhanta Saraswati Thakur Prabhupada
- **QUALITIES OF RADHA**
Srila Bhaktivinode Thakur
- **MAHAPRABHU OBSERVES RADHASTAMI AT THE HOME OF PUNDARIK VIDYANIDHI**
The Poet Ghanashyam

APPROACH KRISHNA THROUGH RADHA

*His Divine Grace A. C. Bhaktivedanta
Swami Prabhupada*



The aim of life is to satisfy Lord Vishnu. Krishna is the origin of *viṣṇu-tattva*, and he is pleased through Radharani. Therefore we don't keep Krishna alone. No. We keep Radha-Krishna. First you have to worship Radharani.

So her appearance day, Radhastami, is today.

In Vrindavan you will see that all the devotees greet one another by saying, "Jaya Radhe!" because they know that Radharani is the original pleasure potency. She is always absorbed in thought of Krishna. Anyone who comes before Radharani to serve Krishna, she becomes so pleased, "Oh, here is a devotee of Krishna." She immediately recommends that person, "Krishna, here is a devotee. He is better than me." This is Radharani.

I may not be a devotee. I may be a most fallen rascal. But if I try to reach Krishna through Radharani, then my business is successful. Therefore we should worship Radharani first. That is our business. Instead of directly offering a flower to Krishna, put it in the hands of Radharani: "My mother Radharani, Jagan-mata, please kindly take

[next column](#) ☞

this flower and offer it to Krishna." Radharani says, "Oh, you have brought a flower?" Krishna said, *patraṁ puṣpam phalaṁ toyam yo me bhaktyā prayacchati* — "If one offers me with devotion a leaf, a flower, fruit or water, I will accept it." [Bg. 9.26] But don't try to offer to Krishna directly. Offer through Radharani. It will be very much appreciated by her.

This is our philosophy — to please Krishna through Radharani — and as today is the auspicious day of Radharani's appearance, we should offer *puṣpāñjali* and pray, "Radharani, kindly be merciful and tell about me to your Krishna. Krishna is yours." Krishna is not independent. Krishna is Radharani's property. So you have to approach Krishna through Radharani. Today is an auspicious day. Worship Radharani very nicely and be happy. ☞

— Lecture on the occasion of Radharani's appearance day. London. 5 September 1973.

WHO IS RADHARANI?

*Srila Bhaktisiddhanta Saraswati
Thakur Prabhupada*

Sri Radha is Sri Krishna's eternal consort and the crest jewel among his lovers. There is no one as dear to Krishna as Sri Radha.

Sri Radha is not inferior to Krishna in any way. Lord Krishna himself accepts two forms, one as the enjoyer and the other as the enjoyed. ☞

In this way he relishes eternal pastimes. Śrī Caitanya-caritāmṛta (ādi 4.56) states:

*rādhā-kṛṣṇa eka ātmā, dui deha dhari'
anyonye vilase rasa āsvādāna kari'*

Radha and Krishna are one and the same, but they have assumed two bodies. Thus they enjoy each other, tasting the mellows of love.

If Sri Radhika's beauty were not greater than the beauty of Krishna, who is overwhelmed by his own beauty, then she would not have been able to attract that most enchanting Krishna. Thus she is known as Madan-mohan-mohini. Krishna is compared to the full moon, and Radha is like his effulgence. She is also the origin of all of Krishna's energies.

Servants do not have sufficient words to properly describe their worshipable Lord, but the worshipable Lord can describe the truth about those servants. That is why Lord Krishna alone is capable of revealing Sri Radhika's glories to us. Another personality who can reveal the science of Sri Radha is the spiritual master, who directly serves Krishna and the daughter of Vrishabhanu and who is an intimate devotee of Sri Gaurasundar.

Lord Krishna is the reservoir of all transcendental pleasure and the origin of all beauty and transcendental qualities. He is the shelter of all opulence, heroism, and knowledge. Only he is capable of understanding Sri Radha's greatness. What can puny human knowledge understand about her glories, or even the knowledge of liberated souls? It is impossible to describe her greatness — she whose only shelter is Krishna and who is able to enchant the most enchanting Krishna. Because of her opulence and sweetness, the whole world is bewildered. ❀

— From *Amṛta Vani*, collected teachings of Srila Bhaktisiddhanta Saraswati Thakur. Compiled in Bengali by Sri Bhakti Bhagavat Mayukha Maharaja. Adapted and translated into English by Bhumipati Das and Isvara Das. Touchstone Media. Mumbai. 2004. Pages 125-126.

QUALITIES OF RADHA

Srila Thakur Bhaktivinode

Śrī Caitanya-śikṣāmṛta, chapter 7, part 7

In this section of Śrī Caitanya-śikṣāmṛta, Thakur Bhaktivinode discusses Srimati Radharani's qualities. He includes a list of her twenty-five most prominent qualities that is based on the list, in Sanskrit, given by Srila Rupa Goswami in Ujjvala-nīlamaṇi, and also quoted

in Caitanya-caritāmṛta madhya 23.91. Bhaktivinode gives direct Bengali translations of the Sanskrit terms, and then in many cases gives a further Bengali explanation.

Radha is the essence of the *hlādinī-śakti*, the epitome of love. Although she is splendid with sixteen types of decorations and twelve types of ornaments, she is so beautiful that she does not need decorations or ornaments. She has well-curled hair, a shining face, long eyes, splendid breasts, a thin waist, well-formed shoulders, and jewel-like fingernails. There is no such combination of wonderful qualities in all the three worlds. The sixteen beauties of her body are: her bath, the sparkle of the jewel in her nose, her blue dress, her sash, her earrings, her braid, the sandalwood on her body, the flowers in her hair, the garland around her throat, the lotus in her hand, the betel in her mouth, the *kastūrī* (musk) on her chin, the *kajjala* on her eyes, her colored cheeks, the lac decorations on her feet, and the *tilaka* on her forehead. The twelve ornaments that beautify her are the jewel in her hair, her silver earrings, the belt on her hips, the gold locket around her neck, the gold pin in her ear, the bracelets on her wrists, her throat ornaments, the rings on her fingers, the necklace around her neck, her armbands, her jeweled anklets, and the rings on her toes.

Like Krishna, Vrindavaneshwari Radha is endowed with unlimited good qualities. Of her qualities, twenty-five are prominent: 1) *madhurā* [*cārudarśanā*] — she is sweet [she is beautiful in appearance]; 2) *nava-vayā* [*kiśora-vayasa-viśiṣṭhā*] — she is newly youthful [she is at a special adolescent age]; 3) *capalāṅgī* [*cañcala apāṅga (dṛṣṭi)*] — she is restless [she has a restless glance]; 4) *ujjala-smitā* [*ānandamaya hāsyayuktā*] — she has an effulgent smile [her smile is blissful]; 5) *cāru saubhāgyera rekhāyukta* [*pādādite candrarekhā*] — she possesses beautiful, auspicious lines on her body [her feet have moon-like markings]; 6) *gandhe mādhavake unmadita karena* — her fragrance drives Madhava mad; 7) *saṅgita-vistāre abhijñā* — she is fully conversant in musical composition; 8) *ramya-vāk* — her speech is pleasing; 9) *narma-panḍitā* — she is expert in joking; 10) *vinītā* — she is humble; 11) *karuṇā-pūrṇa* — she is full of compassion; 12) *vidagdhā, caturā* — she is witty;

13) *pātavānvitā* — she is efficient; 14) *lajjā-sīlā* — she is bashful; 15) *sumaryādā* [*sādhumārga ha-ite avicalitā*] — she is respectful [she acts strictly according to the religious principles of the sadhus]; 16) *dhairya-sālinī* — she is patient; 17) *gāmbhīrya-sālinī* — she is grave; 18) *su-vilāsā* — she is playful; 19) *mahābhāva-paramotkarṣaṭaṣiṇī* — she shows symptoms of great ecstasy; 20) *gokula-premavasati* — she is the object of love for the residents of Gokula; 21) *jagat-śreṇī-sadyaśā* [*yāhāra yaśa ananta jagate vyāpta*] — her fame is spread through unlimited universes; 22) *gurv-arpita-guru-sneha, guru-janera atyanta snehāspada* — she is the object of affection for elders; 23) *sakhī-gaṇera pranayādhīna* — she is dependent on the love of her gopi friends; 24) *kṛṣṇa-priyāvalī mukhyā* — she is the chief of those most dear to Krishna; 25) *santatāśrava-keśavā, keśava sarvadā tānhāra ājñādhīna* — she always keeps Keshava under her control. ❀

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MAHAPRABHU OBSERVES RADHASTAMI AT THE HOME OF PUNDARIK VIDYANIDHI *The Poet Ghanashyam*

The poet Ghanashyam (not to be confused with Ghanashyam Chakravarti, another name of Srila Narahari Chakravarti Thakur) was a disciple of Sri Gati Govinda Thakur, the youngest son of Srinivas Acharya with his second wife Gaurangapriya. His father's name was Divyasimha and his grandfather was Govinda Das Kaviraj, the famous vaiṣṇava poet who wrote bhajāhū re mana śrī-nanda-nandana and other songs. Ghanasyam's family came from the village known as Budhuri in the Mursidabad district of West Bengal. But Ghanashyam was born at his maternal grandfather's house at Srikhanda. He is the author of Govinda-rati-mañjarī, a book of 46 devotional poems.

Once the Nawab confiscated all the properties belonging to the family at Budhuri. However, after Ghanasyam grew up, the Nawab once heard

Ghanasyam sweetly singing some devotional songs. Pleased with his devotion, the Nawab awarded Ghanasyam a large amount of land at Budhuri and requested him to live there. Ghanasyam had a son named Soarupanath and a grandson named Haridas. The deities of Gaura Nitai installed by Haridas are still worshiped today in Budhuri at the original home of Govinda Das Kaviraj.

*āju ki ānanda vidyānidhi ghare
rādhikā janama carita gāne
nāce se āveśe śacīsūta gorā
se navabhangī ki upamā āne*

What happiness there is today in the house of Pundarik Vidyanidhi! Singing about the pastimes of the birth of Radhika, Gaura, the son of Mother Sachi, dances in ecstasy. What can that new style of dancing be compared to?

*cāri pāśe gopa- veśe parikara
kāndhe bhāra phire āngane raṅge
navanīta dadhi hariḍrādi dei
hāsi hāsi sabhe sabhāra ange*

All around him, the Lord's associates in the dress of cowherd boys carry pots on their shoulders in a joking mood. Mixing butter and yogurt with turmeric they laughingly smear it on everyone's body.

*mṛdaṅga mandirā śankha karatāla
nānā vādya vāya vādaka bhāle
se madhura dhvani bhedaye gagana
ke nā nāce dhik dhik dhennānā tāle*

The sweet sounds of the musicians playing the *mṛdaṅga* drums, small and large cymbals, and conch shells, fills the air. Who is not dancing to the beat of *dhik dhik dhennānā*?

*vividha maṅgala kare nārīkūla
pulkita cita ululu diyā
vṛṣabhānupura sama śobhā bhāṇe
ghanaśyāma sukhe uthale hiyā*

In ecstasy, the ladies evoke auspiciousness by making the sound "ululu". The abode of Pundarik Vidyanidhi has become as beautiful as the home of Maharaja Vrishabhanu. The poet Ghanasyam writes this song with a heart overflowing with joy. ❀

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PASTIME ON RADHA'S APPEARANCE DAY

Adapted from
Sri Narahari Chakravarti's
Bhakti-ratnākara 13.346-355

Narahari Chakravarti describes that once Lord Nityananda's son Virachandra performed a parikrama of Vraja accompanied by Krishnadas Kaviraj Goswami and devotees named Vāsudev, Uddhava and Yadava. Arriving in Barshana, Vāsudev brought them to the site where Maharaja Vrishabhanu had his residence, and then told a story. Narahari Chakravarti relates the story and also a song in toḍī-rāga he composed describing the pastime.

Using a variety of deceptions, Krishna would often visit Barshana. Unseen by others, he would gaze at the sweetness of Radha's graceful form.

One day, Krishna thought and thought, "How can I enter Vrishabhanu's palace?"

Shortly after, Sridama was sent to Nanda Maharaja's home with an invitation for all of them to come to the birthday festival of Vrishabhanu's daughter, Radha. Taking every-

one there with him, Sridama returned to Vrishabhanu's palace.

With great joy, Krishna entered the palace. Understanding her gopi-friends' hints, Radha retired to a private room. Unseen by others, Radha and Krishna met in that private room. Enthralled, they could not turn their eyes away from each other.

rādhikāra janma-tithi dina jāni
vraje keho dhṛti dharite nāre
nanda yaśodādi adhika ullāse
āisena vṛṣabhānura ghare

On Radhika's birthday no one in Vraja could remain peaceful. With great joy Nanda, Yasoda, and the others all went to Brishabhanu's home.

vṛṣabhānu nande āgusari ghare
āne yaśodāya kṛttikā laiṅyā
dadhi-haridrādi chaḍā'yā aṅgane
nāce gopa-gaṇa haraṣa haiṅyā

Brishabhanu greeted Nanda, and Kirtida greeted Yasoda. In the courtyard the cow-herd people showered each other with yogurt, turmeric, and other similar substances. Joyfully they danced.

bāje kata bhāti — vādya kolāhale
keho kāru kathā nā śune kāṅe
pāṅiyā samaya kāla alakhita
cāhi' rahe rāimukhera pāne

There was a great tumult of splendid instrumental music, so loud that no one could hear any words of conversation. At that moment, unseen by others, Krishna entered a private room, where he gazed at Radhika's beautiful face.

rādhā bidhu-mukhī śyāma-mukha-śobhā
heri' rahe nāre phirā'te āṅkhi
narahari bhaṅe — nā jāni ki rasa
prakāśaye duṅhu doṅhāre dekhi'

Moon-faced Radha gazed at the splendid handsomeness of dark Krishna's face. She could not turn her eyes away. Narahari Das says, "I can't imagine what nectar the divine couple tasted as they gazed at each other." ❀

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