



Sri Krishna Kathamrita Bindu

Fortnightly email mini-magazine from Gopal Jiu Publications

Issue No. 506

Śrī Annadā Ekādaśī

3 September 2021

Circulation 9,919

Highlights

• OUR BUSINESS IS RADHA

His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

• RADHA RELISHES MORE THAN KRISHNA

Sri Srimad Gour Govinda Swami Maharaja

• THE PERSONIFICATION OF MAGNANIMITY

Srila Bhaktisiddhanta Saraswati Thakur Prabhupada

• PRAYERS TO THE PARENTS OF RADHA

Srila Raghunath Das Goswami

• THE TRADITION OF DEVOTIONAL

PAINTING FOR LORD JAGANNATH PART 6



Painting by Bhaskar Mahapatra



OUR BUSINESS IS RADHA

Srila A.C. Bhaktivedanta Swami Prabhupada

We pray to Radharani because she is the pleasure potency of Krishna. Krishna means, “all-attractive”, but Radharani is so great that she attracts Krishna. Krishna is all-attractive, and she is the attractor of Krishna. So what is the position of Srimati Radharani?

We should try to understand this on this day and offer our obeisances to Radharani.

*tapta-kāñcana-gaurāṅgi rādhe vṛndāvanēśvari
vṛṣabhānu-sute devi praṇamāmi hari-priye*

I offer my respects to Radharani, whose bodily complexion is like molten gold and who is the Queen of Vrindavan. You are the daughter of King Vrishabhanu, and you are very dear to Lord Krishna.

Our business is Radharani. You are so dear to Krishna! So we offer our respectful obeisances unto you.

Radharani is *hari-priya*, very dear to Krishna. So if we approach Krishna through Radharani, through the mercy of Radharani, then it becomes very easy. If Radharani recommends, “This devotee is very nice”, then Krishna immediately accepts, however a fool I may be. Because you are recommended by Radharani, Krishna accepts. Therefore in Vrindavan you’ll find that all the devotees, they’re chanting Radharani’s name more than Krishna’s. Wherever you’ll go, you’ll find the devotees are addressing each other, “Jaya Radhe!” You’ll find still in Vrindavan. They are glorifying Radharani. They are more interested in worshiping Radharani. Because, however fallen I may be, if somehow or other I can please Radharani, then it is very easy for me to understand Krishna. 🍀

— Lecture on Radhastami Day. London. 18 September 1969.

RADHA RELISHES MORE THAN KRISHNA*Sri Srimad Gour Govinda Swami Maharaja*

Krishna assumed the mood and complexion of Radharani to understand what is the rasa, the mellow, that is relished by the *gopīs* and Radharani. Krishna cannot understand how they are relishing. Their relishing is better than Krishna's! Krishna is *prīti-viṣaya*, whereas the *gopīs* headed by Radharani are *prīti-āśraya*. Love is two-sided. There is no question of one-sided love. A loving affair means two sides — *āśraya* and *viṣaya*, lover and beloved. Krishna is *prīti-viṣaya*. How can he understand the taste relished by the *āśraya*? The *āśraya* relishes more than the *viṣaya*. Krishna developed greed for this. “How can I understand?” “How can I have it?” “How can I relish it?” Therefore, Krishna accepted the mood and complexion of Radharani and came as Gaura to relish that mellow. 🍌

— *Mathura Meets Vrindavan*, p. 94. Lecture, Bhubaneswar, 10 December 1992.

THE PERSONIFICATION OF MAGNANIMITY*Srila Bhaktisiddhanta Saraswati Thakur Prabhupada*

The following is an excerpt from a lecture given by Srila Bhaktisiddhanata on Rādhāṣṭamī in 1931 at the Saraswat Nat-mandir of Sri Gaudiya Math:

Let that personification of supreme magnanimity, Srimati Radharani, who is always eager to collect the mercy of the Supreme Lord on behalf of all living entities, appear in our hearts and make her presence known. Without submission to the one whom Govinda considers to be everything to him (*sarvasva*), we do not realize the meaning of the word “*sarva*”. “Govinda *sarvasva*” — “*sva*” means “one's own”, and “*sva*” also means “wealth”. If we have the one who is Govinda's own wealth — the one who makes him wealthy, that wealth that is everything to Govinda — if she becomes the object of our worship, then we will understand what worship is. If after reading the 18,000 verses of *Śrīmad-bhāgavatam* we do not come to know about her, then our reading was in vain.

If by some unknown *sukṛti* we get the association of those who are close to Sri Brishabhanu-nandini Srimati Radharani, if we are fortunate enough to hear about her, then we can get the inspiration to proceed towards our supremely beneficial goal. She is everything to the son of Nanda, who is the reservoir of all ecstasy, and we will never attain devotional service to Govinda without serving her and her servitors. 🍌

— *Prabhupada Saraswati Thakur*, p. 100. Mandala Publishing Group, Eugene, Oregon, USA. 1997.

PRAYERS TO THE PARENTS OF RADHA*Srila Raghunath Das Goswami's**Vraja-vilāsa-stava 26-27*

*kharva-śmaśrum udāram ujivala-kulaṁ gaurāṁ sanānāṁ sphurat-
pañcāsattama-varṣa-vandita-vayaḥ-krāntirṁ praviṇaṁ vraje
goṣṭheśasya sakhāyam unnatatarā-śrīdāmato 'pi priya-
śrī-rādham vṛṣabhānum udbhaṭa-yaśo-vrātām sadā tam bhaje*

Noble, generous, learned, intelligent, fair-complexioned, fifty-year-old King Vrishabhanu wears a neatly clipped beard. He is the close friend of Nanda, the king of Vraja. To him, Sri Radha is even dearer than his eldest child Sridama. I constantly worship famous King Vrishabhanu.

*anudinam iha mātṛā rādhikā-bhavya-vārtāḥ
kalayitum atiyatnāt preṣyate dhātrikāyāḥ
duhitṛ-yugalam uccaiḥ prema-pūra-prapañcair
vikala-mati yayāsau kīrtidā sāvatān naḥ*

Her mind overwhelmed with a flood of love, Kirtida Devi daily sends her two unmarried daughters to diligently gather all news of Srimati Radharani's recent activities. May Kirtida Devi, the mother of Srimati Radharani, protect us all. 🍌

Bibliography

— Raghunath Das Goswami. *Śrī Vraja-vilāsa-stava*. English translation by Sri Kusakratha Das. The Krishna Institute, Culver City, California. 1987.

— Raghunath Das Goswami. *Śrī-stavāvalīḥ*. Sanskrit transliteration from Gaudiya Grantha Mandir: <https://grantha.jiva.org/>.

THE TRADITION OF DEVOTIONAL PAINTING FOR LORD JAGANNATH PART 6**Odia Devotional Literature**

While one can study the ways in which *paṭa-citra* art has been used to illustrate numerous books, another way of determining its position in Odishan culture is to examine how the subject of paintings and art appear within classical Odia *rasika* writings.¹ J. P. Das has cautioned in this regard: “References to painting (*paṭa*, *paṭa-citra* and *citra-paṭa*) in Odia literature cannot always be taken to be a reference to the art of painting as practiced in Odisha.”² While this is undoubtedly true, at the same time the many references to art made in the Odia texts that do not necessarily relate to Odia art in particular are a clear indication of the conception that devotees, artists, and savants of Odisha held towards painting in general.³



Painting by Pradeep Swain

Odia literature presents art and paintings in a very *rasika* way. Two examples cited by J. P. Das are found in the poems titled *Mathurā Maṅgala* and *Gopī-bhāṣā*.⁴

Mathurā Maṅgala is an 18th century devotional Odia poem written by Bhakta Charan Das. It reveals the emotions of Srimati Radharani and the residents of Vrindavan when Krishna was being taken away to “distant” Mathura,⁵ as well as their feelings and behavior after he left. In chapter 29, entitled, *Gopī-mānaṅkara Ciṭāu* (“The Letter From all the Gopis”) Bhakta Charan Das relates that after Krishna had left Vrindavan and was residing in Mathura, Radharani and the *gopīs* wrote him a letter. They placed a flower inside the envelope, sealed it, and drew pictures on the outside of a snake, Hanuman, and Chandra-chuda (Lord Shiva who has the crescent moon as his



Painting by Bijay Parida

Krishna decorates the feet of Srimati Radharani

ornament). There is a purport behind the use of these pictures. They were placed there for the purpose of keeping the flower fresh. The snake would take the flower into the air.⁷ Then Hanuman, the monkey servant of Lord Ramachandra, who is famous for nearly swallowing the sun as a child, would swallow the sun, thereby preventing it from withering the offering. The moon, which Lord Shiva keeps on his head, would apply its reputed cooling properties to keep the flower fresh.

Another example of the conception of art in Odia poetry is in the poem *Gopī-bhāṣā*, which describes that after Krishna left for Mathura, Narada Muni visited Vrindavan and advised the *gopīs* to hang pictures of Krishna in every house in Vraja to help alleviate their pangs of separation. Narada then arranged for one thousand *citrakāras* to come, who painted pictures on the walls of each of the 16,000 *gopīs*' homes.

The above descriptions and many similar others in Odia writings make it clear that art in Odisha has long been considered to be a medium of devotion. Like *paṭa-citra* paintings, Odia literature is rich in *rasa* and frequently explores the conflicting emotions evoked in union and separation. 🍌

Endnotes

- 1 Literature that deals with the topic of *rasa*.
- 2 Das, 190.
- 3 J. P. Das states: “Medieval Oriya poetry abounds in references to the art of painting, which give some idea about the popular concept of the pictorial art at that time.” 190.
- 4 Ibid, 190, 193.
- 5 Actually only about 20 miles away.
- 6 Page 92.
- 7 As cobras become old their tail continues to fall off and they get shorter, and simultaneously their hoods become bigger. Thus there is a local Odishan legend that when a cobra's hood becomes big enough it is able to fly.



Painting by Bhaskar Malapatra

The vraja-gopīs in divine madness in separation from Krishna

SRI KRISHNA KATHAMRITA BINDU

A free bi-monthly service provided by:

Gopal Jiu Publications
c/o Sri Krishna Balarama Mandir
National Highway No. 5
IRC Village
Bhubaneswar, Odisha, India 751015



Email: katha@gopaljiu.org
Website: www.gopaljiu.org
Subscriptions: minimag@gopaljiu.org

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.