



तव कथामृतं तप्तजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

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Highlights

• **BOOKS FOR CHILDREN**

His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

• **DRAUPADI'S CHASTITY**

Sri Srimad Gour Govinda Swami Maharaja

• **THE FIRST ATTRACTION — PART 1**

From Srila Jiva Goswami's Gopāla-pūrva-campūḥ, pūraṇa 15



BOOKS FOR CHILDREN

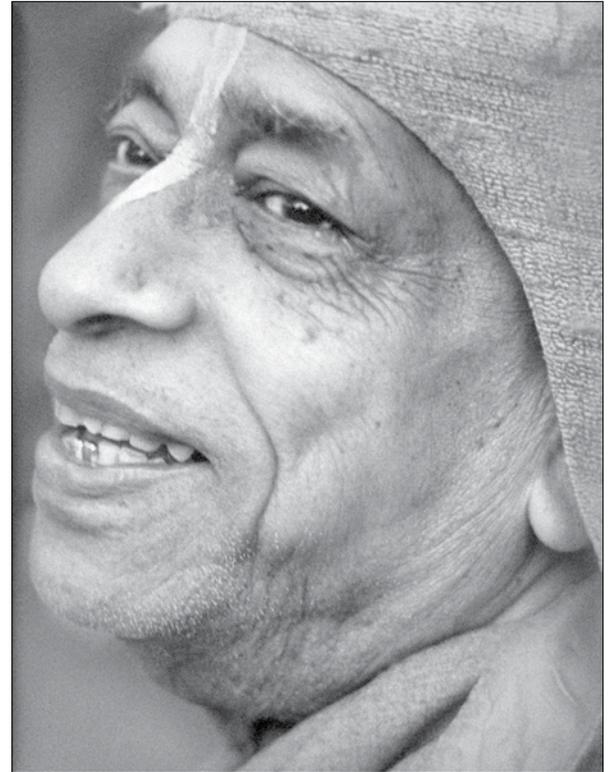
His Divine Grace A. C.

Bhaktivedanta Swami Prabhupada

Yes, to make a Krishna conscious coloring book for children is a very good idea for serving and for spreading Krishna consciousness to the young children. Please do it. I will give you hints how to do it; just let me know when you are ready to begin. It will be a great service. (Letter to Malati Dasi, 28 May 1968.)

If you want to write books for children, story books about Krishna's pastimes, I shall give you nice hints and Hamsaduta and Himavati can help you with nice pictures. I shall give you some facts about Lord Jagannath also. I am very glad to learn the practical result of deity worship in your behavior. I am so glad to learn that you are developing a bit of affection for Jagannath by personally taking care of him. That is the way of increasing our love of Godhead. Deity worship is the practical demonstration, and hearing from the spiritual master is the nourishment of the idea. Krishna consciousness is so nice that anyone who has a little taste of it must feel a distinction between his past and present life. It is not only the case with you but it is the case for everyone who has the fortunate opportunity for coming into contact with Krishna. (Letter to Satyabhama Dasi. 27 December 1968.)

Yes, you can make nice children's books, and in this connection you may correspond with Satyabhama who is already working on a condensed version of Krishna book. You should continue your painting, and then, with love



His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

and devotional practice, your pictures will become all attractive because of the bona fide transcendental subject matter. (Letter to Ekayani Dasi, 15 March 1970.)

DRAUPADI'S CHASTITY

Sri Srimad Gour Govinda Swami Maharaja

There is a story in the *Mahābhārata* — there were five brothers, Yudhisthir, Bhima, Arjuna, Nakul, and Sahadev.

They were known as the Pandavas and they had a wife named Draupadi. These five brothers had one wife.

In the scriptures, Draupadi is known as a most chaste lady. The question arises as to how can a lady who has five husbands be considered chaste? “Chaste lady” means that she should have only one husband and she should be devoted to that husband like goddess Sita. Sita Devi is the ideal lady and wife. Sita Devi had only one husband, Lord Rama. She had developed one-pointed devotion towards Lord Rama. That is a chaste lady. How is it that Draupadi, with five husbands, is a chaste lady?

There are these two considerations, *tattva-vicāra* and *apara-vicāra*, the absolute consideration and the apparent consideration. All our discussions should be based on *tattva-vicāra*, the absolute consideration, and not on the apparent consideration. It is stated in the *Bhagavad-gītā* (9.24), *na tu mām abhijānanti tattvenātaś cyavanti te* — “Those who do not understand the *tattva-vicāra* fall down.” This is a question of *tattva*.

You may say, “No, Draupadi is not at all a chaste lady. She is an unchaste lady.” This is an apparent consideration. How can a lady having five husbands be chaste? However, Draupadi is not at all unchaste. No, Draupadi is a chaste lady, *sati*. How is it? How could she keep up her chastity being the wife of five husbands?

Draupadi had that potency. There was a condition at Draupadi’s *svayamvara*, ceremony for selection of her groom. Arjun shot an arrow that hit the eye of a fish revolving at the end of a pillar by only seeing the reflection of the fish in a water pot below. Nobody else could do it, so Arjuna won Draupadi. Neither Yudhisthir, Bhima, Nakula nor Sahadev got her. Arjuna did. So according to the law, Draupadi should be the wife of Arjuna. But when they came to mother Kunti, they said, “Mother Kunti, we have got a very nice gift today.”

The mother said, “All right, whatever you have got, you share it equally among all five brothers.”

They got Draupadi, so carrying out the order of their mother, they should equally share. Thus Draupadi became the wife of five husbands, but since she had extraordinary potency she did not become unchaste.

They had a condition that Draupadi should spend one month with one husband. The first month she would spend with Yudhisthir, the next month with Bhima, then Arjuna, then Nakula, and then Sahadev. In this way she divided her time. During that period no other brother will enter into that apartment. If someone breaks the condition he will be banished to

the forest. That condition was there and it was strictly observed. After the expiry of one month, Draupadi was entering into the fire. Remember that Draupadi was born out of the fire of a sacrifice. She is not an ordinary lady. She is known as *yājñaseni*. Her body had been enjoyed by Yudhisthir. And afterwards she put it in the fire and got a new body. Then she went to Bhima’s apartment with a new body. In this way she was keeping up her chastity. Can any ordinary woman do it? No! Therefore Draupadi was a chaste lady. ❀

— From a lecture on *Bhagavad-gītā* 9.24. New Vrindavan. 30 October 1990.

THE FIRST ATTRACTION – PART 1

From Srila Jiva Goswami’s Gopāla-pūrva-campū, pūrāṇa 15

The Gopāla-campūḥ describes events that took place in the eternal Goloka Vrindavan immediately after Lord Krishna left this planet and went back there. The book describes all the pastimes that took place on earth in the form of a re-narration from the perspective of two celestial singers in Goloka, Madhukantha and Snigdhanantha, who sing these pastimes for the pleasure of Nanda Maharaja, Krishna, and other associates in Goloka. In the daytime they describe these pastimes in the general assembly of Nanda Maharaja, and at night they describe them in a private and secret assembly consisting of the gopīs along with Krishna and a few selected associates. The descriptions given in front of Nanda Maharaja and the other gopas in the day are of a more general nature, whereas the descriptions in the night time assembly are of a more intimate nature. Each chapter in this composition is called a pūrāṇa (not purāṇa). pūrayati iti pūrāṇa — That which completes is known as pūrāṇa. Thus, each pūrāṇa makes the devotee’s realizations more complete.

In pūrāṇa 15, Srila Jiva Goswami describes the events that took place on earth after the killing of Dhenukasura. Srila Jiva Goswami has named this chapter, “Pūrvānurāgaḥ”. This technical term as it relates to divine love is defined in the Rasārṇava-sudhākara:

yat prema saṅgamāt pūrvaṁ darśana-śravaṇādibhiḥ pūrvānurāgaḥ sa jñeyaḥ — “The feelings of love experienced before the first meeting are known as pūrvānurāga. These feelings are experienced by seeing the beloved from a distance, hearing about him or her, etc.” (Rasārṇava-sudhākara 2.174 - 175)

Pūrvānurāga is a stage where the lover and the beloved have not met, yet they secretly develop a liking for each other. Since the lover and the beloved are separated from each other at this stage, it is technically a stage of vipralambha (separation). There are many varieties of pūrvānurāga and various transitory emotions that accompany it.



Unknown artist

Srila Jiva Goswami's narration now begins:

On another evening, the prince of Goloka, Krishna, had his evening meal in the association of his friends. Taking permission from mother Yashoda, he then went to the splendid assembly of Nanda Maharaja, just as he would do each night. There he spent almost three hours, and then he took permission from the seniors present in that assembly to leave. Krishna sent away most of his friends to their respective homes, and then he went back to his wonderful home.

Taking permission once again from his mother, he took with him his internal friends like Subal, Madhumangal and the two singers Madhukantha and Snigdhanakanta, to the supremely pleasurable mansion of Sri Radha which is within the huge lotus-like Gokula (in the spiritual world).

[**Translator's Note:** Gokula in the eternal spiritual world is shaped like a thousand-petalled lotus flower. This is described in *Brahma-saṁhitā* 5.2 — *śahasra-patra-kamalaṁ gokulākhyam mahat padam*. From this description it seems that Srimati Radharani's mansion in the eternal spiritual world is extremely opulent].

Due to the unexpected arrival of Krishna, the *gopīs*, who were smiling and joking with each other, simultaneously exhibited the symptoms of *sambhrama* (perturbation), *bhrama* (forgetfulness of

external circumstances), *vismaya* (amazement), *garva* (pride), *lajjā* (bashfulness), *apatrapā* (boldness devoid of shame), *bhaya* (fear), *ādara* (respect), *harṣa* (great joy), and *icchā* (desire to meet), and the deluge of all these simultaneous emotions caused them to become *stabdha* (motionless) and amazed, as if they were some sort of colorful paintings.

[**Translator's Note:** The motionlessness was caused by the simultaneous manifestation of all various types of opposing emotions. Now Srila Jiva Goswami singles out a special one among the *gopīs* and describes her feelings.]

*akasmād āyāntarī harim anubhavanti kila hriyā
daśām akṣṇor nānā-drutam apidadhe sā nata-mukhī
mudā smerā bhugnā vikasitavatī kuñcitavatī
sa-bāṣṭpā stabdhabhābhavad iti samarī yā na ghaṭate*

Hearing of the unexpected arrival of Hari, her face was turned down in a bashful mood. She quickly tried to hide all the various restless movements of her eyes. Sometimes she would smile out of joy and sometimes her face would have a furrowed look. Sometimes she would swell with happiness and sometimes she would shrink out of bashfulness. Sometimes she would experience an overflow of tears and sometimes she would simply remain motionless. Indeed, no one could match her in terms of the flow of emotions.

[**Translator's Note:** It is thus indirectly suggested that this *gopī* is Srimati Radharani, for only she can be the one whom no one else can match. The meter for this verse is *śikhariṇī* — as used in the *Jagannathāṣṭakam*]

The host of the *gopī* maidservants, who were decorated with simple qualities, spread a thick deer-skin mattress on the floor of the vast courtyard bedecked with pearl necklaces. On the western side of the covered courtyard, Krishna now sat on a comfortable quilt while facing east. The maid-servants started serving him using objects such as brilliant white *cāmara* fans. In this situation, Krishna appeared to be the life force of Radha outside her body.

[**Translator's Note:** She had a life force within her body, and Krishna appeared to be like a second life force outside her body. And here we find more evidence of the opulence of Radha's mansion in the spiritual world.]

Among all the hosts of doe-eyed *gopīs* who were drowning in the nectarean *triveṇī* of (1) Radha's joy, (2) Krishna's joy, and (3) their own joy — Krishna caught Radha by his hands and seated her in front of all of them on his left side.

[**Translator's Note:** *Trivenī* is an auspicious holy place in India where the three rivers Ganga, Yamuna and Saraswati meet. Here, the confluence of three rivers of joy are being described metaphorically as *trivenī*.]

On his right, Krishna seated his equal-aged friends like Subal, who are present only for the desire of serving him and for displaying the glory of his youthful association.

[**Translator's Note:** The host of *gopīs* were seated on the left and the host of friends were seated on the right. Thus these two groups encircled Radha and Krishna.]

In between, the two singers Madhukantha and Snigdhantha seated themselves. These two singers were always eager to sit in front of the romantic couple and were of a suitable age to understand and sing of such love. Some other friends of Krishna joined these two brothers in assisting them with the *rāga* (melody) and *tāla* (beat) of the songs.

In this beautiful evening scene, the *gopīs* and *gopas* appeared like two strands of a pearl necklace. The two singers were seated at one end and on the other end were the effulgent divine couple whose effulgences were reflecting on each other. The brothers experienced the difference between the bluish hue of Krishna and the golden hue of Radha and simultaneously experienced the oneness of the



divine couple's emotions. Radha and Krishna were like two wonderful gems mounted in the middle of that necklace.

Although both Radha and Krishna were happily looking everywhere, the two brothers beheld their exchange of loving side-long glances. Seeing this exchange of loving glances, the two brothers became stunned in ecstasy for several minutes.

Then, being ordered by the smiling new-dark-cloud (Krishna), both brothers regained their alertness and happily folded their hands to perform the *nāndī*.

[**Translator's Note:** *Nāndī* is the auspicious invocatory verses spoken in the beginning of a drama or narration by the singers. Srila Rupa Goswami describes in his *Nāṭaka-candrikā* (verse 14), *prastāvanāyās tu mukhe nāndī kāryā śubhāvahā* — “In the beginning of a dramatic performance, one should perform the *nāndī* for invoking auspiciousness.”] 🌸

[To be continued....]

— Translated by Hari Parshad Das from the *Gopāla-pūrvacampūḥ*. Published by Sri Nityasvarup Brahmachari. 1912 A.D.

— Sanskrit for *Rasārṇava-sudhākara* and *Nāṭaka-candrikā* taken from the Gaudiya Grantha Mandira (<http://www.granthamandira.com>)



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